



Methodological Guide – *The CommUnity Project* - 2021

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CONSIDERATIONS

Patricia Huion

The CommUnity project aims to prevent radicalisation by enhancing arts-based community engagement and strengthening social cohesion. CommUnity aims to foster choices for belonging to positive communities increasing society's sense of wellbeing by facilitating conversations. These conversations are induced through arts-based activities.

According to Tom Borrup (2006) *"Participation in cultural activities connects people to each other and to their community institutions, providing pathways to other forms of participations. Thus, arts and culture can create opportunities for political expression, community dialogue, shared cultural experiences and civic work."*

In the CommUnity training, we co-create ways of establishing these connecting dialogues through design thinking formulating our game-changing challenges as wicked problems. The training first connects to the state-of-the-art research concepts in the literature review, moves on to gather the tacit knowledge of community-builders and then initiates the design process to co-create new ways of engaging with youth from various backgrounds, parents, women to prevent radicalisation.

CommUnity therefore shares the training concept with experts in preventing radicalisation, with community-builders of youth movements, women groups, men groups, parents' associations to start up the conversation.

The training is participative: interaction and exchange of good practices are key.

The relationships between the training and our existing expertise are:

- Tacit knowledge will become explicit;
- Separate activities will come together in a coherent methodology;
- This collective methodology will be shared to others;

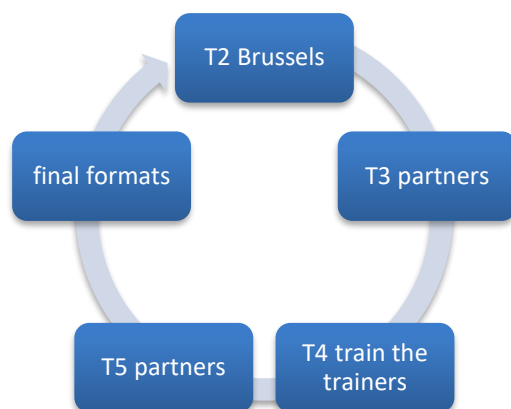
We organise the training in 7 European countries: Belgium, France, Italy, Spain, Germany, Netherlands and Croatia and in 11 organisations: Intercultural Dialogue Platform (Belgium), Foyer (Belgium), Florence University (Italy), Mitra France (France), Arco Forum (Spain), Udruga Prizma (Croatia), University Colleges Leuven-Limburg (Belgium), Forum Dialog (Germany), Islam Kennis Centrum (Netherlands), Fedactio (Belgium), Plateforme de Paris (France). Each organization implements the co-designed conversations through arts-based activities in their communities and gives feedback.



As such we have five design rounds T1-T5 before we conclude the CommUnity approaches (T6). CommUnity documents these design phases as follows:

- a) Feedback
- b) Observation
- c) Definition of wicked problems
- d) Research
- e) Define criteria of user-behaviour for numerous models of community-building creative activities
- f) Adaptation

UCLL will create a first methodological approach that will be shared with every partner like in Delphi rounds till we all agree on the methodological framework (T1). The UCLL-team will take notes of the first training (T2) and consortium members will take notes after the training they organise. It will be tested in later training sessions.



The CommUnity training has four 'layers' of end-users: the experts against radicalisation; the members of the consortium; the community trainers and the potential key actors in preventing radicalisation (youth, family members). We have devised several tests that allow community-builders to check whether vulnerable participants, especially young people and their family have changed their feelings, behaviours, choices helping to prevent radicalisation, connecting to democratic communities and their authentic choices.

For the other three subgroups of end users we know the training has been effective if the experts (some of them are part of the CommUnity advisory Board) give feedback, add theoretical concepts and activities; if the members of the consortium participate in and try out (parts of) the training, share it in their ecosystems of cultural entrepreneurs, add theory, tacit knowledge and activities, share the training in their teams and give feedback, share theory and tacit knowledge, add activities. For the community-builders we look forward to hearing their experiences adopting/adapting the CommUnity Training results in their arts-based activities. And of course, the ultimate result will be that radicalised youngsters will become cultural entrepreneurs running these arts-based community sessions towards a sense of belonging in democratic societies. Finally, we sincerely hope that every member in our society can find their place in several communities increasing everyone's well-being.

1. METHODOLOGY

1.1 Design Thinking and Wicked Problems for CommUnity - Patricia Huion

Design thinking, living labs, citizen science are research approaches that became popular after the Bologna agreement asking universities to step out of their ivory towers and work with and for real people and situations. These user-centric approaches allow HEIs (higher education institutes) to work within the knowledge square defining HEIs' roles as education, research, innovation and service to the community.

Design thinking is also an excellent tool to acquire the skills and competences for the future workforce: creativity and critical thinking, handle uncertainty, metacognition (thinking about thinking), lifelong learning, understanding other cultures, and social and emotional skills such as empathy (OECD, 2019).

*Design thinking:
Learning to thrive in
a transforming
world.*

Finally, design thinking coaches you in the learning competences any future inhabitant requires: learning to thrive in a transforming world (Hannon, 2017). Life-long learners will have to be able to embrace networked and entrepreneurial learning (Lackéus, 2015), hone their creative ability which is to think in new and unimagined ways (Moberg et al., 2014), activate their intuitive learning which refers to finding opportunities through seeing relationships between facts (Rae & Wang, 2015), favour the unknown (Perkins, 2016) and excel at asking questions rather than answers (Pink, 2013) but most of all allow empathy as a learning path (Hannon, 2017). Design thinking takes you through every feature of this learning process necessitated by both the present and future. As Neil Kane puts it

'When students engage in design thinking, they learn how to navigate systems through the entire process. They work collaboratively, but they also have to take initiative and self-manage. They own the project management process. They learn how to think divergently and take creative risks while also realising that revision and rejection are part of the learning process' (Kane, n.d.).

In CommUnity, we adopt design thinking as a way to create our interaction models while offering all participants the opportunity to enhance their future competences be it as an academic, professional, citizen of the future where we are all life-long learners.

a) What is Design Thinking?

In this chapter, we draw on the excellent tutoring of the school of the Stanford University, IDEO design thinking and on our humble experience as a design thinking practitioner in several European projects such as Guerrilla Literacy Learners, Liminality and Educational Entrepreneurship, FRESH START.

Design thinking is a human-centred way of solving problems through creativity. The designer according to IDEO dreams up wild ideas, takes time to tinker and test, is willing to fail early and often. 'The designer embraces empathy, optimism, iteration, creativity, and ambiguity. And most critically, design thinking keeps people at the centre of every process' (Ideo Design-thinking, n.d.).

The designer is more like a modern-day Hercule Poirot: observing, asking questions, popping up at unexpected places with unfamiliar people, baffling links, asking people to play along in role-plays, mock-ups. And like this Belgian refugee of the first World War, the designer does not go for the obvious solution (quite often favoured by the police in Agatha Christie's novels) but asks questions, goes to people's homes, observes their responses, their body language, their emotions and finds the solution in links and contradictions nobody had even noticed.

Design thinking offers a new way of creating new knowledge and we will explain this by using de Bono's Six Thinking Hats (1986) to make this more explicit.

The designer is more like a modern-day Hercule Poirot.



b) Design Thinking and The Six Thinking Hats

The Oxford Learners dictionary defines lateral thinking as follows: ‘a way of solving a problem by using your imagination to find new ways of looking at it’. De Bono provokes these new ways by introducing the Six Thinking Hats:

White Hat: information thinking

Red Hat: intuition and feeling

Black Hat: Caution and the logical negative

Yellow Hat: the logical positive

Green Hat: creative effort and creative thinking

Blue Hat: control of the thinking process itself’ (de Bono,1996, p. 313).

In design thinking you use all six hats in different phases. In its pre-phase White Hat thinking helps you gather relevant existing knowledge while pinpointing knowledge that needs to be created. The White Hat also offers a step-by-step plan of how we can move from the known into the unknown of the needed solution.

However, the main currency of design thinking is empathy. From the first phase of design thinking, called quite appropriately ‘Empathise’, up till the ‘Testing phase’ the main purpose of the designer is to gain a deeper understanding of the needs and values of the target audience. Empathy, emotions, hunches, intuition, gut feelings and even the designer’s likes and dislikes are pathways to the solution. So, the Red Hat plays a major role in design thinking.

It is up to the Green Hat to initiate a first problem ‘definition’. The Green Hat comes up with new, alternative, unique, provocative ideas. Pushing us towards not-thought of approaches. The Green Hat fact-checks with the White Hat (we do not want to come up with already existing approaches) and with the Black Hat (we don’t want to make mistakes).

The Green Hat together with the Yellow Hat energizes the ‘Ideation’ phase, while the Black Hat is barred here. At the end of this phase, the Blue Hat is needed to organise the decision process to find out which idea will be prototyped.

When ‘prototyping’ starts, Blue Hat Thinking takes the lead inviting all other Hats to contribute, formulating decisions and follow-ups.

While testing the Black and Blue Hats will play a major role.

According to de Bono, we are not fixed in one Hat, but we may prefer one. All of us can think in different Hats, and all Hats are as important.

c) Design Thinking and Wicked Problems

As there are so many variables in the problem formulation about peaceful community building for vulnerable people, people at a crossroad moment in their life, we opted to accept the problem definition as a 'wicked problem'.

Rittel defines wicked problems as 'a class of social system problems which are ill-formulated, where the information is confusing, where there are many clients and decision makers with conflicting values and where the ramifications in the whole system are thoroughly confusing' (Rittel cited in Buchanan, 1992).

'Tame' problems, on the other hand, have a single problem definition, a single goal and a final solution, that can be repeated. Mathematics deal with 'tame' problems.

Wicked problems are characterized by ten properties:

- “(1) Wicked problems have no definitive formulation, but every formulation of a wicked problem corresponds to the formulation of a solution.
- (2) Wicked problems have no stopping rules.
- (3) Solutions to wicked problems cannot be true or false, only good or bad.
- (4) In solving wicked problems there is no exhaustive list of admissible operations.
- (5) For every wicked problem there is always more than one possible explanation, with explanations depending on the Weltanschauung of the designer.
- (6) Every wicked problem is a symptom of another, "higher level," problem.
- (7) No formulation and solution of a wicked problem has a definitive test.
- (8) Solving a wicked problem is a "one shot" operation, with no room for trial and error.
- (9) Every wicked problem is unique.
- (10) The wicked problem solver has no right to be wrong-they are fully responsible for their actions” (Ibid.).

Preventing radicalisation is without a doubt a 'wicked problem'. There are many, conflicting views on radicalisation, on motives. The stakeholders don't share common views, values, needs. Radicalisation happens in both the migrant community as well as in right-wing contexts. Information about radicalisation is fragmented. Stakeholders do not even share a common glossary.

CommUnity seeks 'to develop effective responses and tools to prevent and counter all forms of radicalisation in priority areas' (CommUnity application, 2019). As is discussed in the chapter of pull/push factors of radicalisation there are many explanations and forms of radicalisation (1-5). In stating that we have to prevent radicalisation and linking these tools to the isolated/ connected dichotomy we reveal our worldview (5) and



also define the solution (1): community building. As we discovered during the kick-off meeting, 'a sense of belonging' does not always lead to positive outcomes. Similarly, being radical can also be positive (6). Our first problem definition 'how to prevent radicalisation through arts-based community building?' has already defined a solution. But it will also yield the next problem definitions because arts-based communities will not eradicate radicalisation (2). CommUnity's ambitions are to develop arts-based community building strategies that *work* within priority areas (3). Probably in one context better than in another. The fear for radicalisation will probably embrace any counter-acting approach (4). And as policies to prevent radicalisation will increase, the forms of radicalisation will shape-shift as well (7).

As to property 8 and 10, we cannot intervene, fine-tune and try again because by then the context has changed and needs another problem definition. We cannot even copy a solution that works for one group and merely implement it in another context. Hence CommUnity engages with different arts-based communities with their own unique problem definition for their specific target group: youth, women, men, mothers, fathers, community builders and through different arts-activities: film, literature, painting, graffiti, music (9).

d) The Design Thinker

The design thinker should begin with a beginner's mind to be able to open up to the world of the target audience, the humans s/he works for. S/he should be very aware of his/her own blindness caused by his/her biases to his/her worldview.

This beginner's mind can't be seen as the same as no prior knowledge, no research. On the contrary, to be able to see what is new, you need to know what is already there. So, your white hat, to use de Bono's concept, should be full. That is why we have researched radicalisation, intercultural communication, female radicalisation, the push and pull factors of radicalisation, ethno-psychiatry, meaningful interactions, arts-based community building.

But to engage in your design thinking it should be put on a shelf ready to use as a back-up tool but never as a pilot.

The main currency in design thinking is empathise, being able to feel with the end-users. All steps from the beginning 'empathise' set-ups, through to 'define', 'ideate', 'prototype' and 'testing' serve to increase the in-depth understanding of the end-users needs and motivations.

Finally, design thinking is an iterative process. You go through several rounds of designing. As such, the training is the first round of our design and each arts-based community delivers a next improving cycle.

e) The Phases of Design Thinking

Empathise

Empathise is the core competence of the design thinker. As a design thinker, you observe, engage with, immerse yourself into the world of your target audience. Listen! Make time to listen to the stories of youngsters, parents, women and men. You take notes of contradictions between what they say and what they do, you jot down emotionally intensive quotes, you also write down your hunches, your questions.

You organise situations so you can observe their actions.

You organise contexts which allow you to walk in their shoes. You engage in follow-up interviews sharing your observations, checking your intuitive reflections, asking more and more questions. Be authentic. You have to be really curious, and you have to be really committed to be able to open up the conversation.

Interview your end users. Ask the five “why’s” to get in-depth information or the why/how laddering: why leads to abstract information whereas how offers more specific information.

Your ‘RED HAT’ takes the lead here.

The arts-based activities facilitate CommUnity’s empathy work. They are the ‘lab’ we organise that allows us to observe and start up the conversation.

As radicalisation and its prevention work across different cultures, it is very important to avoid self-referential interpretations or ‘othering’ strategies. Both lead to disconnection and more confusion.

CommUnity, therefore, delved into ethno-psychiatry and multicultural meaningful interactions to be able to connect to our target audiences, and to respect their very specific situation.

Secondly, CommUnity, focused on vignettes and counter narratives as stories are very powerful conveyors of norms, values, emotions. The target audiences become alive and in telling their stories reveal their wishes, fears, needs, frustrations...

Furthermore, we created an alphabet of keywords to make explicit the different connotations of the signature words in these conversations.

Between ‘empathise’ and ‘define’ we have to ‘unpack’ our findings. One way of doing this is to create a vision board with pictures of users, post-its, quotes, maps of journeys. Thus, we start to connect the dots, deepening our understanding and allowing several challenges and their solutions to emerge.

We can also use the empathy map (which is described in the note-taking paragraph. While unpacking, you switch to your BLUE HAT.

Define

In this phase, you need to formulate a point of view (POV) or design challenge. This problem definition always consists out of three elements: user, need and insight.

The basic formula runs as follows:

'The user (detailed description) ... needs because of... (compelling insight).'

This is BLUE-HAT-work

But, this POV should be inspiring. The POV should reframe the challenge based on our empathy work. It should be a game-changer. It should be a springboard for all people involved in the design process. It should create an eagerness to start ideating. And it should give criteria for evaluating competing ideas.

So, we modify the basic formula

*'It would be game-changing to ...
Yes, and ...'*

This is GREEN-HAT-work, followed by Yellow-HAT positive logical opportunities.

For instance, for our project about integrating refugees and migrants through entrepreneurship, we reframed a perceived end of a journey and 'no go zone' (unwelcome countries of destination, high unemployment rates, discouragement) into an optimistic, new path.

The basic formula was: *'Young, newly arrived refugees need entrepreneurship education because they have to create their own jobs in the destination countries.'*

We reframed this as follows: *'It would be game-changing to focus on highly skilled refugees as international entrepreneurs exploring a new market in a new country because they already have international skills but need contacts for entrepreneurship.'*

Yes, and entrepreneurs and entrepreneurial ecosystem in the destination countries can connect with them and learn from their international skills and entrepreneurship models.

This resulted in a course: *'FRESH START: a networked entrepreneurship course for international entrepreneurs.'*

We defined the user as an international entrepreneur highlighting his/her connections to other cultures and countries and we created a networked course stressing their need: networks and tacit information about entrepreneurship within the receiving country. We linked it to a need of entrepreneurs, bankers, fiscalists, accountants to find new opportunities in other countries and cultures and for new target audiences.

In this phase, we need to agree on a starting point because 'preventing radicalization through arts-based community building activities' is a wicked problem. It led us to research basic concepts. What is radicalization, its push-pull factors and gender perspectives? What are arts-based community building activities? What is prevention? Through ethno-psychiatry? Through meaningful interactions? Vignette writing? Cultural intelligence?

Ideate

'If at first, an idea doesn't sound absurd, then there's no hope for it' - Albert Einstein.

Don't go for an easy, immediate solution. Cherish your question. Go wide. This is divergent thinking.

'How might we...'

You can generate more ideas through the five why's, the why-how laddering (these two can also be used in the first phase), envisioning extreme users, imposing restrictions on the solution (different groups, time limits, financial back-up, ...).

During this ideation time, you can't judge. So, all BLACK-HAT comments should be deleted. GREEN and YELLOW HAT are in charge here.

Finalise it, Blue HAT-thinking, by choosing criteria to categorise the solutions: the most rational, the most emotional, the short time, the most unexpected, the most pleasing.... These categories should make sense of course for your target audience.

Prototype

BLUE HAT-time together with its BLACK HAT friend.

Create a low-cost prototype first, paper drawings, role-playing, sketches, simulations. Take time to create the scene as real as possible. Props can be very useful.

Select users in accordance with the end-users.

Use post-its to harness room for improvement. Write down what doesn't work, will likely fail, is a flaw in the concept. Both improvements and flaws deepen our insights into the end-users needs. Should we gather a lot of powerful ideas, we should go back to the 'define' and 'ideate' phase.

Design thinking is not a linear process.



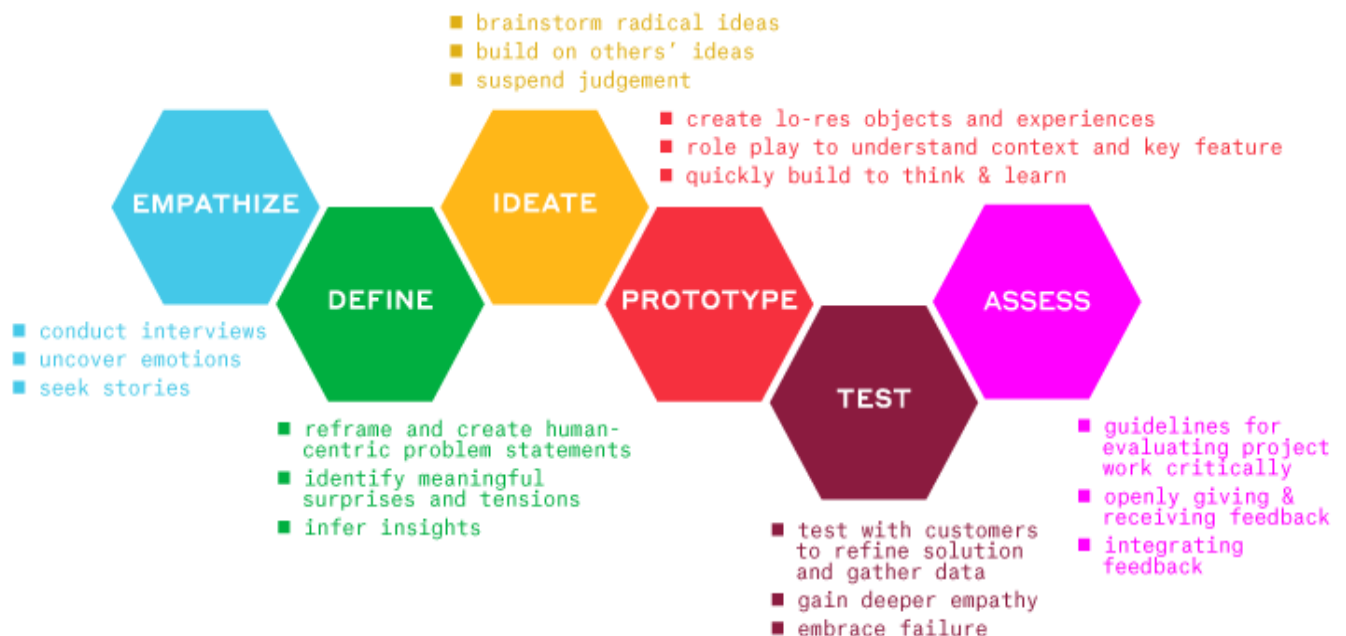
Test

Create an authentic situation in which your end-users test the solution. Again, this increases your empathy with the end-user, allows you to refine your POV and probably allows you to formulate other solutions.

Focus on the following questions:

- What do you hope to test with the user?
- What sorts of behaviour do you expect?

Design Thinking Process Diagram*



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*not necessarily linear, apply as needed ©2019

f) Note-taking

In all phases, note-taking is very important. Yet, this note-taking differs from standard minutes detailing debates and conclusions. Design thinking notes are about emotions, insights, innovations.

A possible matrix to collect feedback looks like left upper corner for likes, right upper corner for wishes, left lower corner for questions and right lower corner for new ideas.

Another way of doing this, is through creating an empathy map. This empathy template consists of four quadrants and the user is in a circle at the centre.

In the left upper corner, you write down what the user said, in the right upper what s/he thought, in the left lower what s/he did and in the right lower what s/he felt.

If you do not know what to write in a corner, it may be a sign to do more research or empathy work. The contradictions between the quadrants are the gems leading to new follow-up activities and insights, and more challenging POV's.

You can use empathy maps while interviewing one person or listening to a story or you can use a map for several users after our workshops for instance. You can use it at the beginning of a design thinking process or while testing as a springboard for a new circle.

You can also create an empathetic template throughout the whole design process. To do this you create the following matrix:

Two axes: the vertical one goes from shallow insight (top) to deep insight, the horizontal one goes from incremental innovation (left) to breakthrough innovation (right).

g) Detective or criminal?

Make sure you explain the design thinking process and its roles explicitly. Make sure end- users don't feel 'robbed' of their ideas. They are vital for your research, give them credit. Use pictures, list their names.

But also, define your role as a designer, the one who brings everything together, connects, reframes, highlights, uncovers or, to go back to our Belgian refugee, who creates the 'aha-Erlebnis' (aha-experience) and solves 'the crime'.

2. LITERATURE STUDY

2.1 Defining Radicalisation – Massimo Ronco & Eva Cijis

The term ‘radicalisation’ is a complicated phenomenon and lacks a universally accepted definition. Radicalisation is often used interchangeably with radicalism, extremism and terrorism. It is important to provide a coherent and agreed upon definition of radicalisation to enhance the understanding (both internally and externally), credibility and professionalism of this project and the project activities.

a) Definitions of Radicalisation

As described by the Radicalisation Awareness Network (RAN) research paper, “Radicalisation is currently understood in various ways that range from radicalisation as a causal factor in terrorist behaviour to a loosely defined process that increases vulnerability to involvement in terrorism, to a fixed, stage-like progression from non-violence to terrorism, to merely a shift towards a more non-violent position around the efficacy of the social order. (RAN, 2016) Different EU Member States have also drawn up their own descriptions of ‘radicalisation’. In the research paper, *Radicalisation, De-Radicalisation, Counter-Radicalisation: A Conceptual Discussion and Literature Review* (Schmid, 2013) The International Centre of Counter-Terrorism (ICCT) has collected some descriptions of the phenomenon in Denmark, the Netherlands, and Sweden:

- “A process, by which a person to an increasing extent accepts the use of undemocratic or violent means, including terrorism, in an attempt to reach a specific political/ideological objective” - *Danish Security and Intelligence Service (PET)*.
- “The (active) pursuit of and/or support to far-reaching changes in society which may constitute a danger to (the continued existence of) the democratic legal order (aim), which may involve the use of undemocratic methods (means) that may harm the functioning of the democratic legal order (effect)” - *The Netherlands General Intelligence and Security Service*.
- “Radicalisation can be both: ‘a process that leads to ideological or religious activism to introduce radical change to society’ and a ‘process that leads to an individual or group using, promoting or advocating violence for political aims” - *Swedish Security Service*

Most of the above definitions seem to agree that radicalisation is ultimately a process and, as all the processes, is subjected to change according to the historical, technological and sociological conditions of the moment. Moreover, the definition of radicalisation includes; a religious or ideological element, the pursuit of radical change, and the legitimisation of violence. Radicalisation as described by the European Commission, “a phased and complex process in which an individual or a group embraces a radical ideology or belief that accepts, uses or condones violence, including acts of terrorism within the meaning of the Directive on combating terrorism, to reach a specific political or ideological reference’, therefore seems a complete and accurate definition to use within the framework of the CommUnity Project. However, due to its complexity and gradual character, a

conceptual framework as a means to interpret the different forms and trends of radicalisation is necessary. (RAN, 2016)

b) Radicalisation: A Conceptual Framework

In the '90s radicalisation was shaped by the classic jihadist propaganda elaborated by Al Qaeda, which mainly relied on theological rhetoric and face-to-face recruitment (jihadism or propaganda 1.0). Then, at the beginning of the 2000s the new opportunities released by the web 2.0 applications and semantic technologies paved the way to on-line radicalisation. Finally, ISIS developed a new form of indoctrination and recruitment, which extended the use of social media to video games, apps and more broadly the dark web, by exploiting computer open source software, enhanced computer graphics and avatar interaction in three-dimensional virtual spaces. In addition, jihadism 3.0 coincided with the emergence of the phenomenon of the lone wolves, self-radicalised individuals with no connection with terrorist cells (Al-Rawi, 2018).

As mentioned in the report *Radicalisation Processes Leading to Acts of Terrorism*, prepared by the EU's Expert Group on Violent Radicalisation, "Radicalisation is a context-bound phenomenon par excellence. Global, sociological and political drivers matter as much as ideological and psychological ones." (F. Reinares et al., 2008). Depending on the convergence between different factors such as the international, national and regional milieu, the political situation within a country or city, the socio-economic circumstances and religious or ideological convictions and psychological state, an individual or a group is more or less likely to radicalise. In *Radicalisation Processes Leading to Acts of Terrorism*, the EU's Expert Group identifies three common characteristics of all forms of radicalisation:

1. An enabling environment characterized by a shared sense of injustice, marginalization, exclusion and humiliation, which constitutes as a powerful driver for change.
2. Radicalisation happens at the intersection of the enabling environment and an individual's personal path, as not all individuals experiencing a sense of injustice will radicalise, and is highly dependent on someone's experiences, socio-economic and psychological circumstances and socialization.
3. The actual use of violence by radicalised people is limited, and only small groups resort to violence. (Reinares, 2008) In regard to the third characteristics, it should be emphasized that radicalisation constitutes of both violent and non-violent radicalism.

Although different variables can be identified as the drivers for the rise of different radicalisation processes, it is the convergence of several contributing variables that are usually at the root of the radicalisation process.



c) Types of Radicalisation

Besides different radicalisation processes and drivers, radicalisation may also take diverse types depending on the context and time period and is associated with different causes and ideologies. The Centre for the Prevention of Radicalisation Leading to Violence (CPRLV) has identified four main types of radicalisation; Firstly, right-wing radicalisation is associated with fascism, ultra-nationalism, racism and supremacism. As mentioned by CPRLV, “this form of radicalisation is characterized by the violent defence of a racial, ethnic or pseudo-national identity, and is also associated with radical hostility towards state authorities, minorities, immigrants and/or left-wing political groups. Secondly, politico-religious radicalisation is described as a form of radicalisation with a political interpretation of religion and the defence, legitimating violence, of a religious and/or ideological identity perceived to be under threat. Thirdly, left-wing radicalisation concentrates specifically on anti-capitalism and advocates and seeks the transformation of political systems which are considered responsible for creating and maintaining social inequalities, and that might resort to violence in order to realize their cause. Lastly, single-issue radicalisation is motivated by one particular issue including, anti-gay groups, anti-abortion radicals, animal rights and radical environmental groups. (CPRLV)

Due to the recent developments and events within the European context, characterized by financial crises, heightened immigration towards the European Union, and currently the COVID-19 pandemic, right-wing and Islamist extremism have increased, feeding of each other, putting at risk the peace and safety of communities across Europe. The CommUnity Project will address this problem through its PVE/CVE activities, focusing on trust-building, social inclusion and the creation of a sense of belonging.



2.2 Push and Pull Factors – Hakan Aycicek & Handan Sayer

a) Researching the Push and Pull Factors for Radicalisation - Hakan Aycicek

What are the factors that push someone to radicalise in their political or religious opinions up to the point to join an organised extremist group? What are the relations between socio economic status and extremism? How can we effectively counter processes of radicalisation and use them in favour of community building?

The sociologist Michael Kimmel highlights in his book “Healing from hate” how it is not necessarily the ideals and ideology of the group that makes someone join it but the need of belonging and being accepted and connected. Gender plays a relatively big role in this matter, as it is more often males that radicalise and join extremist groups. Throughout their education as children and in adulthood, men are confronted with phrases like: “Man up”, “don’t be a girl” “the man of the house”, “you have to provide for the family”. This kind of phrases restrict young boys, then young adults to express themselves and have a space to show their emotions, which makes them put up a mask of “man” and act how a “man” is supposed to be seen in society. Along with the concept of masculinity come attributes as tough, strong, never show weakness, win at all costs, suck it up, play through pain etc. When we put together a young person who is told to be masculine under this definition and he has not been able to find a way express his emotions and channel his frustration, he will look for a way to express himself and channel his emotions. Jossif Ezekilov (2017) on his study about “Gender “Men-Streaming” CVE: Countering Violence Extremism by Addressing Masculinities Issues” says that “the ubiquity of this strategy means that young men are drawn to violent extremist groups, less because of the groups' specific beliefs and more out of an inherent need to fulfil their identities as men”.

According to Michael Kimmel (2017), the key to de-radicalisation is understanding this reason and showing them and giving an alternative “to land as a man” and feel connected in other domains and not to dismiss their ideas as stupid. It is necessary to reconstruct a model of masculinity that is more positive and that gives room to many different ways to be a boy and a man and feeling safe in their masculinity. He talks about the term of toxic masculinity which “The Good men project” defines as:

“narrow and repressive description of manhood, designating manhood as defined by violence, sex, status and aggression. It’s the cultural ideal of manliness, where strength is everything while emotions are a weakness; where sex and brutality are yardsticks by which men are measured, while supposedly “feminine” traits — which can range from emotional vulnerability to simply not being hypersexual — are the means by which your status as “man” can be taken away.”

Recent research on violent extremism considers the role of toxic masculinity on the way of young men transitioning into extremism. For some people, the attraction of a radical group lies in their need for risk and adventure, including a fascination for violence and weapons (RAN, 2016). For others, a radical group may provide answers in terms of their quest for meaning and significance (Kruglanski, 2014). Other authors mention uncertainty (personal or as a group) as a stimulator for radicalisation. (Doosje, Loseman, & Van den Bos, 2013).

Adapting the European Commission's definition of push and pull factors in emigrations, (factors which initiate and influence the decision to migrate, either as attracting them to another country (pull factors) or by impelling or stimulating emigration (push factors)). We could adapt this definition to the topic of radicalisation as factors which initiate and influence a decision, either by attracting them somewhere (pull factors) or by impelling or stimulating the movement (push factors).

The RAN ISSUE PAPER about "The Root Causes of Violent Extremism" (RAN, 2016) states that the radicalisation mechanisms are a product of interplay between push- and pull-factors within individuals and that it is important to recognise that there are different degrees and speeds of radicalisation.

Push-factors:

- social, political and economic grievances
- sense of injustice and discrimination
- Personal crisis and tragedies
- Frustration and alienation
- Fascination with violence
- Searching for answers to the meaning of life
- Identity crisis, social exclusion, marginalisation.
- Disappointment with democratic processes and polarisation.

Pull-factors:

- A personal quest
- A sense of belonging to a cause
- An ideology or social network
- Power and control
- A sense of loyalty and commitment
- A sense of excitement and adventure
- A romanticised view of ideology and cause
- The possibility of heroism, personal redemption, etc.



Further, according to Magnus Ranstorp in “The Root Causes of Violent Extremism (RAN issue paper)”, violent extremism can be best conceptualised as a kaleidoscope of factors, creating infinite individual combinations. There are some basic primary colours which create complex interlocking combinations:

1. *Individual sociopsychological factors (pull factors)*: Grievances and emotions such as: alienation and exclusion; anger and frustration; grievance and a strong sense of injustice; feelings of humiliation; rigid binary thinking; a tendency to misinterpret situations; conspiracy theories; a sense of victimhood; personal vulnerabilities; counter-cultural elements.
2. *Social factors; (push factors)*: Social exclusion; marginalisation and discrimination (real or perceived); limited social mobility; limited education or employment; an element of displacement; criminality; lack of social cohesion and self-exclusion
3. *Political factors; (push factors)*: Which include grievances framed around victimhood against Western foreign policy and military intervention. The central core of this narrative is that the ‘West is at war with Islam’, which creates a narrative of ‘them and us’. Conflicts are filtered through this core narrative: Bosnia; Chechnya; Iraq; Syria; Somalia and Palestine, etc. These conflicts and events can become a focal point for mobilisation. The ban on the Muslim veil; the cartoon crises and other contentious issues are all evidence that the West is at war with Muslim communities. There is a strong sense of alienation and injustice which is reinforced by Islamophobia, xenophobia and discrimination.
4. *Ideological and religious dimensions (pull factors)*: Sacred historical mission and belief in apocalyptic prophecy; a Salafi-jihadist interpretation of Islam (a return to the traditional Sunni interpretation of Islam and physical jihadism); a violent jihadi mission; a sense that Islam is under siege and a desire to protect the Ummah, the supra-national Muslim community, under assault. These beliefs also include the view that Western society embodies immoral secularism.
5. *The role of culture and identity issues (push factors)*: Relates to cultural marginalisation, which produces alienation and a lack of belonging to either home or the parents’ society. This reinforces religious solidarity with Muslims around the world.
6. *Trauma and other trigger mechanisms (pull factors)*: psychological trauma experienced via parents with post-traumatic stress disorder (PTSD) or other complex psychological problems. Other factors that are a motor for radicalisation:



7. *Group dynamics; (push factors):* Involve charismatic leadership; pre-existing friendship and kinship ties; socialisation; groupthink; self-isolation; polarising behaviour and counter-cultural elements. Scott Atran argues that “extremism arises, in part, when membership in a group reinforces deeply held ideals, and an individual’s identity merges with the groups”.
8. *Radicalisers/groomers; (push factors):* Involve hate preachers and those that prey on vulnerabilities and grievances and channel recruits into violent extremism through persuasion, pressure and manipulation. This underscores the importance of extremist milieus existing in so-called underground study circles or in prison. According to Petter Nesser (2018), a key ingredient is the critical mass of jihadist entrepreneurs.
9. The role of social media (push factors): Which provides connectivity, virtual participation and an echo-chamber for likeminded extremist views. The internet ‘reaches otherwise unreachable individuals’, it accelerates the process of radicalisation, and increases opportunities for self-radicalisation.

b) Narratives as a way of spreading ideology vs. Counter-narrative to counter extreme attitudes

Narratives can be described as stories that contain a strategic message. These messages might persuade youngsters to join an extremist group and support the group’s aims. (Doosje & van Eerten, 2017). The question is how to produce a counter narrative campaign that provides an alternative to extremist narrative.

Narratives:

- A spoken, written or filmed account of a sequence of events, containing
 - (a) a difficult situation,
 - (b) a potential agent who can deal with the difficult situation and
 - (c) a resolution to the difficult situation”.
- They often have a strategic element in that the messenger aims to convince an audience. This strategic element (in the form of information or arguments) is wrapped in a story.

Counter-Narratives:

- A presentation of a story that is aimed to undermine the strength of the dominant narrative of radical groups either by presenting information or arguments that counter the dominant attitude or by presenting a story in which an alternative coherent world view is being put forward.



Effective counter-narrative campaign:

Potential audience: This can be people who are vulnerable for radicalisation as well as people who belong to a radical group. A model of the process of radicalisation distinguishes between (Doosje & van Eerten, 2017) three phases in a radicalisation process:

1. a sensitivity phase
2. a group membership phase
3. an action phase

Factors that make people vulnerable to radical messages:

Micro-environmental factors (personal)

- Friendships with radicalised individuals,
- Family dysfunction
- Similarities with sectarian hold
- Dehumanisation to justify the use of violence.

Meso-level (group)

- Reference group (Smith, 2013)
- Recruitment
- Role of internet and media

Macro-environmental level (society)

- Social polarisation
- A perceived group-threat
- The role of religious ideology
- The geopolitical context
- Processes of societal change.

From this model, it is argued that radical people, once they belong to a group, will be made resilient against influence attempts to de-radicalise them. Why? People who have left terrorism behind abandon their radical attitudes or they may only have left the radical group and no longer consider violence as a useful option to achieve societal and/or political changes.

Disengagement: people are no longer a member of a violent group, and no longer violent in behaviour themselves, but still radical in thoughts.

De-radicalisation: people also no longer believe in the ideology they once supported.



Factors that lead to disengagement: (Doosje & van Eerten, 2017)

Disappointment: In the leaders of the terrorist organisation or finding out that the members of the terrorist group are less trustworthy and friendly than originally envisioned.

Factors for de-radicalisation: Imbalance between their own ideas and the ideology – for example, because as an extreme right-wing person your new neighbour turns out to be an extremely friendly and supportive ‘immigrant’, which undermines your group’s ideology.

If any effect is to be expected at all, counter-narrative campaigns may best be targeted at susceptible people in an aim to prevent a further process of radicalisation from taking place.

It is an interesting question to consider the extent to which counter-narratives can be influential in this context. What are the criteria to consider when devising such counter-narrative messages?

What to consider in counter-narrative:

1. The audience
2. The message
3. The messenger
4. The channel to distribute the message

1. Audience

Audience segmentation is crucial:

- Dividing a heterogeneous audience into segments on the basis of meaningful attributes.
- Segment in socio-demographic variables such as age, gender, race or ethnicity, social class and religion
- Geographical boundaries
- Socio-demographic and geographic.

Recommendations:

- Avoid targeting large cross-sections of the general population
- Direct efforts to smaller and more narrowly defined segments of an audience
- Employing more sophisticated segmentation approaches that are more likely to distinguish individuals in terms of the issue at hand.
- To do so: Careful and rigorous audience analysis.



2. Message

Narratives:

- Powerful, because they do not overtly try to persuade an audience
- The persuasive message is subtly intertwined with the story.
- Narratives are meant to be entertaining
- People are not always aware of their persuasive aspect. This may help circumvent traditional barriers to belief and attitude change.
- When message recipients are transported into the narrative, they are not sufficiently motivated to critically assess the persuasive arguments it contains. Furthermore, when message recipients identify with a character, they are more inclined to adopt attitudes consistent with those held by the character.

Message sidedness:

- Two-sided messages are more effective than one-sided messages when the audience is predisposed against the position being advanced and wary of the intention of the message to be persuasive provided that the message refutes opposing viewpoints
- It is possible to trigger this wariness of intention to persuade in an inoculation programme in which people are confronted with a message but are forewarned that it will aim to change their attitude and/or behaviour. This can bolster people's attitudes in an attempt to resist the intended attitude change.

Reframing

- Reframing the original radical propaganda might work better than denying it. An example would be creating narratives that acknowledge the grievances of the 'Counter-narratives' against violent extremism group but offer alternative (and legal) routes to dealing with the situation, in contrast to the violent solutions presented by extremists. A strategy such as this, which takes people seriously in terms of their concerns, most likely makes them less inclined to counter-argue the counter-message.

Emotional appeals of a message:

- Fear appeals: In the field of radicalisation, it is yet unclear as to whether they are effective.
- Enthusiasm: enthusiasm raised by the proclamation of the establishment of the caliphate in Syria/Iraq in 2014 may have triggered European-based Muslims to go to Syria.
- Anticipated regret is yet another (anticipated) emotion that people can experience in response to a persuasive message that may influence behaviour in people. In particular, it has been shown how evoking anticipated regret can result in preventive health behaviour. (not studied yet in radicalisation, it could potentially be useful by encouraging those who feel attracted to radical groups to consider the possible negative emotional consequences of their decisions.)

3. Messenger factors

Messengers need to be perceived as credible to function as trustworthy messengers. Commonly mentioned candidates include former extremists, victims of violence, peers and family, as well as key members of communities and civil-society actors. The potential of the government to serve as a credible messenger might be limited.

- Credible messenger: former extremists – after a proper vetting and selection procedure – may be potential credible messengers for a counter-narrative campaign. former radicals 90 seem to be perceived as ‘street credible’, as they have experienced the life as a radical first-hand. They are in a good position to inform susceptible people about the ins and outs of life in a radical group and thus serve a preventive function. In addition, in some cases, ex-radicals may help radicals to leave the radical group or milieu.
- ‘Exit organisations’ (in Norway, Germany, the U.S., the Netherlands, etc.) often use former radicals (mostly former members of extreme right-wing groups) to help extreme right-wing radicals who want to exit their group deal with the transition to mainstream society.
- Victims of terrorist violence may also be potential credible messengers, because they are perceived to be in a morally legitimate position to present their view as a survivor or witness of terrorist violence.
- People close to the individual: Peers and family members, but also people with some more distance, such as key members of the communities (e.g., authoritative religious or community leaders), important civil-society actors and organisations (e.g., representation groups, first-line professionals) and, finally, government actors.

Effectiveness depends largely on the target audience one wants to reach and the message one wants to relay. it is commonly advised that governmental actors refrain from directly engaging in counter and alternative messaging efforts themselves.

4. Channel

- Multichannel campaigns are perhaps more effective than single-channel ones. This might be caused by the fact that one increases the chances of reaching the intended audience when one uses multiple channels (e.g., social media, print, leaflets, oral communication etc.) rather than a single one.

Countering these different motives may require different approaches or techniques. However, at the same time, all these different motivations may be triggered by radical propaganda – for example, via videos that trigger one or more motives. As such, it is possible in a counter-narrative campaign to pay attention to any or all of these potential motives that people might have for joining a radical group, not just the ideological motives.



Online or Offline Campaign?

Offline:

- face-to-face engagement strategies are likely to be more effective in both reaching and influencing susceptible individuals.
- It is easier to include an inter-personal component.

Online:

- It is possible that the message that you have constructed will be altered or reduced when it is sent to other people.
- People can directly respond to your message, creating an interaction between group members that is absent in an off-line environment.
- Messages that include images and videos may have more impact than messages that contain text only.
- In an online environment, sometimes the source of a message or post can be diluted: The multiple sources may confuse the reader: who is the original messenger?

Given these concerns about online counter-narratives, it might be best to implement such initiatives together with a face-to-face campaign.

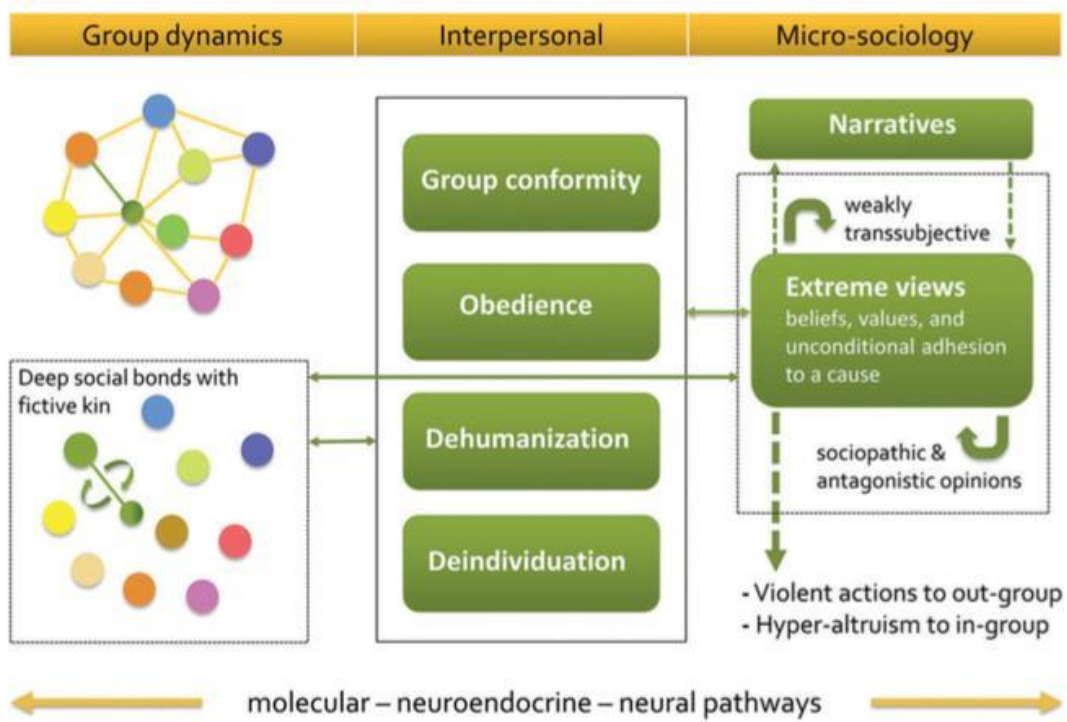
Off line: Better control of the message.

On line: Easier to reach a larger public and to use videos, which may have more impact than text.

In one of the first multidisciplinary systematic literature reviews focusing on the radicalisation of young individuals in Europe, Campelo et al. (2018) highlight a multitude of vulnerability factors across different in terms of individual risk factors (RAN, 2018):

- Trait vulnerabilities or psychological vulnerabilities (the depressive dimension; addictive and risky behaviour
- Early experiences of abandonment in their life trajectories
- Fragile family structures
- Changes during adolescence and the quest for an ideal
- Personal uncertainty and recovery of lost dignity
- Perceived injustice
- Triggering events such as trauma, death or other life-changing events
- Psychopathological mechanisms that reinforce radical engagement).





Source: Reprinted from 'A multilevel social neuroscience perspective on radicalization and terrorism' by J. Decety, R. Pape and C.I. Workman, 2018, *Social Neuroscience*, 13(5), p.513.

c) Female Radicalisation and Violent Extremism – Handan Sayer

Violent extremism and radicalisation are generally among those issues which are perceived as exclusively men's field. This misinterpretation largely stems from the gender-stereotyped perception which characterises men with violence, on the one hand, and which defines women as peaceful by nature, on the other. This biased understanding of men's and women's positionings against radicalisation and violent extremism results in a relative underestimation of women's roles in violent groups (OSCE, 2019). While men are accepted as unique perpetrators and active operators of violent extremism, women's roles are assumed to be just as victims or passive supporters (Mahmood, 2019).

On the other hand, it is evident that women's role in violent movements is not limited only to the passive roles; instead, they are historically, and now increasingly being active in violent extremism operating like suicide bombers, active fighters, leaders, propagandists, recruiters, and fundraisers (Banks, 2019; EPRS, 2018). Although men still dominate violent groups as active perpetrators of violent extremist groups, there are also a variety of examples denoting active roles of women as perpetrators of terrorist attacks across the globe. These examples vary as a female co-founder of a pro-socialist organisation in Germany that adopts violence as a tool, a Russian female terrorist who tried to assassinate the governor in Petersburg, several female suicide bombers affiliated to Hezbollah, the Tamil Tigers, Hamas and recently affiliated to ISIS (Banks, 2019).

Recognition of women's different roles, including active attackers and combatants of violent groups, plays a crucial role in the efforts of countering terrorism and preventing radicalisation and violent extremism. This point has also been highlighted by OSCE (2019) in several studies and by several researchers in order not to fail to address the issues concerning the prevention of radicalisation and violent extremism fully and efficiently.

Addressing different roles of women in violent groups not only helps prevent gender-blind evaluations of women's contribution to violent groups but will also shed light on their recruitment by terrorist organisations. Approaching women as they are not significant agents of violent groups can be an obstacle to prevent violent attacks. Because underestimation of women's capacity to perform violent attacks make them strategic targets of violent groups (Mahmood, 2019). Women are being recruited by terrorist organisations since female terrorists might draw less attention due to the stereotyped acceptance that attributes violence just to men (ibid). Violent groups can recruit women to attract publicity since a female terrorist's attack can generate more attention and a shocking effect since women are being accepted as less appropriate to undertake terrorist attacks (Richardson, L. 2007; Speckhard; 2008; Bloom, 2011). Women can also be recruited to increase men's involvement to the violent group as, for example, female suicide bombing attack or female fighters may shame men that even females are fighting for the ideology they share (Mahmood, 2019).

As for women's motivation to participate in radical and violent extremist groups, this issue also hinders some gender biases. Too often, authorities and media see men's motivation to take part in violent extremism as political which could be the realisation of the ultimate objective of the violent group they are affiliated to (Nacos, 2006). However, they in no small extent overlook women's motivation and try to explain their engagement to violent extremism in terms of personal reasons such as being a spouse of a terrorist, trying to

protect their children or taking revenge for a loss of someone from the family (Mahmood, 2019). It is also true that, while personal and emotional reasons of engaging in violent extremism are overlooked in understanding men's motivation, these reasons are being overrepresented in the explanation of women's motivation to take part in violent extremist groups (ibid). However, it is suggested by some scholars that women are engaging in violent extremism notably as a result of the same personal and political reasons with men such as "rebelliousness and a desire for action; a drive for power and the promise of adventure; an attraction to politics; and commitment to a particular cause, ideology or understanding of religion" (EPRS, 2018). Both men's and women's motivation can also include "grievances about socio-political conditions, grief following the death of a loved one, the intention to derive economic benefits or a desire to create radical societal change" (ibid).

OSCE (2012; 2019) adds some specific drivers such as gender-based inequality and discrimination, violence against women and lack of educational and economic opportunities in an attempt to understand women's radicalisation. Some argue that women can be radicalised and perform violent extremism as a result of searching for liberty, respect and equality. In contrast, others add violation of women's rights could bring about feelings of alienation and isolation from a society they live in, making them vulnerable to radicalisation (EPRS, 2018).

As a final note, it is significant to approach radicalisation and violent extremism from a gender perspective in an attempt to comprehend female (and also male) radicalisation in all its forms. However, inclusion of gender into this field is relatively recent and focuses on women. It still necessitates further research and studies concerning women's participation but also there is a need to address men and different forms of masculinities engaging in violent extremism and their victimisation through violent extremism.



2.3 Creative or Arts-based Activities and Community Building - Handan Sayer

Application of arts and creative activities to social research has recently grown. Today, it is possible to see that forms of art like poetry, music, visual art, drama, and dance are successfully being applied in various research disciplines (Wang, 2017). Thus, now we can find chapters, including arts-based research in the books of social research (Leavy, 2014). The arts have increasingly been used in social, education, health care and behavioural sciences as well (Brazg, Bekemeier, Spigner & Huebner, 2010).

This recently growing application of art to research has even brought about a term which is called as "arts-based research". It was firstly used by Elliot Eisner who argues that the arts could ensure rich models for social and behavioural science (Wang, 2017). This term is mainly defined as "research that uses the arts, in the broadest sense, to explore, understand, represent and even challenge human action and experience" (Savin Baden & Wimpenny, 2014:1). It is an understanding that accepts art as a way to understand human action (Wang, 2017).

Following to art's application into research, in the last few decades, art has also begun to be applied to a variety of social programs, events, and projects in order to benefit from its enabling functions of understanding human behaviours, challenging them into a positive direction and facilitating community engagement.

The importance of creative works and arts-based activities for the CommUnity starts at this point: their capacity to understand, to broaden and even to challenge human actions and experience in a positive direction and their role in community building. As a project having the aim of preventing radicalisation and extremism, CommUnity would like to utilize the power of arts-based and creative activities in fostering community engagement and empowerment of its participants.

a) Importance of Benefiting from Creative and Arts-based Activities in Preventing Radicalisation

Application of arts to research, to a program or to a project has brought about several benefits. Some benefits of its application to social projects are closely linked to the prevention of radicalisation and elimination of extremism within society.

Individuals' isolation from society, their feelings or perceptions of being subject to discrimination, and their perceptions of seeing "others" as potential threats or even enemies can result in radicalisation and extremism. Several researches have revealed the fact that there is a close relation between insufficient knowledge about others and xenophobic attitudes (Pettigrew, 1998). Those attitudes can also stem from lack of contact between people, especially between those who belong to different faiths and values. Thus, the importance of community engagement of individuals comes to the fore in order to break the barriers among people with the aim of preventing radicalisation.



Arts-based activities are among the tools that encourage connection of people which will eventually promote the creation of social cohesion within a society. These activities ensure involvement of individuals to social activities with others and raise interactions among them. Creative works help to build new engagement basis for people who do not know each other before. They facilitate creation of new networks and relationships. Besides that, they also help to strengthen already existing bonds. (Peter, 2004)

What differs arts-based activities from any type of community engagement activity is their entertaining nature. People generally find them as easy and less threatening ways of expressing themselves and sharing any beliefs and ideas because of this nature. Therefore, creative works and arts-based activities have been generally used to express and tackle some problematic issues. These issues range from racism, violence, discrimination to radicalisation and extremism. Peter (2004) underlines this aspect of arts-based activities and states that arts-based activities initiate discussions on shared concerns in an entertaining way as well as giving people the opportunity to gather and participate.

Another benefit of art-based activities is to facilitate trust-building among individuals. They create trust between people by fostering civic engagement which also contributes to social cohesion and community-building (Green and Haines, 2002:101). Researches concerning the role of art in community building show that public art creates community networks, along with community gatherings and volunteerism (Peter, 2004). It becomes easier for individuals to develop trust towards each other and towards the society they live in with the help of the atmosphere created by the entertaining nature of art. It is this atmosphere that enables participation, interaction, sharing, expressing ideas and thoughts, and engaging in a dialogue in a more relaxing way.

The initiative called as Better Together (n.d.), which has also utilized arts-based works in their community activities, underlines the role of art as a safe space for sharing different and even conflicting ideas. They state that "the arts have the potential to promote bridging social capital precisely because they can provide a safe place to shelve political and ideological differences, or at least manage those differences without conflict". This reminds us of the radicalisation-preventive and conflict-resolvent features of arts-based activities.

Artistic and creative activities enable a shared experience of people. At the end of their engagement into artistic events, individuals produce something together. Most of the time those people come from different races, classes, generations and backgrounds. Their common product eventually nurtures their collective appreciation, senses of pride, success and belonging which are equally pivotal in uniting people and building community. (Peter, 2004)



b) Models that Apply Arts-based Activities in Building Community

Based on the discovery of positive effects of arts-based activities and creative works in civic engagement, building community and tackling social problems such as radicalisation and extremism, arts-based activities have started to be utilized by several initiatives. Today, arts-based activities reflect themselves in various events and projects. One of those events is called "*community circus*" and the other one is named "*Theory U*".

Community Circus:

Community circus (also called as social circus) is basically a new format of an ordinary circus¹. These new formats of circuses are applied within a range of community settings such as schools and community facilities (Peter, 2004).

Community circus is simply defined as an application of circus skills (e.g. balancing, trapeze, juggling and clowning) by a professional or by a group of professionals to a group of people for developing both character and community; in which learning and teaching are involved; and which ends up with a public performance at the final level (Peter, 2004).

Although they basically benefit from common circus arts, they are quite innovative in the sense that they primarily aim to promote personal and social developments of their participants (Cirque du Soleil (CdS), 2013). Therefore, teaching circus arts itself is not the main objective in community circuses; circus arts become tools to articulate the real objective: helping participants develop personal and social skills to become active citizens within the society they live in (CdS, 2013). With the help of circus arts, instructors guide participants in their acquisition of self-esteem and trust in others, as well as reflecting their ability to create and realize of their potential. Burden (2004) points out this real objective of social circuses as individual self-actualization and community building.

Community circuses are targeting those people who are personally or socially at risk or marginalized (CdS, 2013; Peter, 2004). Inclusion of those people into circus community helps them assume their place as citizens in the society, facilitates their reintegration and contributes to the enrichment of the community with their talents gained through circus arts (CdS, 2013). All these contributions of community circuses make them a powerful catalyst for positive social changes.

Besides some funny and enjoyable activities that cultivate interaction between people, community circuses

¹ A diagram showing similarities and differences between a community circus and an ordinary circus can be seen at the end of this text as annex 1.

also apply some tiny dangerous or little extreme activities such as balancing and trapeze which cultivate trust between the team members, along with self-confidence of each participant paving the way for a positive change towards social good and justice.

Some of the key reported benefits of applying community circus include:

- “anyone can take part and it can offer something for everyone,
- it connects people and builds bridges across social divides,
- it can promote personal growth (health, fitness, emotional and mental development, self-confidence, and communication skills)
- it supports social learning (it is fun, involves trust, cooperation, teamwork, respect, leadership)
- it can build communities and lead to social change (can overcome prejudice, build a sense of pride and belonging, can connect families and communities).” (Peter, 2004)

There are some common steps in the application process of community circuses. First of all, they are generally applied by professionals on a voluntary basis (Troatman, 2012). Apart from having professions in their related fields of circus arts, these professionals might need further skills to better reflect their profession in a global context of the social circus model. Therefore, before practicing social circus activities with the actual participants, it is suggested to make a workshop or training sessions for the professionals (or instructors) as well. In these workshops, instructors are supported to gain a better understanding of social circus’ mentality, context and its practices (Cirque du Soleil (CdS), 2013). At this step, instructors or facilitators are informed about concepts such as social circus, the roles of instructors, ethics, safety and creativity. It is also useful to introduce some information about the target group such as ages, experience, levels of education. Addressing basic communication skills, teamwork, group management, conflict management and intercultural relationships will also help instructors acquire necessary facilitation skills (CdS, 2013).

In the actual application phase, each workshop of a community circus is facilitated by two people one of whom is a community worker, and the other one is a circus art professional. In this ideal model, the community worker is someone who is closely acquainted with the community; and the facilitator, circus professional, has teaching skills of circus techniques with an extensive experience working with groups in the particular context of community circus. (CdS, 2013)

Another vital principle for the practice of community circus is ensuring a suitable atmosphere for the participants to make them feel joy and safety. This atmosphere is crucial to share their ideas and thoughts freely, to reflect their creativity and to increase the level of learning to the maximum level. This safe and fun atmosphere also promotes building self-confidence and develop trust in one another. (Peter, 2004; CdS, 2013)

While applying the community circus model, one to three circus arts activities are selected per team according to the talents, needs and challenges of the participants (CdS, 2013). As a last point, it is important to organise community circus on an accessible basis (Troaman, 2012). Since these circuses mainly target the socially



isolated or disadvantaged groups, the venue of the social circus needs to be accessible or participants should be provided with necessary transportation facilities.

Another initiative that applies creative and arts-based methods to create social engagement of people was performed by a group of experts called the SUSPLACE Innovative Training Network. They utilized "Theory U" as a method to reach their objective. Being formulated by Otto Scharmer (2007), it is generally defined as "a framework for designing effective, transformative events, trainings, workshops, or change management strategy" (Pearson and others, 2018). Aiming to stimulate specific mindset shifts, facilitators use arts-based and creative practices in the workshops of Theory U. They basically invite their participants "to disrupt default anthropocentric worldviews and draw more deeply from their values, intentions, and an expanded sense of ecological self" (Pearson and others, 2018). In this sense, they focus on change management through 5 phases of Theory U in a workshop structure by engaging individuals in an arts-based activity to disrupt their default thoughts in the concerning issue and to expand their views. These 5 phases are convening, observing, reflecting, 'presencing' and harvesting.

Convening is the first phase which engages participants and connects them quickly to one another and also to the content of the event by a selected warming up activity. In this phase, the boundaries such as the convergence of time, place, people should be determined. It also includes acknowledgement of participants and their expectations, establishing trust in the process, and encouragement of people to be comfortable and actively present. (Pearson, 2018)

The second phase is called observing. The main focus of this phase is to understand individual and collective reality in relation to the issue handled at the emotional and empirical level. To this end, firstly, exploration and sharing of observations from the habituated mindset are done, and then moving into new or fewer familiar perspectives are tried to be gathered. This phase mainly concentrates on putting aside old habits of judgement, breaking habitual patterns, and most importantly recognizing, being open to and developing empathy with unfamiliar perspectives. In order to get effective results, it is pivotal to listen to both ourselves and others. It also necessitates the capacity to put aside fears, judgements and cynicism. This phase creates an opportunity to realize our default mindsets and narratives. It also offers an opportunity to select and maximize transformative potential consciously. (Pearson, 2018)

The third phase is called reflecting. In Theory U, participants are deliberately called to reflect their views by creating a space for reflection. This phase is the cornerstone in the transformative process. "Theory U" argues that "in order for transformative action to take root, it is essential to schedule a time to reflect, to connect with deeper, generative awareness, and to let fewer familiar perspectives contribute to new ways of understanding and new insights" (Pearson, 2018). It is not possible to pass a phase of action merely from observing, reflection is needed in between. In this phase, participants are guided to an awareness of their in-depth views on the issue handled. In reaching this awareness, arts-based activities are used in linking compelling images and emotions. This phase is also known as "presencing" since it gives importance to



"consciously acting from a place of alignment with our deepest values" (Pearson, 2018).

The fourth phase of Theory U is called acting. Pearson (2018) states that it involves various sub-phases such as "crystallization, creative play/structured brainstorming, and finally, deciding on practical plans for applying ideas into transformative action". Before acting, it is essential to solidify the information gained from observation and reflection phases. Then, it is a must to "iterate, iterate, iterate- to be willing to experiment and play, adapting and responding to new information and ideas as they emerge", as Pearson (2018) argues. During this process, it is essential to help the creation of oscillation between an individual and collective creativity which allows all voices to be heard. Eventually, all the views, ideas, insights and prototypes are written down and they turn to be concrete plans for the future acts and actions, according to Pearson (2018). Pearson (2018) calls the last phase in Theory U harvesting. This phase is a consolidation of lessons learned, reflections and insights gained through all other phases. Participants use this consolidation in their normal day to day life. Pearson (2018) calls this as distilling the learning or message.

Upon these phases, the expert group network built their workshops for their participants by utilizing creative and arts-based activities to promote their social engagement.

c) A Step by Step Plan for the CommUnity

After having mentioned the role of creative and arts-based activities in building community, the importance of those activities in the prevention of radicalisation and giving some models that apply artistic works in the creation of social engagement and social cohesion, it will be useful to set a step-by-step plan for CommUnity's implementation process.

In the light of the above-mentioned information and the implementations of the initiatives given, first, it is crucial to gather some information about the target group and the community they live in. At this point, local institutions could be good stakeholders to learn the community's needs, challenges, and realities. Apart from gathering information at the community level, before active implementation of the workshops, trying to know participants closely will be very useful to reach the workshops' objective.

Secondly, it will have a positive impact on the project's benefit to include a social worker or a front-line practitioner, who knows the community well enough, as a facilitator in the workshops together with the arts professional(s). This will make easier to communicate with the participants and facilitate their active participations.

As a third step, it will be very useful to make workshops also for the facilitators who are ideally composed of arts professionals and social workers to give them information about the participants and to increase some skills of them such as conflict management, teamwork, communication, group management and intercultural

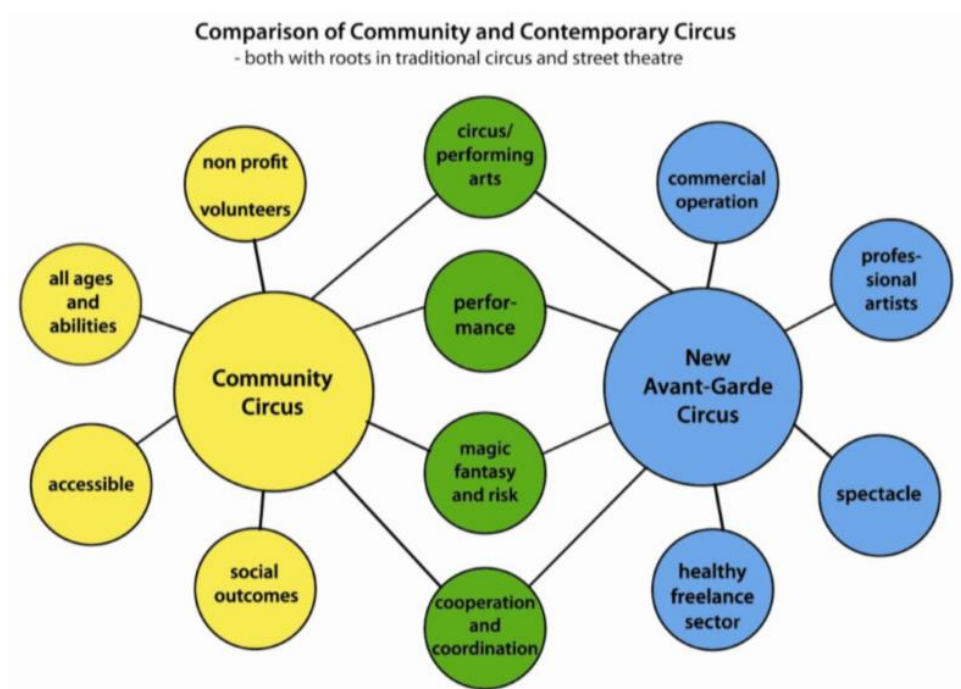
relationships. Organizing workshops or trainings also for facilitators will help them acquire necessary facilitation skills.

The fourth step concerns the atmosphere of the workshops. In order to benefit from arts-based activities at the maximum possible level to make positive changes at the community and individual level, we need to create an atmosphere where each and every participant feels free to speak up their ideas and thoughts. Otherwise, we could likely decline the positive and joyful effects of artistic events, and most importantly break the social engagement of the participants. Therefore, it is necessary to observe participants closely to ensure their voices are heard.

It will also be helpful to select the most suitable arts-based activities depending on the gathered information about participants' experience and talents. If participants feel that they can perform the offered arts work, this will increase their courage and participation.

The composition of selected arts works needs to be well balanced for reflecting both individual creativity and collective work. They should both promote the opportunity to experience joy, a celebration of difference, independence, self-confidence and at the same time social skills, sense of community, tolerance to differences and trust to others.

ANNEX 1: Comparison of Community and Contemporary Circus, Source: Troatman, 2012



2.4 Definition of Ethno-Psychiatry: between Stumbling Block and Facilitator – Hakan Aycicek

What is Ethno-psychiatry and Why is it Important for our Training?

a) Origins of Ethno-Psychiatry

The ethno-psychiatric discipline was born in theory and practice from the beginning of the 20th century between Europe and the places where the West expanded its dominion, i.e. the colonies. It was born, therefore, from the encounter with other peoples and ethnicities. It is from experiences linked to issues of domination, exploitation of the resources of third world countries and colonial violence that ethno-psychiatry takes shape, a discipline which basis is composed of psychiatry and anthropology. Since its origins, ethno-psychiatry has possessed an uncertain status between "instrument of healing suffering" and "instrument of domestication" of cultural otherness and reaction movements to colonial domination.

b) What is Ethno-Psychiatry?

Transcultural (classical) psychiatry is limited to translating the user's behaviours, words and discomforts into its own indispensable transcultural codes, i.e. it tries to reduce other horizons to its own "horizon", whereas the ethno-psychiatric approach is a method to welcome diversity, to develop the stimulating and generative aspect of conflicts and to make otherness dialogue without any of them being abolished through assimilation or denial. Ethno-psychiatry is not a psychology for foreigners but a path, a proposal to make any intervention on the human psychic dimension more scientific, more respectful, more effective. It offers important tools to activate a path of awareness of our cultural specificities, of recognition of the other and of negotiation in the face of diversity. This approach implements a transdisciplinary reflection that questions the knowledge and tools of professionals who deal with the health and care of people (psychiatrists, psychologists, anthropologists, educators, humanitarian workers, etc..) considering the cultural connotation of both those who give and those who receive help. The subject of ethno-psychiatry deals with the study of mental illnesses in cross-cultural perspective including its definition, classification, causality and treatment of mentally ill persons in differing contexts.



Tobie Nathan (2003), psychologist and psychoanalyst (French of Egyptian origin), has taken ethno-psychiatry to its extreme consequences, breaking with the Western psychological tradition. His conception of ethno-psychiatry means:

- Not to eradicate the foreign patient from his culture and his natural group of belonging both material (family, friends, etc.) and immaterial (ancestors, invisible entities, myths, spirits, etc.).
- Recognizing the competence of the patient and his group
- Enhancing the mediator's skills and knowledge
- Using a multicultural and multilingual group-based methodology

c) How can we use ethno-psychiatry in the frame of our training?

The CommUnity project aims to prevent the radicalisation of the youth by enhancing community engagement and strengthening social cohesion. The project's approach is based on multicultural and multi-faith dialogue and trust building. To create a safe space and strengthen trust and cohesion it is necessary to be able to understand "the other" and be able to understand and empathise where he/she comes from, the (cultural/ethnic) background that makes the person what and who it is in the present moment. Ethnopsychiatry pretends to analyse relations between psyche and cultures as supra-individual and organised systems (Devereux, 1978), understand the functioning of the ethnic unconscious (that part of a person's unconscious, common to most members of his culture) and analyse the relations between psyche and culture. Understand what is behind a culture and to begin with, understand that there is such a thing as a different culture and the psyche that comes with it, is crucial to start an eye-to-eye dialogue with no judgement and an open mind. Dialogue starts with trust building, and trust building starts with dialogue. Dialogue and trust can be built with a comprehensive and empathetic view towards the person standing in front of us. The subject of ethno-psychiatry deals with the study of mental illnesses in cross-cultural perspective including its definition, classification, causality, and treatment of mentally ill persons in differing context.

d) Why is it important to talk about ethno-psychiatry?

Instead of measuring everything and everyone around us in a self-referential way and classify behaviours and objects with respect to what we know, it is important to understand the ideas that guide their conception, that is, which function it performs in the context in which it is conceived. Working with people coming from other cultural contexts, that have different life experiences than us and have different worldviews, can produce feelings of displacement by confronting ourselves with experiences and situations that put in crisis our conceptual models (theories and representations of reality taken for granted and considered universal) and our practices of intervention (methodologies, customs, relational modalities, protocols that are poorly adapted to foreign beneficiaries) (Ibid.). Often, beneficiaries of aid interventions (especially refugees and asylum seekers) transform themselves from active adults into passive clients.

Often and traditionally, we contemplate/d the “other” like he/she "doesn't have", that lacks to be "western" and "modern". His being "different" thus inevitably becomes "missing something". We are all bearers of a partial and specific vision of the world, linked to local living conditions, our culture, and our history. For instance, Professor. Porot in Algiers traces the first attempt at the psychiatric approach of the Muslim by describing the main characteristics of the indigenous North African as follows:

- Absence or almost absence of emotionality
- Credulous and suggestible in the extreme
- Stubborn, stubbornness
- Mental infantilism, and spirit less curious than that of the western child
- Ease of accidents and pity-tastic (i.e. hysterical) reactions

The discipline of ethno-psychiatry can provide important tools for understanding and intervene to reduce these risks. According with Georges Devereux, faced with the "displacement" that comes from the encounter with otherness we can react in different ways:

- Denying differences, rejecting them and trying to eliminate them.
- Disqualifying them, considering them irrelevant, backward, irrational etc.
- Accepting to confront them as other possible declensions of our human being.

In order to realise an encounter with the other, the basis of any effective intervention of help, it is necessary to be able to acknowledge, the role of our cultural belonging, to create a space within ourselves and in the relationship with the other in which to bring out the diversity and subjectivity of others (Beneduce, 2007). The sociologist Marianella Sclavi (2003), an expert in conflict management, states that "any simplification that leads us to ignore the possible otherness of the other (its implicit premises, different from those we take for granted) leads to a crisis in the dynamics of welcoming and mutual coexistence". It is necessary to grasp more levels of reading and more explanations of the same phenomenon, avoiding that one flattens out on the other or overwhelms the other. Only in this way they can be related to each other and allow for mutual recognition.

The cultural environment in which an individual develops, contributes to the person's deepest nuclei, his or her emotional, cognitive and relational structures. From the first months of life, cultural patterns begin to be transmitted through the maternal holding (nutrition, rhythm, songs, body contacts, etc.) and incorporated by the child in an automatic way. These primary models form the basis on which the symbolic apparatus, the differentiation of the self, the language, will be built and will function throughout life. Without the existence of a cultural filter that orders, governs, and provides operational tools for the interaction of the individual with reality, no psychic process can exist. Every individual must be put in the conditions to face even radical changes (growth, adolescence, ageing, hasty modernization processes, migrations) while preserving the thread of his own identity. Cultural belonging is a crucial variable in the understanding of human behaviour, but it cannot be used as the only factor. One must always consider the personal elaboration that an individual makes of the



cultural models of his or her society; the social context in which he grew up, the school and professional experiences, the people, and situations with which he came into contact, migratory events, experiences in the new country, etc. In the Western context we are not sufficiently aware that our culture is local and that, if we want to conduct an effective analysis of the world of the other, it is necessary to conduct first of all an analysis of the history of our culture. To question the universality of our model and the notion that it is the only true one does not mean that everything is equivalent, but on the contrary, it is a question of assessing in depth what the different therapeutic models - ours included - set in motion and make people do.

There are cases where interpretation in cultural terms serves to cover, rather than to understand, the issues at stake. The mistake is to consider that, since there are important cultural differences and specificities between people, then every problem can only depend on these differences. Culture is therefore a necessary but very controversial concept. A certain tendency of anthropology to consider cultures as something static, defined, pre-constituted must be contrasted. Culture is always a dynamic process and not an immutable entity.



2.5 Meaningful Interactions: Definitions of Grounding, Banal, Opportunity and Growth Interactions - Handan Sayer

As a social being, people need to connect. This is a basic need for people for their wellbeing and a well-established and a well-functioning society. Nevertheless, today, we all have busy lives not having enough time to interact with people other than our families and close friends. This situation might bring about some problems for the community we live in. First of all, having rare or no interaction(s) among people can let to the lack of belongingness. Then, it might also bring about isolation. Lastly, it could create suspiciousness from "others", especially from people who have different backgrounds and faith. In the worst situation, it can lead to hostility among people.

At this point, it is crucial to have interactions, especially meaningful interactions, among people, in order to prevent any problem that could emerge at a loss of social cohesion. Having meaningful interactions between people within society help to break any barriers among people, especially from different backgrounds. It will also help to create a well-functioning society where the trust and a social cohesion develop.

a) Definition

It is possible to find a variety of definitions and interpretations of meaningful interaction in respect to different fields and disciplines such as philosophy, linguistics, education, communication and information technology. For example, in the field of education and from a social constructivist interpretation perspective, an interaction can be meaningful if it is directly influencing the learner's intellectual growth in any learning process (Woo and Reeves, 2007).

For community building, meaningful interactions can be defined as "conversations go beyond surface friendliness; in which people exchange personal information or talk about each other's differences and identities; people share a common goal or share an interest; and they are sustained long-term" (Department for Communities and Local Government, 2009).

Stating the aspects of meaningful interactions will support our understanding of them. Firstly, meaningful interactions are positive interactions between people. That is to say; they have a positive effect on the improvement of social cohesion. It is evident that interactions which include unpleasant experiences and arguments will likely to harm social relations unless resolved peacefully. Secondly, interactions are defined as meaningful if they go beyond a superficial level and if they are sustainable. Finally, there is not only one form of interaction that can be called as meaningful. Meaningful interactions can take various forms, and all of them are equally essential in improving social cohesion (ibid).



b) Types of Meaningful Interactions

Meaningful interactions do not have only one form. It is possible to classify them into various forms. One of the most common classifications of meaningful interactions in developing social cohesion is composed of four main types, which are grounding interactions, banal interactions, opportunity interactions and network interactions (CRE, 2007).

Grounding interactions happen among people who share a common history. While they are about consolidating the identity and shared values of the same group, they are also helpful in sustaining individual self-confidence and pride. (ibid)

Another type of meaningful interactions, called as banal interactions, happen among people living in the same community. They are pretty superficial such as saying 'hello' in the street to each other and exchanging chit-chat between people who share a community. The primary function of banal interactions can be stated as consolidating one's external environment. Banal interactions are crucial in developing a sense of belonging and help to create good community relations. (ibid)

The third type is called as opportunity interactions that occur between people who share potential benefits. They help to broaden the external environment. For example, networking events, self-help groups, campaigns and committees are among opportunity interactions which bring people from different backgrounds together. Such interactions bring about new opportunities for people to expand their external environment. (ibid)

The last type is called as growth interactions, and they mainly take place among people who share curiosity. They help to broaden people's identities and values by changing the way people see themselves and other people from different backgrounds. (ibid)

It is important to note that these different types of meaningful interactions must not necessarily happen step by step. Instead, they occur cyclically. Thereby, each type supports the other one. Individuals can also move backwards and ahead between any type. For example, banal interactions can lead to a regular acquaintance between people and this can change into friendship (ibid).



c) Benefits of Meaningful Interactions in Developing Social Cohesion

Having meaningful interactions between people, especially between those who come from different backgrounds, helps to break down stereotypes and reduce prejudice growing out of not knowing each other and not interacting with each other.

According to Miles Hewstone (cited in Department for Communities and Local Government, 2009), depending on social psychology research, meaningful interactions help to reduce stereotypes and prejudice by paving the way to positive contacts between people from different groups. It helps to reduce negative attitudes towards people coming from another group and towards the group's itself as well. Because inter-group interactions change how we feel about others having different backgrounds. It, finally, helps to reduce our prejudices. According to him, meaningful interactions across different groups facilitate mitigating against a perceived threat, intergroup anxiety and negative out-group emotions. He also urges that they promote positive feelings among people coming from different backgrounds by encouraging empathy, expanding perspective, promoting mutual sharing of personal information and positive intergroup feelings. He also states that people do not need to interact by themselves; even seeing the interaction between people from their group and people from another group can also positively create this effect.

The Citizenship Survey, which was held in the United Kingdom in 2005 (cited in the Department for Communities and Local Government, 2009) supports this idea. According to the Survey results, "people with friends from different ethnic backgrounds are less likely to think that racial prejudice has increased, suggesting that those with more direct experience have more positive views". According to another survey which was again held among citizens (Laurence and Heath, 2008; cited in Department for Communities and Local Government, 2009), having friends coming from a different background is counted as a positive predictor of community cohesion.

Meaningful interactions can promote social cohesion by helping people's individual developments. It is evident that once people are individually developed, and once their perspectives are broadened, it will positively affect the promotion of social cohesion. In this sense, meaningful interactions:

- "help individuals to develop and grow,
- give them a sense of purpose,
- help their integration,
- improve overall life outcomes,
- help to change individuals' lives since they can share their plans and get others' suggestions and learn useful contacts
- help to develop social skills, especially for younger people (e.g. understanding of other people)
- help to reduce fear among generations,



- help people keep themselves active and involved,
- help to create/broaden their network” (Department for Communities and Local Government, 2009).

The above-mentioned positive effects of meaningful interactions at the individual level will eventually encourage positive effects on the societal level as well. For example, they will allow more integration and sustainable communities since it will be easier to resolve existing or emerging issues. In such a society, people will welcome diversity, and they will benefit from learning from each other, rather than seeing each other as a threat. By meaningful interactions, people will enjoy achieving things together for the good of society and themselves as well. Meaningful interaction will help to form a foundation for cohesion within, between and across the communities. (ibid)



2.6 The “Vignette” Method: How to Write a Vignette? - Handan Sayer

a) What is a Vignette?

Vignette is a story format that has been used in teaching, modelling and assessment for several years together with the other story formats such as case studies², case stories³ and scenarios⁴. It is defined in academic research as follows:

“incomplete short stories that are written to reflect real-life situations in a less complex way in order to encourage discussions and potential solutions to problems where multiple solutions are possible” (Jeffries & Maeder, 2004).

In literature, it is possible to find several definitions and aspects of the vignette as well. One of the most interesting things concerning vignette is its origin as a word. The word is originated from the ‘vigne’ in French, meaning a “little vine” (Wikihow, 2020). That is, vignette can be understood as a little vine of a story (ibid). This is also related with the fact that vignettes are short, to the point stories which are filled with emotions (ibid).

According to Campble (1996), vignette construction has three main steps. These steps are:

*“a) Determining issues or areas of concern for those who will be using the vignettes,
b) Developing situations that are realistic and are relevant for those who will be using them and,
c) Testing the vignettes with groups similar to those who will be using them to ensure that the vignettes are clear and do provide people with an opportunity to deal with the issues you intended them to”.* (ibid)

Using vignettes provides researchers with a systematic exploration of the issues that might be sensitive to search (Barter & Reynold, 2004). It allows the participants to control if they divulge any personal information or not (ibid). Furthermore, according to Hughes (1998: 383), it allows participants to debate on the issues in an impersonal and less threatening way.

The above-mentioned information concerning vignette method reaffirms that using this technique is closely linked to our research method, which is design thinking and wicked problem. This method will also be helpful to accomplish the project objective.

² Case studies are long narrative descriptions of real or hypothetical situations in which learners are asked to identify or solve a problem (Marsick, 1998)

³ Case stories are stories that simulate the real world but are written by individuals within the classroom and told from their perspectives (Maslin-Ostrowski & Ackerman, 1998).

⁴ “stories which present hypothetical situations requiring action or judgment from respondents” (Wason & Cox, 1996: 155).

b) How to Write a Vignette

Being mainly short pieces of literature, which are utilized to add depth or understanding to a story (Wikihow, 2020), there are some steps to write a good vignette. We can divide the writing process into three phases: preparation, brainstorming and actual writing.

Preparation Phase

- Understanding the purpose of vignette correctly
 - express a particular moment, mood, aspect, setting, character, or object.
 - just 800-1000 words, or as short as few lines/ under 500 words as well
 - better to have one point of view

- Not feel restricted to one structure or format
 - It is an open form.
 - No need to write in a certain structure/a specific plot.
 - It can either have a clear beginning-middle-end format or you can skip them.
 - Not limited by a certain genre or style: possible to combine horror and romance, or to use poetry and prose.
 - Free to use either a simple and minimal language or a lush and detailed one.

- One rule: create an atmosphere, not a story.
 - Limited space
 - Important to show, rather than tell the reader.
 - Avoid backstory or exposition.
 - Focus on creating a snapshot in the life or a specific setting.
 - It can be in the form of a blog entry or even a twitter post.
 - Shorter vignettes are more challenging to write.

- Reading examples
 - The Vine Leaves Journal publishes vignettes, both short and long.
 - Two-line example: *“the softness from dialling the phone is like lifting the lid to my music box.”* (Patricia Ranzoni, poet)
 - Charles Dickens uses more extended vignettes or “sketches” in his novel “Sketches by Boz” to explore London scenes and people.



- Sandra Cisneros has a collection of vignettes called “The House on Mango Street”, narrated by a young Latina girl living in Chicago.
- Analysing the examples:
 - Communicate a particular emotion or mood to the reader.
 - Look how they use tone, language, and mood to evoke emotions in the reader.
 - (For example, the two-line vignette by the poet Patricia Ranzoni is a successful piece. Because it is both simple and complex. Simple in that it describes the feeling you might get as you dial the number of someone you are excited to talk to. But complex in that the vignette ties the excitement of dialling a number to the excitement of lifting a music box. So, the vignette combines two images to create one emotion. It also uses “softness” to describe dialling the phone, which also connects to the softness of the lining of a music box, or the soft music that plays from a music box. With just two lines, the vignette effectively creates a certain mood for the reader.)

Brain Storming Phase

- An association diagram can be helpful.
- That is, creating a cluster or group of words around a theme or idea.
 - Take out a sheet of paper.
 - Write your main topic/subject at the centre.
 - Moving out from the centre, write down other words that pop into your mind you find related to your topic/subject.
 - Do not worry about organizing words when writing; instead, let them simply flow around the main topic.
 - When you think you have written enough words, start to cluster words.
 - Draw a circle around the words you find related to each other and then connect them by a line.
 - It is possible to end up with some words are encircled, but you can still utilize them in somewhere.
 - Upon your clustering/ grouping the words, you might decide how to approach writing vignette:
 - For example, if your main topic is a holiday; and you end up with some clustered words around an idea of “enjoy”, you might approach your topic (holiday) from the perspective of “enjoy”. If you have ended up with several words clustered around the idea of “sunshine”, then you might decide to approach your topic from this point of view.
- Try to complete the sentences like “I was surprised by...” or “I discover that...” in order to see how your topic reminds you of something/someone. For example, you might realize and say that “I was surprised by how often I mentioned my grandmother in relation to holiday”. Or you can recognize that “I discover that I want to write about holiday means sunshine.”



2.7 Cultural Awareness – Ludmila Malai

Acknowledging Cultural Differences – A Step Forward Toward Cultural Compassion

We live in a globalised world to the extent that we cannot avoid interactions with people from different countries and cultures. When working with different cultures, it is essential to understand the cultural expectations of others, in order to interact properly and communicate effectively. This means that we need to acknowledge our cultural differences. According to the Collins dictionary, a person's cultural awareness is his or her understanding of the differences between him or herself and people from other countries or backgrounds, especially differences in attitudes and values.

Cultural competence is increasingly valuable, as it is more and more common to work and interact with people from different cultures. When interacting in cross-cultural situations, a lack of awareness can lead to poor or bad decisions. Furthermore, being culturally aware will prevent you from underestimating the impact that cultural differences can have.

Before learning about our cultural differences, it is important to agree on the definition of culture itself and what it encompasses.

First of all, it is important to note that there is no consensus on a single definition of culture (Cross-cultural interaction: Concepts, methodologies, tools and applications, 2014). However, according to Spradley's definition, for example, culture is defined as 'the acquired knowledge that people use to interpret experience and to generate social behaviour' (Spradley, 1980).

Secondly, culture encompasses multiple elements, including:

- Language
- Eating habits
- Ways of thinking
- Traditions
- Religious Beliefs
- Ways of dressing
- Attitudes toward natures
- Beliefs about time
- Attitudes toward work and leisure
- Perception of good and evil
- Concepts of beauty
- Popular entertainment
- Attitudes to the sexes
- Styles of building



Cultural experts often compare culture to an iceberg (Berthoin & Friedman 2005), pointing out that what we see of a culture is very little compared to what we cannot see, while it is precisely the invisible elements of culture, such as behavioural norms, values and beliefs, that are usually the most difficult to understand and process. Professor Andrew Molinsky explains that we judge everyone through our own cultural prism. "We have nothing but our own cultural lens. Unless we are culturally trained, we are unable to see the same situation from multiple perspectives simultaneously." (Molinsky, 2013).

Learning facts and do's and don'ts about different cultures is not enough to make someone culturally aware. Conveying cultural awareness is only half the task. The other half is teaching people how to act in cultural situations that make them uncomfortable (Molinsky, 2013). Indeed, one of the main challenges is to find out how to adapt and adjust our behaviour to take into account our differences and thus to learn to act outside our cultural comfort zone. In this regard, Professor Molinsky tested a programme with his students. For several weeks, the students participated in targeted role-playing. For example, an Asian student, who is culturally programmed to remain silent unless asked to speak, practised (through role-playing) speaking up at meetings without being prompted; an American student, who is uncomfortable giving blunt feedback, practised this skill. Molinsky's idea was to place students in real-life situations and provide feedback and analysis in a facilitating environment.

Why should we not underestimate the impact that cultural differences can have? The answer is very simple: there are hundreds of real-life examples of cultural misunderstandings that have proven to be crucial and have had a significant impact on a person's failure or success in business, international negotiation or managing a multicultural team. In this sense, Erin Meyer's book, *The Culture Map*, is insightful, as it illustrates multiple examples of cultural misunderstandings and covers different aspects of intercultural interaction. For example, Meyer brings to light the fact that the way in which trust is built or constructive criticism is given can vary considerably from country to country. To summarise the cultural puzzle in which we live, Meyer points out: "Americans precede anything negative with three nice comments; French, Dutch, Israelis, and Germans get straight to the point; Latin Americans and Asians are steeped in hierarchy; Scandinavians think the best boss is just one of the crowds. It's no surprise that when they try and talk to each other, chaos breaks out." (Meyer, 2015).

According to Edward Hall, in terms of communication, context is particularly important. Cultures are either *high context* or *low context* (Hall, 1976). In low-context cultures (UK, Germany, Scandinavia, Switzerland), communication is more explicit and people generally say what they mean; whereas in high-context cultures (Asia, Middle East, Africa, Mediterranean), feelings and thoughts are not explicitly expressed and people tend to suggest between the lines the real meaning of what they say. In fact, in countries where personal and professional relationships are well separated, communication is generally more explicit.



Nevertheless, regardless of what culture one comes from or interacts with, there are two main pitfalls to be aware of:

- Because we are steeped in our own culture, it is often difficult to identify when our own cultural assumptions may be influencing how we act.
- We often use our own culture as a norm for how things are to be done.

The concept of cultural differentiation is a key element in understanding how to maintain your own culture while acknowledging the value that other cultures bring to the group. To this end, accepting that our way of doing things is not objectively the best for everyone can greatly contribute to improving our cross-cultural interaction.

Finally, by developing cultural awareness, we acquire cultural compassion and intelligence, which are tools to overcome common stereotypes and personal anecdotes.

Anglo-Dutch Cultural Translation Guide – Source: Nanette Ripmeester

What the British say	What the British mean	What the Dutch understand
With all due respect...	I think you are wrong.	He is listening to me.
Perhaps you would think about...I would suggest	This is an order. Do it or be prepared to justify yourself.	Think about this idea and do it if you like.
Oh, by the way...	The following criticism is the purpose of this discussion.	This is not very important.
I was a bit disappointed that...	I am very upset and angry that...	It doesn't really matter.
Very interesting...	I don't like it.	He is impressed.
Could you consider some other options?	Your idea is not a good one.	He has not yet decided.
Please think about that some more.	It's a bad idea. Don't do it	It's a good idea. Keep developing it.
I'm sure it's my fault.	It's not my fault	It's his fault.
That is an original point of view.	Your idea is stupid.	He likes my idea!



2.8 Cultural Intelligence – Eva Cijs

Cultural intelligence or the cultural quotient (CQ) can be described as the capability to navigate, relate and work effectively in cross-cultural scenarios, or in short ‘cross-cultural competence’ (Pilon, 2009). Unlike the IQ, which measures human reasoning skills and intelligence, and EQ, which measures an individual’s emotional intelligence, CQ measures how successfully someone relates, adapts and acts in intercultural situations. Your CQ is more likely to predict your intercultural work and relationships than your academic achievement or IQ. EQ is a strong predictor of your success when you’re working with people who come from the same culture as you, but your CQ is a much better predictor of how you’ll do work with people from different cultural backgrounds. Traditionally a concept used in the field of business, government, education and academic research, the CommUnity project also applies CQ to the civil society sector.

Cultural intelligence consists of four pillars, or four capabilities that shape CQ.

1. CQ drive (motivation): the interest and motivation in cross-cultural issues
2. CQ knowledge (cognition): a good grasp of cultural similarities and differences
3. CQ strategy (metacognition): the ability to be aware and plan in cross-cultural issues
4. CQ action (behaviour): appropriately adapting one’s behaviour in cross-cultural scenarios

Each of those capabilities relate to our different categories of being. Motivation, Cognition, Metacognition and Behaviour. Motivation is defined as a reason or reasons for acting or behaving in a particular way. (Google Dictionary by Oxford Languages) Cognition refers to “the mental action of process of acquiring knowledge and understanding through thought, experience, and the senses” (Lexico Oxford English Dictionary). Metacognition refers to “thinking about thinking” and can be defined as the ability to control your thinking processes through various strategies, such as organizing, monitoring, and adapting. (Flavell, 1079) Behaviour refers to the way in which one acts or conducts oneself, especially towards others. (Lexico English Oxford Dictionary) It is evident how these dimensions might influence and decide our perspective and reaction towards someone with another cultural background. Depending on our internal and external motivation, we might know more or less about cultural differences and similarities, which inevitably influences the way we strategise and act in light of cross-cultural interactions.

As mentioned in David Livermore’s *The Cultural Intelligence Difference*, research in over thirty countries over the duration of ten years has shown that people with a high cultural intelligence are more capable to adjust and adapt to the complexity and unpredictability of life and work in today’s globalised society, and CQ is proven to predict your success in today’s globalised world consisting of multicultural societies. (Livermore, 2011). Livermore also stated that: “*Research demonstrates that individuals and organizations with higher levels of cultural intelligence are finding a better way. Enhanced CQ is proven to strengthen your ability to work effectively and respectfully with individuals and situations in various cultural contexts. Not only do individuals with high cultural intelligence survive the twists and turns of our rapidly globalizing world, they thrive in them.*”



It is therefore useful to consider how cultural intelligence can benefit the CommUnity project and how the partner organisations can thrive with an enhanced CQ. It is paramount in a civil society project that focuses on a multicultural audience, creating social cohesion and finding a sense of belonging to learn how to; increase our and our audience's motivation for the challenges that often accompany multicultural relationships and work; to heighten our and our participant's understanding about cultures and gather creative ideas for how to continue learning about cultural differences and similarities; to improve the ability to be aware of what is going on in a multicultural situation and learn how to plan accordingly, and lastly, to increase the repertoire of behaviours for use in a variety of multicultural social and work settings. (Livermore)

The Benefits of Increasing Your CQ

Benefits of increasing your cultural intelligence include superior cross-cultural adjustment, job performance, and enhanced personal well-being in cross-cultural settings.

As individuals grow in CQ, there is a direct correlation with their capacity to adapt to various situations and environments where the assumptions, values and traditions differ from those with which they are most familiar. For example, research shows that people with higher CQ levels work more efficiently with multicultural teams, in comparison with leaders with lower levels of CQ, and that they are more successful in forming collaborative environments. "One of the realities of living in such a rapidly globalizing world is that an ability to respectfully and effectively connect with individuals and situations from various cultural backgrounds is required of all of us. Enhanced CQ helps you be more effective at whatever you pursue." (Livermore)

Regarding job performance, people with higher CQ levels have better judgement and decision making, and risk management that involve multicultural dynamics. Furthermore, individuals with higher CQ are more successful at cross-cultural negotiations than individuals with lower CQ, since they have a better understanding of how to read nonverbal cues during negotiations. Also, high CQ will help with the creation of a cross-cultural social network and enhance someone's leadership effectiveness. (Livermore)



2.9 Emotional Literacy – Ludmila Malai

What is Emotional Literacy?

Emotional literacy refers to the ability to understand one's emotions, the ability to listen to others and empathise with their emotions, and the ability to express emotions in a productive way. Being emotionally literate means being able to manage your emotions in a way that enhances your personal power and improves the quality of life around you. Emotional literacy improves relationships, creates loving opportunities between people, makes cooperative work possible and facilitates a sense of community. (Claude Steiner, 1977)

Steiner breaks emotional literacy into 5 parts:

1. Knowing your feelings.
2. Having a sense of empathy.
3. Learning to manage our emotions.
4. Repairing emotional problems.
5. Putting it all together: emotional interactivity.

Why is Emotional Literacy Important?

Emotions play an important role in the way we think and behave. That is why we need to RECOGNISE and RESPECT our emotions as an important part of our journey. Feelings are part of being human and learning to manage them is a lifelong process, especially considering that emotions can be both pleasant and sometimes uncomfortable.

To be able to understand emotions, both in ourselves and in others, we have to explore them. Becoming aware of how we feel is an important step in learning to manage our emotions, which are themselves an underlying component of well-being (Esther, 2020).

It is worth highlighting that emotions can be better understood when they are respected and reflected upon rather than rejected or denied. Therefore, on the road to emotional literacy, we have to learn to accept and validate our emotions. Only once we have validated our feelings can we begin to learn how to manage them. Being emotionally literate does not mean that we always have to express our emotions. Accepting is not the same as expressing! In fact, an emotionally competent person knows that sometimes it is useful to express a feeling, while other times it is better to keep it to oneself. Regardless of our reaction, however, emotions have to be validated and reflected upon.



Emotional Literacy, Trust and Storytelling

Feelings are very personal, and therefore safety and trust are essential if they are to be explored. To this end, storytelling can be a useful tool for exploring, in a safe atmosphere, the feelings of the characters in the stories, as well as our own reactions and responses. Our feelings are subjective, but they are also universal. Sharing stories in a group can facilitate the process of trust building between group members. Focusing on a character's feelings can lead to a better understanding of our own and others' emotions.

As the benefits of reading and storytelling on well-being and emotional literacy are increasingly recognised, these practices have been progressively used in shared reading and storytelling groups among young people. Reading literature and telling stories seem to have multiple psychological benefits and therapeutic powers. Indeed, fiction can enhance capacities for understanding others, relationships, group interaction, and dealing with the problems of selfhood while storytelling allows for language growth, identification and modelling, cognitive shift, problem-solving, learning about emotions, normalisation and sharing (Gold, 2001). Through reading and storytelling, we can create mental models to expand our ability to empathise. Furthermore, according to Kierkegaard's idea, art, in this case writing and speaking, is an indirect mode of communication (Killick & Bowkett, 2014).



2.10 Identity and Identity-building – Eva Cijs

The definition of identity is who you are, the way you think about yourself, the way you are viewed by the world and the characteristics that define you.

Identity development is a lifelong process that starts in the early stages of childhood. Toddlers learn the words I, me, mine very early on, pre-schoolers can express their physical attributes, preferences and competencies and school-aged children can discuss their feelings and how they relate to their social world. The physical, cognitive and social changes in young adults help them to define their personality traits and attitudes and their new abstract reasoning abilities allow young adults to think about the future and experiment with different identities. (Erikson, 1968)

Although young adolescents are often committed to a certain identity without exploring alternatives, due to for example parental ideas and beliefs. This phase is often followed by a period of more active exploration of multiple aspects of their identity such as religious beliefs, political convictions, social roles and morals and values. Identity achievement happens when the young adult has explored their identity and has committed to it.

Identity exploration and identity achievement is important because it is associated with higher self-esteem, increased critical thinking, and advanced moral reasoning. (Marcia, 1991) Unfortunately, not all adolescents are encouraged to explore their identities, or encounter difficulties in the process due to having a dual ethnic identity or dual nationality identity, not having support from home or a missing parent. This can create an obstacle in the identity development process and can lead to a lack of self-esteem and sense of belonging.

Identity-building through Arts-based Activities

Since the 1990s a growing body of research and articles has evidenced the power of the created arts in engaging and reshaping harmful behavior of youth. (Wallace-DiGarbo & Hill, 2006)

As explained in for example Cheri Sterman's article 'Art as Personal Identity Narratives: Visual Gateways to Exploring Self and Others', art projects are well-suited to strengthen youth's social-emotional learning, creating personal identity narratives that help both their understanding of themselves as of others. It allows young people to see their own identity through a new lens and provides them with the opportunity to shape and reshape it, and then to share it with others which is a reflective process that influences an individual's confidence and behaviour. (Sterman, 2016) The opportunity for reflection changes how young people see themselves, and who they want to become in the future.

The arts activities, with its imaginative nature, enables youth to move away from the here and now, transcend time and current situation, and envision themselves in new ways (Sterman, 2016).

Besides the artistic aspect of arts-base activities, the cultural and often historical nature of art allow young people to explore other cultures, religions, habits and lifestyles, that might influence the way they look at the world and at themselves. Cultural and artistic activities can impact young people sense of self, well-being, confidence, critical thinking skills, behavior and sense of belonging.

The Role of the CommUnity Project in Identity-building

In the CommUnity project, we reach out to young adults and give them the opportunity to explore their identity through culture and arts-based activities. Through the arts-based activities participants can uncover their personal values and aspirations and increase their confidence and sense of belonging. In this way, CommUnity seeks to build resilience against radical narratives that want to provide and convince youngsters of a radical and sometimes violent identity.

Identity-building and Design Thinking

Just as design thinking is an approach with an iterative approach, identity-building is also a process with a flexible and reflective nature.

In order to construct or reconstruct your identity and personal narrative, it is essential to empathise and define who you currently are. Through cultural and artistic activities youth will be encouraged to ideate and potentially prototype who they could be, what they would want to be and what role they would like to have in this world. After this phase, young adults are encouraged to go out into the world and “try out” their identity, receive positive or negative feedback on their personal development and identity construction, and see how they feel with small or large modifications in their identity construction process. After, they can come back to redefine and ideate again and get closer to who they are as a person. This is obviously not a step by step process, but rather an organic process that stretches over many years, if not a lifetime.



3.ACTIVITIES

3.1 EMPATHISE

Cross the Line

Name of the activity: Cross the Line
Source: "Challenge day" Rich Duttza -St. John & Yvonne St. John Duttza
Purpose: The aim of this activity is to help eliminate the walls between people, show vulnerability, increase self-identification with other people and enhance trust-building and a sense of belonging within the group.
Describe how it is linked to design thinking?
It is a first step into empathising with the end-users and into seeing the possible differences between the end-users, between end-users and designers.
Describe how it is linked to community-building through creative activities?
Communities are based on common features and this activity highlights what we have in com different and creating a safe space showing it we create a democratic community and connections to the authentic I.
How long does it take?
Ca. 30 minutes
Which kind of space does the activity require?
Room with enough moving space and a line drawn through the middle to separate the space into two.
Which materials are needed?
A line (tape), a microphone
How many participants can participate (maximum/minimum)?
50 max.
What does the moderator have to do?
-Prepare a variety of statements ranging from not as personal to very personal. -Prepare reflections for every single statement (what does it mean, how does it influence someone's life)
Write out the introduction to the activity?
This activity allows people to get to know each other on a deeper level very rapidly. It enhances group-bonding and



increases mutual empathy among the participants. Creating awareness about what might be going on in someone else's life that we cannot know about makes us more likely to identify with others, sympathise or empathise with other people. Inherent in this activity, is that people are not being judged for their lives and their choices. This enhances trust-building from a very early stage of training.

Write out the instructions?

The moderator explains that during this activity all participants will stand on one side of the line. He/she will explain that when a statement is made that someone agrees with, identifies with, or recognizes him or herself with, the participant will cross the line. *For example: Cross the line if you have a sibling.* The moderator will mention that the people that crossed will cross back over the line for the next statement.

Within the CommUnity project statements might range from "I had a hard time waking up this morning" to "I have felt discriminated because of my skin colour, my sexuality, my gender, my ethnicity, my political and/or religious beliefs."

Reflection

To be determined after the activity

How did the activity reach its purposes?

Hopefully, the activity has created more trust among the participants and a readiness to work together and empathise with each other throughout the training sessions.

Which feedback did participants give?

To be determined after the activity

Possible alternatives?

-



Common Glossary

Name of the activity: Common Glossary
Source: Hakan Aycicek
Purpose: Establishing a common glossary of key words connected to prevention of radicalisation
Describe how it is linked to design thinking?
One of the most important elements of any training is the language that is used by trainers. Other than avoiding the terms which will possibly offend the target group, it is equally important to create a common glossary of key words that are connected to the training topic so that everyone understands the same thing when using any term or word. Therefore, we offer a variety of keywords that relates to the common sense of community-building. Furthermore, participants have a chance to find out links between wicked problems and the terms mentioned in the glossary. In design thinking it is important to 'denaturalise' language, showing the different connections of meaning in the different life worlds, explaining expressions unfamiliar in some life worlds and creating a common vocabulary across the life worlds. Again, this activity increases the understanding of the end-user.
Describe how it is linked to community-building through creative activities?
As establishing a common understanding of key words among the participants, they will carry those terms into their society's interpretation and communities' reflections. Staff will mention cultural and ethnic similarities and differences of their origins during the activity.
How long does it take?
60 minutes
Which kind of space does the activity require? Whole training hall
-
Which materials are needed?
Pen, Paper
How many participants can participate (maximum/minimum)?
30
What does the moderator have to do?
Give a basic explanation and rationale of the activity and define the purpose of the activity and how to apply the activity to end-users. Prepare the small papers with key words.



Write out the introduction to the activity?
Quick lecturing regarding importance of common glossary among the participants, giving several key words to the audience, asking them randomly what these expressions mean according to them, showing them different understanding with regards to the same phrases, challenging them whether that is problem for mutual understanding.
Write out the instructions?
<u>First Part:</u> Moderator gives a quick lecture → Give several key words to the audience (for instance: radicalisation, dialogue, diversity) → Ask hem randomly what these expressions mean according to them → Allow them different understanding with regards to the same phrases → ask them whether that is a problem for mutual understanding → ask them to find new expressions or terms and describe them
<u>Second Part:</u> Write all terms (we have approximately 90 words) into small papers → divide the participants into 6 groups, each group has 5 people → each group will select their representor → each representor will come and pick an equal number of papers from moderator → each group will discuss the terms as we did in the first part, they will add new terms for 20 mins → At the end of the activity, each group representor will share his/her group`s reflections to everyone in 5 mins.
Reflection
How did the activity reach its purposes?
Which feedback did participants give?
Possible alternatives?



World Café

Name of the activity: World Café
Source: Art of hosting tool adapted by Patricia Huion
Purpose: To harvest tacit knowledge
Describe how it is linked to design thinking? In working together, you explore all feelings, needs, opinions, expertise.
Describe how it is linked to community-building through creative activities? It prevents 'othering' describing 'different people' as bad and totally different from you, distancing you from them. Through the arts-based take-away we connect to their life worlds and see what it would take to choose for a non-radicalised community.
How long does it take? 80 minutes
Which kind of space does the activity require? Depending on the number of participants, we need to be able to put x tables (x= number of participants divided by 4).
Which materials are needed? Table cloths, pots of flowers, large sheets of paper, post-its, coloured pens, talking stick
How many participants can participate (maximum/minimum)? 24
What does the moderator have to do? Contextualise the activity, define the questions, keep the time, organise the changing of the tables, moderate the closing circle
Write out the introduction to the activity? World café is based on the idea that we know everything there is to know through collaborative conversations. Through active listening and building upon each other's ideas we gain fresh insights. For CommUnity, it is very important that we connect to the radicalised fellow citizens. So, this activity asks you to do just that. On each table, there are a white paper, post-its and coloured pens.



Write out the instructions:

On the white paper, there is a text bulb in the middle with 'my radicalised fellow human being' written in it. Go and sit at one table. There are only four chairs per table, so four people per table. I will give you a question and then you have 20' to discuss this question and jot down some key words on the paper. After these 20 minutes, three of you leave the table and go and sit at different tables. The fourth one stays at the table and hosts the three newcomers. In the next 20', the host explains the views of his/her former table guests and then you discuss the second question and jot down some key words. For the third round, somebody else hosts the table, the other three seek new tables. The host summarises and the new group discusses the third question and jots down key words. The final round is a take-away round where all participants share what they take home: this can be done in a talking circle, or through graphic facilitation, rap song etc.

You can find out everything about world cafés here: <http://www.theworldcafe.com/wp-content/uploads/2015/07/Cafe-To-Go-Revised.pdf>

The questions we suggest are: I would radicalise if...

As a radicalised human being, I would...

I would like to say to my radicalised fellow human beings...

Reflection

How did the activity reach its purposes?

Which feedback did participants give?

Possible alternatives?



My Famous Mis-take

Name of the activity: My famous mis-take
Source: -
Main Purpose: Raise awareness about the cultural differences/specificities that can lead to misunderstandings/stereotypes/prejudgments
Specific objectives: <ul style="list-style-type: none"> - Help staff become more culturally aware - In-depth cultural awareness and understanding of the impact of cultural differences - A better understanding of the cultural challenges that our multicultural societies are facing - Enhance cultural sensitivity and competence - Reduce cross-cultural misunderstanding and encourage positive cross-cultural working relationships - Prevent stereotypes and misconceptions
Describe how it is linked to design thinking?
Design thinking is a problem-solving methodology that is used to address 'wicked problems'. Since a wicked problem means that the nature of the problem is highly ambiguous, it seems pertinent to apply it for a topic as ambiguous as cultural awareness/cultural differences (which is a highly complex problem where there are many knowns and unknowns). Wicked problems do not have clear yes or no solution. There are only better or worse solutions to wicked problems. The same applies to cultural awareness.
Describe how it is linked to community-building through creative activities?
Culture is an essential factor in community building and community cohesion. People's inclusion (social activity) can be enhanced through artistic/cultural events. However, if we want people from various communities to interact harmoniously, they must understand each other and be aware of their cultural differences. This way, their differences are not becoming an obstacle toward harmonious interaction, instead they become a point of dialogue.
How long does it take?
45 minutes up to an hour depending on the number of participants
Which kind of space does the activity require?
no special requirements for rooms format
Which materials are needed?
A projector for the presentation



How many participants can participate (maximum/minimum)?
There is no limit, however it is important to keep the number of people as small as possible to facilitate the trust building process and encourage people to share their story more confidently
What does the moderator have to do?
Firstly, s/he starts by emphasizing the vitality of cultural awareness. Secondly, s/he gives a few examples of cultural mis-takes. Thirdly, s/he gives the floor to participants to share their stories. Ideal is to have a moderator that inspires confidence to people. This way, people would open-up easier and the efficiency of the activity would be higher.
Write out the introduction to the activity?
I. Presentation: Acknowledging Cultural differences/particularities – a step forward toward tolerance/understanding II. My famous mis-take: share a short anecdote about yourself in which you were wrong-footed by your observations
Write out the instructions?
The Moderator explains the idea of cultural differences, makes a presentation emphasizing the importance of cultural awareness in the nowadays world and gives examples when due to cultural differences people were wrong-footed by their observations (which lead to an unpleasant/delicate/awkward situation). Afterwards, the Moderator encourages the participants to share their own mis-takes stories.
Reflection
How did the activity reach its purposes?
Which feedback did participants give?
Possible alternatives?
Cultural sensitivity



Mirroring Effect

Name of the activity: Mirroring Effect
Source: https://www.youtube.com/watch?v=Hruf1p3ke7U
Purpose: Activity aims at understanding the empowering notion that everyone can master empathy and design truly human-centred solutions.
Describe how it is linked to design thinking?
Empathy is an important element in Design Thinking and Human-Centred Design. What is empathy exactly and why is empathy so important and how does it designate solutions that actually work for people. In this activity, we will not only focus on what empathy means, but will also look at how it helps design thinkers create solutions that work and, conversely, how a lack of empathy can result in wicked problems.
Describe how it is linked to community-building through creative activities?
“Empathise” is the first stage of the Design Thinking process. The following stages can be summarized as: Define, Ideate, Prototype and Test. In the empathise stage, our goal, as a designer, is to gain an empathic understanding of the end user of the CommUnity Project and the problems they are trying to solve. This process involves observing, engaging, and empathizing with the people we are designing for in order to understand their experiences and motivations, as well as immersing ourselves in their physical environment in order to have a deeper personal understanding of the issues, needs and challenges involved.
How long does it take?
Ca. 45 minutes
Which kind of space does the activity require?
Training hall
Which materials are needed?
Internet, computer and projection device or TV unit
How many participants can participate (maximum/minimum)?
30
What does the moderator have to do?
The moderator will talk about the purpose of the activity and explores the meanings of “Empathise” with the audience



Write out the introduction to the activity?
Participants divide into 10 groups, each group has three people: Person A, Person B, Person C.
Write out the instructions?
All Persons C stay outside of the training hall. →Meanwhile, Person A is supposed to talk to Person B about anything that s/he love, likes, enjoys, or entertains. It can be a person, a movie or a staff meeting, or.... →Person B will take notes of person A`s words, expressions, emotions, and feelings.
→ All Persons A are invited to go outside of the training hall. →
All Persons B are asked to prepare a retelling of A`s story, but, while talking, Persons B are asked to accompany their presentation of A`s story with little gestures or mimics such as touching hair, nose or moving forward/backward on the chair. → All Person B are invited to go outside of the training hall. →
All Person C are invited inside of the training hall. → They are invited to watch the `mirroring effect` video via YouTube. Persons C are asked to observe Person A while Person B is retelling, note the mimicked gestures between them.
Person B and A are invited back inside. Person B now retells A`s story with the added mimicry. Person C observes them and takes notes for imitative behaviours. → Each Person C shares their observations.
→ All participants watch `mirroring effect` video via YouTube. → Participants are asked to share their opinions, feelings are observations
Reflection
How did the activity reach its purposes?
Which feedback did participants give?
Possible alternatives?



Vignette & Roleplay

Name of the activity: Vignette & Roleplay
Source: Wikihow, adapted by Handan Sayer
Purpose: Gathering views and thoughts of the participants in a less threatening and impersonal way.
Describe how it is linked to design thinking?
Vignette writing provides researchers with a systematic exploration of the issues that might be sensitive to research. It allows participants to share their views and debate on the issue concerned in an impersonal and less threatening way. Therefore, it gives the opportunity to learn participants' views and to observe their attitudes on the issue being handled. This allows design-thinking researchers to empathise and adjust their research and training upon these needs gathered by vignette method. Moreover, its impersonal and less threatening atmosphere foster understanding and empathy among participants and between participants and moderators as well. On top of that, vignette method provides an atmosphere and knowledge sharing where design-thinking researcher can find human-centred solutions in deep understanding of the participants for whom the researcher designing something. This method also helps develop empathy especially by not addressing a specific person but by creating a persona.
Describe how it is linked to community-building through creative activities?
Writing vignette allows an atmosphere which is comfortable to share ideas in an impersonal and less threatening way. This atmosphere is also very harmonious with arts-based community-building activities. When participants find themselves in the atmosphere like the one created by vignette method, they are more likely to involve both to debating and to the creative activities. As they can share their feelings and views without any personal attack, their sense of belonging, feeling of being respected and therefore their respect to others are likely to increase. All these will likely to create trust and feeling of being accepted which are vital in building community. Moreover, vignette method itself includes some basic arts works like writing a short story. This prepares participants to the other creative activities. Especially, in our training we include writing a sketch and role playing which further facilitates a good transition for the participants to the arts-based works.
How long does it take?
90 minutes (vignette writing, creating a sketch and role playing)
Which kind of space does the activity require?
It necessitates tables for each group to write on and a stage or a suitable free space to perform the role play after.
Which materials are needed?
Sufficient amount of paper and pens according to the number of the participants or groups; and a box to put each story in.



How many participants can participate (maximum/minimum)?
20 people (4 groups comprising 5 people each) per workshop is convenient for this activity.
What does the moderator have to do?
Moderator has to prepare a guide on how to write a vignette and introduce it to the participants. We already prepared this guide for our future moderators. Besides this, she or he needs to prepare another instruction related to the training topic. At the end of our guide, there is an example instruction for our first training. This can be modified by future moderators who will utilize vignette method.
Write out the introduction to the activity?
Vignette writing is one of the story writing methods which has begun to be increasingly used as a training tool. It allows discussing a real-life issue by the participants around a story they create. Since the context and the characters are not real, it allows debating an issue in an impersonal way.
Write out the instructions?
Introduce the guide on how to write a vignette to your participants. Let them read the guide and then ask if they have questions. Divide your participants into groups. Distribute the instruction which tells about your expected story frame. Let them discuss and brainstorm on the instruction. Give them enough time to write the vignette. Collect the vignette stories of each group. Put them in a box. Let each group to pick up a vignette story from the box. Give them enough time to prepare a sketch on their vignette story. Let each group perform the sketch. After each sketch performance, let participants share and reflect their feelings, thoughts and ideas about the sketch. Be sure, each participant has a voice in the workshop. Note the reflected views of the participants to build your further workshops and research. Finalize the activity with nice concluding remark.
Reflection
How did the activity reach its purposes?
Which feedback did participants give?
Possible alternatives?



3.2 DEFINE

The Planet of Belonging

Name of the activity: The planet of belonging
Source: This is an adaptation from the entrepreneurship ecosystem developed in L33N (Patricia Huion)
Purpose: To deepen the insights we gathered thanks to our empathy work
Describe how it is linked to design thinking? The Planet of Belonging is an 'unpack' activity, creating structure in all the ideas, experiences, emotions, questions, insights, hunches we have collected in the empathise-phase. It is a bridge towards the define-phase.
Describe how it is linked to community-building through creative activities? It (re)-frames the creative activities and their links to community-building. It visualizes the links or absence of links between communities. It shows networks and the reasons for which they are built
How long does it take? 30 minutes
Which kind of space does the activity require? Preferably use a large space with different subspaces.
Which materials are needed? Lego-blocks and paraphernalia, paper and pens
How many participants can participate (maximum/minimum)? Team up in groups of 4
What does the moderator have to do? Introduce and time-keep
Write out the introduction to the activity? Now that we have a rich harvest of ideas, emotions, experiences, quotes, pictures of end-users, stories, hunches, we seek to create a system of links between them and then pose more questions, formulate new hunches, deepen our



insight

Write out the instructions?

Form groups of 4. Take a large sheet of paper, some coloured pens and your lego-set. Create a planet of belonging. Wonder how it looks like? Is it still round? Who inhabits it? Which 'parts' does it have? Is there a junk yard? What is thrown away? How do inhabitants move? Why do they move? Are there signature buildings? What kind of service do they provide? How do inhabitants know how to behave? How do they create well-being? What happens to deviant inhabitants? Do they believe? Is there a political system? What kind of economy have they established? Draw, build using your legos this world. Then go and visit your neighbouring planets.

Reflection

How did the activity reach its purposes?

Which feedback did participants give?

Possible alternatives?



A Good Point of View (POV)

Name of the activity: A good point of view
Source: Patricia Huion
Purpose: To define a game-changing design challenge that inspires the designers.
Describe how it is linked to design thinking? It is the point of view of the DEFINE phase
Describe how it is linked to community-building through creative activities?
Creative activities and community-building are part of the POV
How long does it take?
45 minutes
Which kind of space does the activity require?
A silent space where people can discuss in small groups
Which materials are needed?
All the results of the empathy activities, post-its and pen
The planet of Belonging
Template affinity maps, personas, empathy maps
How many participants can participate (maximum/minimum)?
As many that can be put in groups of four
What does the moderator have to do?
Link it to the project description
Hand out the template of personas, empathy maps and affinity maps
Write out the introduction to the activity?
CommUnity aims to transform vulnerable audiences into our most efficient allies in preventing radicalisation by enhancing community engagement and strengthening social cohesion, by organising and implementing various artistic and cultural activities involving youth and informal actors from Muslim-based communities.
Introduce wicked problems (see literature review)
Explain that a good point of view increases the eagerness of designers to generate ideas and create the prototype. A good point of view should also be very clear. It gives direction. It is like a wide river meandering into the ocean. However, it does not give a solution. It is your problem definition. It shows your deep understanding of the needs of



your end-user.
Write out the instructions?
Decide your target audience (youth, women, men, fathers, mothers, community builders, cultural entrepreneurs)
Go back to the Land of Belonging. Create personas within your target audience or create empathy maps
Look for thematic clusters in your empathy work. Reorganise all results from your empathy work in these categories.
What is the main feeling of your end-user? Give four subcategories (e.g domains) in which they feel this feeling. Formulate these in four key sentences. Under each sentence you write down three quotes from your end-users.
Now fill in: the user (describe vividly) needs... because of... (compelling insight).
If possible, reformulate: It would be game-changing to create (need) for this user (other description) because of... (even more challenging insight)
Reflection
How did the activity reach its purposes?
Which feedback did participants give?
Possible alternatives?



3.3 IDEATE

The Guilty Community Builder

Name of the activity: The Guilty Community Builder
Source: -
Purpose: Increase awareness about the lingering stereotypes and prejudices in the professional lives of community-builders, practitioners and people working in civil society organizations. It is also used to enhance trust-building and improve team-building dynamics.
Describe how it is linked to design thinking? This activity generates ideas. Once you have decided your POV, you can find solutions through the detour of opposites. You then 'translate them' to the positive behaviour. This activity is part of the 'ideate' phase.
Describe how it is linked to community-building through creative activities? The Cambridge dictionary defines creativity as 'the ability to produce original and unusual ideas, or to make something new or imaginative'. This activity asks participants to think out of the box, make unusual links, think orthodoxically.
How long does it take? 30-45 minutes
Which kind of space does the activity require? An open space that allows for a group conversation
Which materials are needed? -
How many participants can participate (maximum/minimum)? +/- 25-30 max.
What does the moderator have to do? The moderator explains the activity and starts of by sharing his/her "guilty" secret.
Write out the introduction to the activity? The next activity is called "the Guilty Community-Builder". I want to emphasize that guilty in this sense is used in a more tongue-in-cheek way. I will give you 3 minutes to think of a situation or event in your professional life as a



community-builder in which your lingering stereotypes or prejudices created a funny, unpleasant or awkward situation. After the three minutes, we will share our experiences with the rest of the group and see if and how we can learn something from it.

Write out the instructions?

The group gets three minutes to think about an event in their professional life in which the lingering stereotypes and/or prejudices that we still have caused a funny, awkward or maybe even unpleasant situation. After the three minutes the moderator will start with sharing their “guilty” act in the following way. I am a passionate community-builder but... The rest of the group will share their funny and awkward experiences, without judgement. After everyone has shared their story, we will talk about it and how we can learn something from the experiences, and if we can handle it differently in the future. It might also be an idea to emphasize that even though that it is helpful for community-builders to not have any stereotypes or prejudices at all, but there should also be some space left for nuance.

Reflection

How did the activity reach its purposes?

Which feedback did participants give?

Possible alternatives?



The Six Thinking Hats

Name of the activity
The six thinking hats
Source:
“Six thinking hats” Edward de Bono
Purpose:
Make the trainers aware of the different points of view, types of ways of solving problems and finding solutions.
Describe how it is linked to design thinking?
-
Describe how it is linked to community-building through creative activities?
This activity creates awareness of the different approaches of solving problems each of us has. As the activity will be done in small groups, each component of the group will have to collaborate to find a common solution, which will create a sense of community. They will also have to find a solution by using different strategies than the ones they would usually use, which will create a sense of empathy.
How long does it take?
30-45 minutes
Which kind of space does the activity require?
Room with chairs and tables
Which materials are needed?
Computer, HDMI cable, big screen, small papers, big papers, pencils, 6 coloured hats
How many participants can participate (maximum/minimum)?
30
What does the moderator have to do?
Put each hat in a corner of the room. Give each person a small blank paper to put a name on. Put on the screen a daily life example of problem solving. Put on the screen the exercise to solve about the related topic. Rotate hats. Write solutions on the screen. Explain the potential of the 6 hats theory by Edward de Bono. Ask them questions related to the activity.
Write out the introduction to the activity?
This activity tries to emphasise that we can get different or better results working with people who have different approaches to problem solving and finding solutions, even though it might be harder coming to a solution or compromise. It also focuses on trying to change perspective and trying to better understand other people and create awareness of different perspectives and ways to solve problems and find solutions.



Write out the instructions?
Everyone gets an empty paper on which they have to write their names. There are six hats in the middle of the room signed from A to F. A “problem” is posed to the group. For example: You are organising a training programme for staff, but due to a global pandemic it cannot be organised as you planned it. Which approach corresponds to your way of finding solutions and problem solving (without mentioning the HATS):
A. You focus on the problem, if and how to solve it and keeping an eye on the goal and how to achieve it. (Managerial Blue hat)
B. You carefully explore the facts and significance of this problem in an objective way (Neutral White hat)
C. You try to think instinctively what makes most sense in the situation and feel what the right choice to make is (Intuitive Red hat)
D. You carefully evaluate the proposals and identify its flaws and weaknesses.
E. You want to make the most of the situation and explore opportunities present.
F. You change perspective and explore new ways and opportunities to look at the situation.
Put your paper in the hat that corresponded with your answer. The hat in which you put your name is the way you would rather solve a problem.
Gather with the people that put their names in the same hat as yours. In the hat is another “problem”. Try to find a solution together with your team. Do this for 3 minutes. The hats change. People with a natural for example, red hat, now have to change their perspective to a yellow, green, white, blue, red or black hat. During another 3 minutes they have to solve the same problem. The hats turn once more and the exercise is repeated. After 3 changes, the group is asked to team up with people from at least 4 different hats and try solve a NEW problem, which is presented to the whole group. Every group tries to find a solution for this problem.
Then we reflect if the groups thought they enjoyed coming up with new solutions more with people with the same approach, if they think they came up with a better solution working with people with different approaches and if it was easier or not.
Reflection
How did the activity reach its purposes?
Which feedback did participants give?
Possible alternatives?



Land of the Future, the Land of Now and the No-go Zone

Name of the activity
Land of the future, the land of now and the no-go zone
Source:
Patricia Huion
Purpose: To inspire ideas
Describe how it is linked to design thinking?
This activity belongs to the ideation phase. You have defined your game-changing challenge and now you seek solutions.
Describe how it is linked to community-building through creative activities?
It connects each other's practices and co-creates new solutions.
How long does it take?
45 minutes
Which kind of space does the activity require?
A large room with chairs
Which materials are needed?
You need tape to indicate borders on the ground, post-its
How many participants can participate (maximum/minimum)?
20
What does the moderator have to do?
To introduce and time-keep
Write out the introduction to the activity?
This is an activity to inspire your idea generation. There are three zones here in our world: the future, the present and the no-go zone which is, in fact, the most popular one quite often. It is a brainstorm activity combining brain-walking, bodystorming, and random linking.
Write out the instructions?
Make sure you have a lot of post-its and a pen. Make sure it writes because after the moderator's 'go' you are not allowed to speak anymore. You can, however, move. On the blackboard behind the moderator, you can see our design challenge (POV). And on the floor, which is below us, you can see three zones. If you walk in the future zone, you put ideas that



take some time to put into practice. Write it on your post-it and put it on a chair in this future zone. You can only write when you are in a zone. You can't write a post-it and then put it in another zone! You can, however, walk in a zone and pick up a post-it and write another post-it, glue them together and that is your ticket to another zone. So, should you have come up with a mismatch between idea and zone, your rescue ticket is a ticket in the future zone that connects to your idea. It cannot be one of your post-its, though. You have to wait till you find one from your colleagues or seek one that has already been written. Once you have connected one of your ideas to somebody else's you can walk to the present or no-go-zone. In the present zone, you put your ideas that can be realized immediately and in the 'no-go-zone!' you put ideas that are politically incorrect, unfeasible, completely mad, totally disconnected to the POV. You can choose in which zone you want to start. You have to keep moving, and if you have no ideas you have to move to this no-go-zone! However, there's a catch. When your time is up, you can't be in the no-go-zone! If you are, you have to create a rhythmic w-rap up of all ideas put forth (you clap a rhythm for the group, and rap the ideas).

Reflection
How did the activity reach its purposes?
Which feedback did participants give?
Possible alternatives?



Between Ideate and Prototype

Name of the activity
Between Ideate and Prototype
Source: https://spin.atomicobject.com/2018/12/12/how-might-we-design-thinking/
Adapted by Patricia Huion
Purpose:
To choose the idea that will be prototyped. Describe how it is linked to design thinking? It is the end of the ideate phase
Describe how it is linked to community-building through creative activities?
It is a co-creation activity thus enhancing the feeling of community. It is lateral thinking
How long does it take?
45 minutes
Which kind of space does the activity require?
A large space where people can discuss in small groups and sit in one circle
Which materials are needed?
post-its and pen
dots
How many participants can participate (maximum/minimum)?
As many that can be put in groups of four
What does the moderator have to do?
Explain and time management
Write out the introduction to the activity?
Introduce wicked problems (see literature review)
Once you have your POV you start looking for solutions. The 'how might we' questions will help you generate a wide variety of solution. Choosing three criteria will help you narrow down your options again. The dots-activity will help you decide the preferred one.
Write out the instructions?
The starting question is how might we create this game-changing 'product' for this user to meet his/her need based on this insight?
To generate more inspiration, you
AMP the good aspects of (user, need or insight) (e.g. introduce a youngster who speaks 6 languages).
Remove the bad of (user, need or insight) (e.g. there are no dissatisfying roles for women any longer)



Explore the opposite of (user, need or insight) (e.g. it is a society of introverts who enjoy working on their own).
Question an assumption about (user, need or insight) (e.g. youngsters are satisfied with their image as outsider)
Go after adjectives: e.g. how might we go for an appraising Euro pass rather than for a criminalising police file.
Add unexpected resources: e.g. how might we pay young community builders working with vulnerable friends?
Create an analogy from need or context: e.g. how might we learn how to acquire a sense of belonging like learning how to play in a band?
Play against the challenge: How might we create a game interlinking all national histories and play it with youngsters of different ages and cultural backgrounds
Change the status quo: How might we applaud events for right-wing extremists?
Break POV in pieces: How might we create an appraising Euro pass for a multi-linguistic mother, for an introverted right-wing father, for a non-vulnerable cultural entrepreneur, for a proud marginalised rapper
Change the period or the space or the number of people involved/ each time you start your question with 'how might we' and you start generating solutions.
Next decide which three criteria define a good solution. This is a group discussion. You can go for duration of development, or technical complexity, or feasibility or most innovative, most exciting (or dullest ever) or impossible...
Give people three coloured dots or three colour sharpies. Each colour stands for one criterium. Everybody indicates the best solution. Count the dots and see which three solutions got most dots. Have a group discussion about them. Do you go for a balanced solution (all colours are equally represented) or has one criterium become the most important one and do you go for that solution? Now decide!
Reflection
How did the activity reach its purposes?
Which feedback did participants give?
Possible alternatives?



3.4 PROTOTYPE

Storyboarding as a Conceptualising Tool

Name of the activity: Storyboarding as a conceptualising tool
<p>Crothers, B. (2011), Storyboarding & UX – part 1: an introduction, Retrieved from http://johnnyholland.org/2011/10/storyboarding-ux-part-1-an-introduction/</p> <p>Gekeler, M.(2019). A practical guide to design thinking, Retrieved from http://library.fes.de/pdf-files/bueros/indien/15404-20190508.pdf</p> <p>Krause, R.(2018), Storyboards Help Visualize UX Ideas, Retrieved from https://www.nngroup.com/articles/storyboards-visualize-ideas/</p> <p>Richards, G., Manques, L. and Menin, K. (Ed.). (2015). Event Design: Social Perspectives and Practices. London: Routledge.</p> <p>Tschimmel, K. (2012). Design Thinking as an effective Toolkit for Innovation. In: Proceedings of the XXIII ISPIM Conference: Action for Innovation: Innovating from Experience. Barcelona.</p>
Purpose: Eliminating and connecting all gathered ideas in a coherent prototype of building communities through arts-based activities
Describe how it is linked to design thinking?
As a conceptualizing activity which is applicable at the prototyping phase of design thinking, it shows the ‘solution’ as a prototype, links the possible problems the participants/end-users will probably encounter with the new product, in our case the new solution and also provides opportunities to solve these recognized problems.
Describe how it is linked to community-building through creative activities?
With the help of storyboarding, interactions among participants and also between participants and the design thinking team are encouraged in the search for relevant and best solutions in preventing radicalisation, promoting social inclusion and in building community.
How long does it take?
60-240 minutes (depending on the size of the group)
Which kind of space does the activity require?
It necessitates tables for each group to write on and a free space on board or on the wall to demonstrate the storyboard, beamer to show storyboards created on storyboardthat.



Which materials are needed?
Space on a board or on the wall
Sticky notes, papers, markers, pens: https://www.storyboardthat.com./
How many participants can participate (maximum/minimum)?
20 people (4 groups comprising 5 people each) per workshop is convenient for this activity.
What does the moderator have to do?
The moderator briefly explains what storyboarding is, gives examples and explains how to create a storyboard (https://www.studiolab.nl/manila/gems/contextmapping/CHI2010STB.pdf)
Then s/he divides the participants into groups. (S)he helps participants in finding the idea to tell in a story format. And then (s)he distributes the necessary materials to each group and be present for any questions and needs of the participants.
Write out the introduction to the activity?
Storyboarding is an activity that we are very familiar with from script writers or playwrighters. We both use visualizing items or just our drawings and some, <i>not much</i> , texts we created to tell our story. Six boxes with related drawings and some sentences will be sufficient to finalize our story in the board. Through storyboarding you crystallize your concept. You sharpen your POV and you draw on your decision you have made in the ideation phase through the three criteria you have focused on. An illuminating storyboard takes you from the setting (the original situation or challenge) through to the reframing (the POV), decision ideation, the implementation of the solution (CommUnity approaches) and the satisfaction of the end user (the effect of the approaches).
Write out the instructions?
Identify the solution you want to show. Choose from the decisions based on the three criteria in the ideation phase. Discuss with your team which different scenes your storyboard consists of. Visualize each scene with relevant drawings and write the story under each scene in words. Share your storyboard in the large group.
Reflection
How did the activity reach its purposes?
Which feedback did participants give?
Possible alternatives?



Personas

Name of the activity: Personas
<p>Gekeler, M.(2019). A practical guide to design thinking, Retrieved from http://library.fes.de/pdf-files/bueros/indien/15404-20190508.pdf</p> <p>Müller-Roterberg, Christian. (2018). Handbook of Design Thinking. Retrieved from https://www.researchgate.net/publication/329310644_Handbook_of_Design_Thinking</p> <p>Subramanian, (2019), How Personas shaped our Design thinking? Retrieved from https://www.customerlabs.co/blog/how-personas-shaped-our-design-thinking/</p> <p>Pruitt, J.& Grudin, J. (2003). Personas: Practice and Theory. Designing For User Experiences. 10.1145/997078.997089.</p>
Purpose: To design the solution (<i>the end product</i>) in line with the needs of participants by understanding them and their needs properly. It is part of the empathy work.
Describe how it is linked to design thinking?
Personas are <i>fictional</i> characters that provide design thinkers with necessary information about the expectations, experiences, feelings, behaviours and goals of the target audiences. Apart from understanding the needs of the audiences, using personas in design thinking also helps to empathise with them. These two aspects of creating personas help design thinkers formulate a challenging POV, user-test the prototype and produce an end product, a proper solution that best meets the needs of the participants.
Describe how it is linked to community-building through creative activities?
Personas are the tools both for gathering information and for creating empathy which are also pretty crucial in community-building. These fictional characters allow to share any idea or experience anonymously; that is, they ensure an appropriate atmosphere in which participants express themselves without addressing any real person. This ensures to comprehend their needs, on the one hand, and it helps understand each other better. Its creative nature (creating fictional characters) is also a contributing activity to the arts-based community building.
How long does it take?
Ca. 45 minutes (depending on the numbers of the personas created and the participants)
Which kind of space does the activity require?
It necessitates tables or a free space for each group to create their personas. A stage or free space is also required to introduce their personas.
Which materials are needed?



Research notes defining the end users. Sticky notes and markers, print-outs of the template, pictures for the personas gathered from the internet
How many participants can participate?
20 people (4 groups comprising 5 people each) per workshop is convenient for this activity.
What does the moderator have to do?
The moderator will give a brief introduction concerning personas, what they are and their purposes in the design thinking process. Then, (s)he will distribute the print-outs of the template of the personas to each group. (S)he needs to explain how to use these templates in the creation of the personas and give appropriate time to participants for creation of their personas. During the creation of personas, the moderator will be present if the participants need further explanations. (We already created a template for the use of CommUnity and also for any possible future users).
Write out the introduction to the activity?
Personas are the tools to understand the needs of our target audience by creating fictional characters. With the help of those characters, we can gather necessary information about the expectations, experiences, feelings, behaviours and goals of our project target group. This method is applicable in the development of ideas in which a hypothetical user is created representing members from real user groups. That is, personas are fictional characters created on the basis of our research in an attempt to represent different user types who will benefit from our service (Müller-Roterberg, 2018). Although personas are basically the result of our imagination, they still have the real-world qualities in terms of, for example, their characteristics, goals and frustrations, which eventually help the design thinker understand the users' needs, experience, behaviours and goals (Subramanian, 2019). Pruitt and Grudin (2003) state that personas are pretty much useful in making our assumptions explicit about the target audience and assist to develop better solutions.
Write out the instructions?
1. Give names to your personas
2. Add other specific personal information of personas such as gender, age, origin, marital status, occupation (job, position), educational background, friends and social environment, attitudes (values, interests, preferences), frustration tolerance, health awareness, life goals, hobbies and leisure activities (Müller-Roterberg, 2018).
3. Following to these personal characteristics, it will increase our comprehension concerning our participants if we also analyse the problems (the Pains) and wishes (the Gains) through asking some questions (Gekeler, 2019). These questions can be as follows: What motivates the persona? What annoys/frustrates the persona? What does the persona look up to or aspires to be? What would persona fear of losing? The number of such questions can be increased depending on the participants' needs



4.Fill in this template as below will be pretty practical. This template could be modified depending of the special needs of the users.

Name	_____	_____
Gender	_____	Age _____
Location	_____	
Personal Status	_____	
Education	_____	
Job	_____	Salary _____
I am proud of ...	_____	
These character traits describe me ...	_____	

These are my goals in life ...	_____	

What motivates me?	_____	

What frustrates me?	_____	

What do I look up to or aspire to be?	_____	

What would I fear lossing?	_____	

Source: Gekeler (2019)

Reflection
How did the activity reach its purposes?
Which feedback did participants give?
Possible alternatives



3.5 TEST

Testing Activities

Name of the activity: Testing the effects of the arts-based CommUnity building
Source: Hakan Aycicek
Purpose: To test feelings, choices, behaviours whether the arts-based activity prototype we have created in CommUnity steers participants to a sense a belonging
Describe how it is linked to design thinking?
We offer a wide variety of testing the CommUnity prototype. The results of the tests are used to fine-tune the POV or even to discover a next facet of the wicked problem, and to adapt the CommUnity prototype. We offer several rounds as design thinking is an iterative process.
Describe how it is linked to community-building through creative activities?
As the prototype is a model of community building through creative activities, these tests tell us whether we have made a difference.
How long does it take?
-
Which kind of space does the activity require?
Which materials are needed?
How many participants can participate (maximum/minimum)?
What does the moderator have to do?
Write out the introduction to the activity?
Short term behaviour observations: Short term changes of behaviour are centred around the individual's self-perception of belonging and being a part of society and feeling comfortable in it, as well as feeling an active and recognised actor. It is also important to observe the perception of "other" with an orthopsychiatry's consciousness, thus, seeing others in their social, cultural and ethical context and as an enrichment as well as a predisposition and willingness for cooperation. Individuals are comfortable with authorities and society.
Long term behaviour observations: Long term changes of behaviours are centred on a rejection of all types of extremist messages, a belief and active participation in the democratic process of decision-making and an empowering of other



individuals participating in their process of de-radicalisation or prevention their clinging to an extremist group.

Write out the instructions?

Short term

1. Anger, frustration and outrage towards wider society and culture (Scale of comfort-discomfort)¹
 - Acceptance and commitment in society
 - **Testing:** Create a questionnaire with a scale of comfort-discomfort and other questions related to integration and acceptance of society they live in, to measure the current state of comfort in society and towards society. 20 questions? With suggestions on how they could improve their comfort in society. Help them express themselves using art (with the tools they feel most comfortable with: painting, writing, music creation, dance, cooking etc)
2. Alienation and perceived 'Otherness'
 - Self-perception of belonging and perception of the "other" based on an ethno-psychiatric view
 - **Testing:** Gathering with people from other backgrounds, ethnicities, cultures and religion and talk about specific topics that unite rather than separate them (Topics like family, emotions, cooking etc.). Testimonies of individuals explaining their background, in an artistic way if desired on how they got there, what challenges did they experience etc. with the aim of finding a common ground with others and create understanding towards the human they have in front and not the personification of an ethnicity, culture, religion etc.
3. Genuine and perceived levels of discrimination leading to anger, frustration and hatred; translation of frustration and anger into revenge and hatred
 - Genuine and perceived levels of fairness. Translation into forgiveness, support, cooperation
 - **Testing:** Chair round- How do I show to people and how do I really feel on the inside? Write on a paper on both sides and through to someone else so they can read both sides. What can we do with these negative emotions we and the others are feeling? How can we support the other? Watch the documentary film "The mask you live in" and discuss the topics covered about showing and expressing emotions. To change the prevailing discourse of "being a man" and discuss the topic of masculinity, violence, what does it mean to be a man etc.
4. A sense of grievance and consequent distrust and rejection of the authorities and society.
 - Sense of comfort, trust and acceptance of authorities and society
 - **Testing:** Involvement in a social project that contributes to society? (NGO? Paint Graffiti in a marginal neighbourhood to brighten it up)



Long term

1. Dissatisfaction and distancing of individuals/groups from society, segregation and insularity from wider society
 - Satisfaction and integration in society and a sense of connection with “others”
 - **Testing:** Organise a team activity like for instance a sports cup or match with people with different backgrounds that make them work for a common goal in cooperation with each other, or co-create a song of participation in a multicultural music group (orchestra), choreography.

2. Disempowerment and consequent lowered resilience to radicalisation
 - Empowerment and high resilience to radicalised messages
 - **Testing:** Contribute to the message of de-radicalisation through social media, sharing messages of integration, diversity and harmonious cohabitation and the positive outcomes of deradicalization and harmonious cohabitation.



Campaignia

Name of the activity: CAMPAIGNIA (This activity is created by Handan Sayer for Community Project)
Source: Handan Sayer
Purpose: To test the way we developed in handling the prevention of radicalisation. It is important to note that we are not testing our audiences. We are testing our prototype, in Community Project our way of handling radicalisation. With the help of testing activities, we are trying to generate feedback from our participants concerning our prototype and to observe and deeply understand our audiences.
Describe how it is linked to design thinking? In Design Thinking, testing forms an important stage both to generate feedback from our participants concerning our prototype and to observe and deeply understand our audiences. Testing, in addition, has the potential to obtain necessary insights for other stages of Design Thinking. In this sense, it helps to <i>empathise</i> with audiences. It also provides insights to (re)define the problem while allowing to gather new opinions for the <i>ideation</i> phase. As a result, it can also bring about iteration of the prototype developed. (Dam and Siang, 2020)
Describe how it is linked to community-building through creative activities? In the Community Project, testing will allow us to see whether our arts-based community building method/way/concept helps prevent radicalisation or not. In other words, with the help of testing phase, we will observe if our project concept has created rejection of all types of extremists ideas and behaviors and if our method has managed to develop a sense-of belonging, participation in the democratic process of decision making, empowering other individuals and participating in their process of deradicalization or prevention of clinging to an extremist group.
How long does it take? This activity requires 60 to 90 minutes depending on the number of participants.
Which kind of space does the activity require? It necessitates tables for each group to write on and a free space on board or on the wall to demonstrate the storyboard. It also requires to have a free space for group discussions and a place for presentations.
Which materials are needed? Post-its, markers in diverse colors, and some kind of wall-mounted canvas (e.g. whiteboards, chalk boards, brown paper or flip charts) and papers are required materials for this activity.
How many participants can participate (maximum/minimum)? 20 people per workshop is convenient for this activity.



What does the moderator have to do?
Moderator briefly explains what Campaignia is and divides the participants into groups. (S)he tells the instructions of the activity to participants. And then (s)he distributes the activity template and the necessary materials to each group and be present for any questions and needs of the participants.
Write out the introduction to the activity?
Campaignia is a testing activity applicable to design thinking. In this activity, participants are divided into subgroups and they are expected to create a campaign using the template concerning the issue being handled in the project.
In Community Project, participants are expected to create a campaign around the subject being handled (in our case, it is “the behavior of our audience the prototype wants to generate”).
Write out the instructions?
Each group is invited to;
identify the problem they want to highlight in the area of prevention of radicalisation,
identify their target audience (both individuals and organisations); <i>by whom would they like to be heard most?</i>
<i>identify possible stakeholders they need</i>
write a list of <i>the key elements</i> of their campaign idea,
create their main messages for each key elements,
develop their clear and memorable campaign slogan (here, visual items, logos can be included and they are more than welcome!),
think about any leader(s) they want to include to their campaign and explain why and how (s)he can help,
decide the channels in promoting their campaign (events, website, media, social media, advertising, etc.)
Each group can also choose a celebrity ambassador for their campaign and explain why they choose her or him.
Finally, each group will present their campaign to the larger group.
Applying Campaignia activity (with regards to its link to our prototype) will allow us to gather feedback from our participants concerning a change in their behavior(s). This <i>change</i> can be something they have gathered through the arts-based activities they had involved in our project. It could also be nothing, that is to say, we can observe no change at all.
This activity is a compact sample composed of necessary points to test our prototype by letting our actual participants create <i>their own campaign</i> about the issue concerned in our project; allowing us to:
-refrain from leading them to act in any way/direction,
-to observe their perspectives, positionings (with regard to their relation to society), and understandings,
-to observe what worked and what actually did not,
-to make, <i>if necessary</i> , adaptations in line with the needs of our participants,
-to have another opportunity to empathise with them,
-to let our participants learn experientially.



4. REFERENCES

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Projects

Guerilla Literacy Learners: http://www.pleasemakemistakes.eu/assets/gull-manual_final.pdf

Liminality and Educational Entrepreneurship: <https://l33n.eu/wp-content/uploads/2016/05/L33NmanualFINAL.pdf>

FRESH START: <https://www.freshstartlim.com/>



ANNEX I: ACTIVITY DESCRIPTION TEMPLATE

The purpose of these activity descriptions is to make sure that any trainer can organise the activity within his organization.

Name of the activity
Source:
Purpose:
Describe how it is linked to design thinking?
Describe how it is linked to community-building through creative activities?
How long does it take?
Which kind of space does the activity require?
Which materials are needed?
How many participants can participate (maximum/minimum)?
What does the moderator have to do?
Write out the introduction to the activity?
Write out the instructions?
Reflection
How did the activity reach its purposes?
Which feedback did participants give?
Possible alternatives?

Questions for our co-speakers in the CommUnity training

We ran through the training and think these unscheduled situations may happen, may cause embarrassment, even friction within the group. We are well aware that the moderator needs intercultural skills to deal with that.

Part I:

1. How do you respond to resistance: people who don't want to participate, don't want to share, feel indignant because they are in a position of authority and don't have to take advice or even won't listen. Some may even utter responses which are counter-productive.
2. How do you deal with sensitive subjects? How do you respond to political debates? Do you initiate the debate? The same goes for religion? Gender?
3. How do you deal with somebody who hijacks the whole conversation, taking up all talking space? How do you make sure the others can participate as well? Which pitfalls are there in this group management?
4. Which aspects should be in a discussion management guide according to you?

Part II:

5. According to your experience, what is the one lesson every community-builder must know?
6. What methodologies/techniques do you use to facilitate the trust building process?
7. What are the most important factors to be considered when proposing an activity for a new group of people (e.g. a painting class for youth)?
8. Based on experience, what are the most difficult/challenging moments when engaging with vulnerable youth or other informal actors



ANNEX II: DEVELOPMENT OF THE TRAINING

Training Sessions Developing Models of Arts-based Community Building Activities to Prevent Radicalisation

T1: Training Programme

The first training model was created to be the model applied for offline staff training to take place in May 2019. The training schedule below shows that the activities were to be conducted face-to-face rather than through an online interface. However, due to the consequences of the COVID pandemic, the Community Staff training was converted to an online format (see T2).

a) Training Schedule

Day 1 (T1)

EMPATHISE

09:30: **Welcome**

10:00: *Cross the line + reflection*

11:00: Potential of the method: design thinking and wicked problem.

12:00: **Coffee break**

12:15: *Common glossary of key words connected to prevention of radicalisation*

12:45: **Lunch**

13:30: *Glossary: part 2*

14:00: *World Café*

15:20: **Break**

15:30: What is ethno-psychiatry and how does it hinder or help us to empathise with people unlike us?

15:45: Cultural awareness

16:00: Activity: My famous mis-take: examples of intercultural misunderstanding

16:45: *Mirroring effect*

17:30: Reflection circle



Day 2 (T1)

09:30: *Vignette & roleplay*

11:00: **Break**

DEFINE

11:15: Meaningful conversations

11:30: *The planet of belonging*

12:00: *A good Point of View (POV)*

12:45: **Lunch**

IDEATE

13:45: *The Guilty Community Builder*

14:15: *The Six Thinking Hats*

14:45: *Land of the future, the land of now and the no-go zone*

15:30: **Break**

15:40: Partners share Foyer and IKC.

Day 3 (T1)

09:30: *Between Ideate and Prototype: transforming activity*

PROTOTYPE

10:15: *Storyboarding as a Conceptualising Tool*

11:15: *Personas*

TEST

12:00: Test activities. What do you hope to test with the user? What sorts of behaviours do you expect? Reverse thinking: vulnerable audiences into allies preventing radicalisation.

12:45: **Lunch**

13:45: Test activities part 2

16:30: Feedback circle: what do I take home + Survey

17:00: Talk with representative of EU



T2: Training days for Consortium: Part 1

As mentioned earlier, due to the consequences of the COVID pandemic, the CommUnity Staff training has been converted to an online format. The initial programme has undergone many changes. Using the Zoom platform and a series of training sessions, including webinar-style sessions and interactive sessions, the CommUnity project carried out a first round of training days.

a) Training Schedule

Day 1 (T2): June 22, 2020

10:30–12:00: *Feedback on Training Curriculum (Interactive session)* (Moderator: Patricia Huion)

EMPATHISE

14:30–16:00: *Sharing Experience (Webinar)* (Moderators: Ann Trappers & Alper Alasag)

Day 2 (T2): June 23, 2020

EMPATHISE

10:30–12:00: *Cultural Awareness (Webinar)* (Moderators: Ludmila Malai & Eva Cijis)

Day 3 (T2): June 24, 2020

EMPATHISE

10:30-12:00: *Common Glossary (Interactive session)* (Moderator: Hakan Aycicek)

14:30-16:00: *Writing Vignettes (Online workshop)* (Moderator: Handan Sayer)



b) Research & Adaptation

Throughout the duration of the first round of CommUnity training sessions the CommUnity Training team, through interactive sessions, workshops, creative listening and note-taking, has received some interesting remarks and suggestions on its Training curriculum. Furthermore, the CommUnity Training team has also noticed specific topics and issues that the training participants were interested in, wanted to know more about, had many questions on, or simply led to a lot of enthusiasm and discussion, both in the LIVE session, as well as in the chat box. The CommUnity Training team has examined these remarks, suggestions, concerns and interests and has come to the following conclusions.

Firstly, throughout the training, and specifically in the 'Writing Vignette' workshop, it has become clear that participants are great storytellers, and that as community-builders, experts, practitioners and youth trainers, they can rely on storytelling as a way for youth participants to open up, share their stories, share pieces of their identities through storytelling, and become more resilient, feel a greater sense of belonging and mutual understanding through storytelling. The team has therefore decided to apply and treat the concept of storytelling as a red thread throughout the CommUnity project.

Consequently, during the second round of training sessions, storytelling played a bigger role in the training. A knowledge clip on stories was made and an expert on the importance of storytelling and storyteller from Charlotte, North Carolina, Tamara Park, was invited to share her knowledge in the training. Furthermore, in the Guilty CommUnity Builder activity, the participants were asked to share their guilty or shameful professional stories with their



international colleagues to increase empathy, trust-building, and accelerate the process of problem-solving professional challenges that most of the participants face on a regular basis.

Secondly, the session on Cultural Awareness sparked lots of attention, interest, and debate in the Zoom chat box, and left the Consortium asking for more information and knowledge on Cultural Awareness and Cultural Intelligence. Responding to the request, in the second part of the training sessions for the Consortium, a workshop was held on Cultural Intelligence and Emotional Literacy, explaining both concepts, the importance of both, but also the importance of acknowledging the difference between the two.

Thirdly, the Training/Research team realised that identity and identity-building are very important concepts to be understood and that the encouragement of free identity-building is essential in the prevention of radicalisation of young people. Young individuals, whose identity and values are not yet outlined, and to which they are not yet committed, are more likely to fall prey to radical recruiters who try to convince, mostly vulnerable youth, of a radical identity. Understanding who you are is a lifelong process, but especially for young people, whose identity has far from crystalized and whose identity can still be partly “void” can leave space for radical voices and convictions. It is therefore important to provide youngsters with the opportunity to “fill” this “void” with positive identity creation through the process of storytelling and the self-expression that come with participating in cultural and arts-based activities. The concept of identity and identity-building is one of the “missing links” between the prevention of radicalisation and arts-based activities.



Session 4 - Common Glossary

- ✦ Welcoming atmosphere amongst 28 participants
- ✦ Participants are encouraged to share their suggestions/ questions/ ideas in padlet until the end of the week
- ✦ Importance of differentiating dictionary and glossary and the necessity of having a common glossary for the project (consistency, coherence, avoiding ambiguity).
- ✦ What do you see? People see different things looking at the same picture
- ✦ How many faces do you see?
- ✦ Analogy with the idea of not seeing hidden behaviors before taking a better look

Activity definition glossary

Integration:

- ✦ Feeling at home in the country where you live while participating in the necessary fields of life while staying yourself.
- ✦ Living together in shared values and commonwealth and respecting diversity.
- ✦ Being active in the society you live in while staying yourself (having a stable core and not feeling assimilated).
- ✦ A person striving to be an active part of the society and there is a will of the public entities to help this person being an active player in the society.

Radicalization



- ✦ A phase in life, particularly when young, becoming intolerant toward others, willing to change the world by any means, we all have such a phase in life. This phase may be a healthy one, but there might be also the dangerous one.
- ✦ A process that leads toward radical ways of thinking and then acting
- ✦ A process when a person is unhappy/unsatisfied with her status and wants to change it no matter the means.

Stereotypes

- ✦ Classifying a person according to the knowledge that we have (based on our emotions not merely the reality), assuming the worst about someone and/or being suspicious about someone

Trust

- ✦ Feeling of safety, having faith in, feel confident in someone's company, information and promises

Sense of belonging

- ✦ Feel home sweet home ☑ feeling at ease in the community you are living; willingness to be included and being open to rest of the community; recognize yourself and/or identify yourself with the community you live in

New words that should be defined

- ✦ Inclusion
- ✦ Religious righteousness (virtue)
- ✦ Political (in)correctness
- ✦ Arts-based activities
- ✦ Unity community
- ✦ Intercultural intelligence



Remarks

- ✦ Very active interaction in break out rooms and in the main session.
- ✦ Remark coming from at least 3 groups about the negative connotation of integration and the preference for the term inclusion instead of integration.
- ✦ Radicalisation can have a positive connotation, sometimes radical ideas lead to progress.



Creative note-taking

We gathered all notes taken during the online CommUnity training that took place from June 22nd to June 24th. Throughout the training we organised 5 sessions with the following contents: Session 1: “Feedback on training curriculum”; Session 2: “Sharing experiences”; Session 3: “Cultural awareness”; Session 4: “Common glossary” and session 5 “ Vignettes”. In each session a participant or two was assigned to take notes. It was intended that the process of “note-taking” was a creative process. This is the reason why each participant that took notes, did it in a different shape and form, highlighting their personality and process of thoughts.

Creative note-taking		Session 1 - Feedback to the training document and design thinking	
Is there right and wrong? Not just something that works and doesn't work			
The importance of identifying the different end-users		Is DT a matter of changing our activities or our approach of the activities?	
How is DT going to work for us?		How can we use our tacit knowledge in CommUnity?	
		How to cooperate to involve our target audience?	
		Merging arts-based activities with community building and DT	
		How can we implement DT in our activities besides empathy and listening?	
		Building a model that enhances CommUnity through arts-based activities	
Is design-thinking a solid social science theory or just another marketing personal development thinking?			

Depth

Innovation



Are the activities supposed to be subject to design thinking? If yes, how can we make sure that is the case?

How can we make good use of the profiles of the end users to plan activities?

Are dance/theatre/intercultural cooking activities a possibility?

Is the target audience included in the design thinking process? Do they take part in it?

To create an equal environment, it is necessary to create a goal to achieve with the group. Ideally, we don't create the difference of "we" and "them"

The important thing about wicked problems is not if they are right or wrong but if the solutions work or not.

The important thing about design thinking is going from the known to the unknown and see what we can do there. That is how we find the new competences, transfer ideas and the concept to new contexts

What kind of theory is "design thinking"? Is it a scientific theory? A social science theory? A (marketing) personal development theory?





53

It's quite comfortable when presenters explain what you should have read.)

Shallow

ideal participants should be played by team members

online session with active chat is a very immersive listening and debating model

small

online moderating in the chat increases motivation

read chat and add discussion points in text on interculturality or intercultural intelligence

cultural intelligence should be explained

create a Community YouTube channel explaining the basic concepts

ys include an intercultural button questioning their cultural intelligence/ intolerance

big step

there is an intercultural difference in learning approaches, Bloom's taxonomy

we need to devise activities making intercultural differences explicit

We need to create activities unearthing our cultural nots

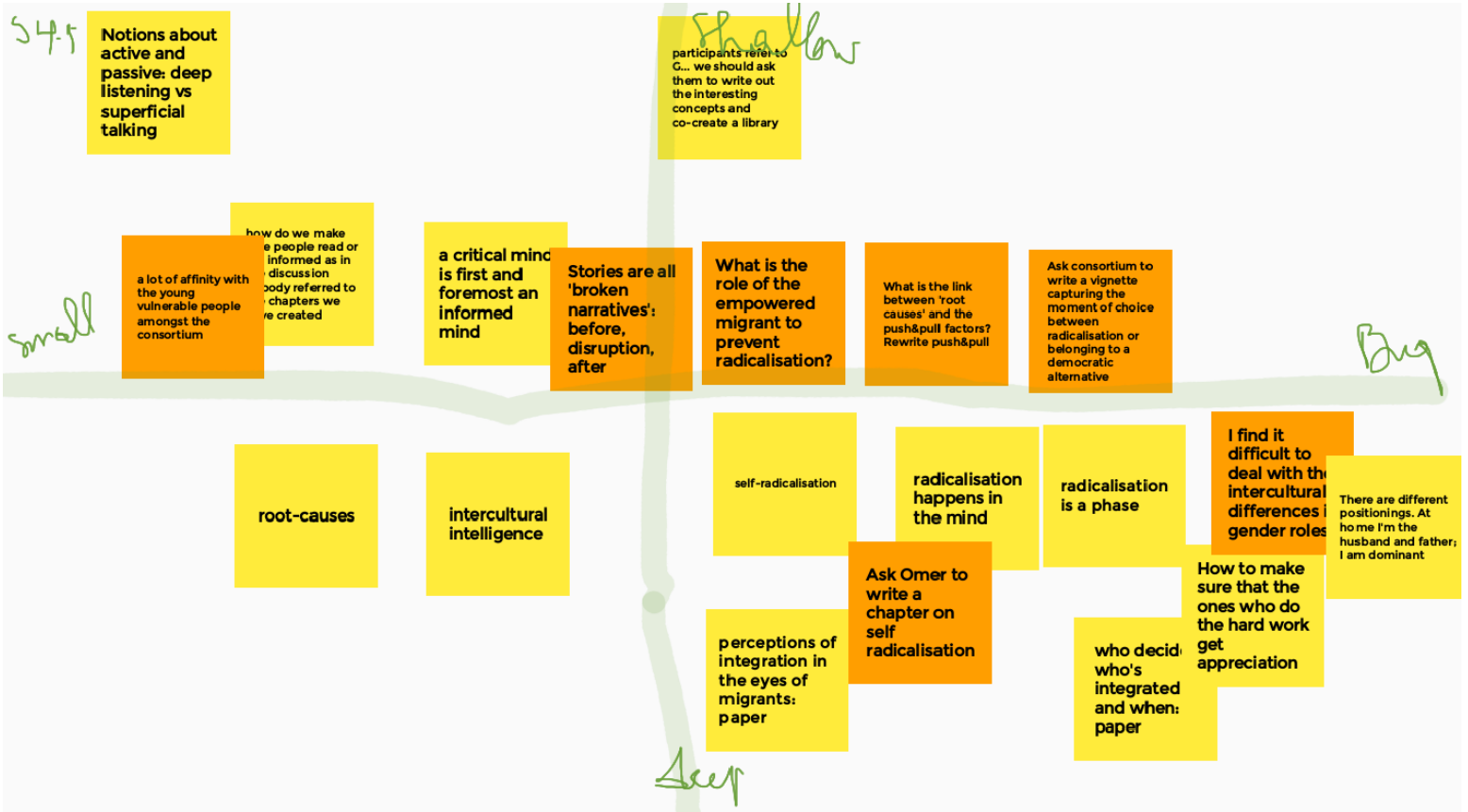
What I struggle with is to know whether academic research, feedback/feedforward management, level of expertise in outcomes have to be linked to differences in culture or not?

we need to create activities empowering people with culturally intelligent responses when confronted with intercultural differences

We need to develop activities on Non-violent communication Rosenberg and on vulnerability Brene Brown

Deep





Dialogue with participants (in the dialogue method) could go in all kinds of directions, this is unpredictable.

Adjusting linguistics is used to be a way to change the taboos.

Guiding participants, not forcing them.

(Dialogue Method & Meaningful Interactions): The aim can be the same which is creating a *safe space* for exchange.

New connections lead to new ideas and activities.

Inclusion of community leaders brings about reaching out younger groups.

Active listening: letting others express themselves.

Dialogue is not a debate, it doesn't mean defending your opinion.

"People (participants) don't express their vulnerabilities."..... No pressure! If people don't want to share, they simply don't share.

Intolerance and self-righteousness could make persons a threat for others.
small STEP

Creating safe environment...

People are likely to express themselves in a group (work).

Creating sense of belonging is the biggest challenge!

If I am not offending someone, why I feel sorry then! (cultural misunderstanding).

Are cultural relativism and universal values clashing?
BIG STEP

Subcultures are needed to be taken into consideration.

Gathering opinions/feelings through dreaming: imagine the *ideal situation* you live in.

Attracting different audiences is possible through cooperating with different organisations.

People connect to each other on the basis of a "*shared humanity*".

Facilitator: *engages* with the conversations of participants and becomes a part of a group; at the same time, *keeps the distance* with them to observe what's happening and being expressed.

Creating dialogue with youth always goes hand in hand with an event such as going to the theatre, watching movie or having lunch.

Cultural Intelligence should be explained.

It cannot be said that radicalised young people cannot be reached, it just requires much more effort.

Being able to ask questions leads to the unknown in preventing radicalisation, and the next step is puzzling.

Choice is important in the creation of a safe space.

Strong feelings of justice could lead to radicalization.

Non-verbal communication is also worth to observe, it tells a lot between the lines.

"I prefer saying 'practical language' instead of mother tongue'".

"I'm an Afghan Turk born in Nederland. I am a migrant in Afghanistan and Turkey; I am also migrant even in the country I born, Nederland".

Are there really some values that are really universal (?)

Intercultural Intelligence

Integration is a two-way process between new-comers and welcomes.

"Improving dialogue within a dialogue" Prevention necessitates to deal with the root causes of a problem, not just with the symptoms of it.

We need to realize also our own culture and see if it sets boundaries to us in relating with other cultures.

Integration requires changing whilst inclusion respects people as they are

DEEP INSIGH

|||

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T3: Training days for Consortium: Part 2

With all the feedback (surveys), creative note-taking, remarks and suggestions that we received throughout the sessions of the first training cycle, the CommUnity training team modified the training syllabus, added new activities to its activity library and created the second part of the training of the Consortium, responding to the interests, remarks and concerns of the participants.

a) Training Schedule

Day 1 (T3): October 22, 2020

09:00-10:45: *Knowledge clips on Training Curricula (Interactive session)* (Moderator: Ludmila Malai)

11:15-13:00: *Cultural Intelligence & Emotional Literacy (Webinar)* (Moderators: Eva Cijs & Ludmila Malai)

IDEATE

14:30-16:15: *The Guilty CommUnity Builder (Interactive session)* (Moderator: Tamara Park)

Day 2 (T3): October 23, 2020

DEFINE

09:00-10:45: *A Good Point of View (Interactive session)* (Moderator: Hakan Aycicek)

PROTOTYPE

11:15-13:00: *Storyboarding to test prototype (Online Workshop)* (Moderator: Patricia Huion)

TEST

14:30-16:15: *Campaignia (Online workshop)* (Moderator: Handan Sayer)

Creative note-taking

In this document we gathered all notes taken during the online CommUnity training that took place on October 22nd and June 23rd. Throughout the training we organised 6 sessions with the following contents: Session 1: “Knowledge clips and training curriculum”; Session 2: “Cultural Intelligence and emotional literacy”; Session 3: “The guilty community-builder”; Session 4: “A good point of view”, session 5 “ Storyboarding to test prototype” and Session 6: “Campaigna”. In each session a participant or two was assigned to take notes.

Session 1 Knowledge clips and Training Curriculum

Cultural intelligence clip

- ✚ Knowledge clips CQ: Participants are interested in the link between Cultural intelligence and design thinking, and how cultural intelligence can strengthen design thinking
- ✚ “What is a good rate of different cultures for instance in a training? Do we need to achieve a percentage of some cultures (as representatives?)”
- ✚ A question rises: “How to overcome one's own cultural frames to understand the other?”
- ✚ “Is there any cultural superiority among the different cultures in terms of CQ?”

Identity clip

- ✚ Clips and padlet: Slow process of feedback writing in padlet. Would be better to discuss directly better than contribute in padlet?
- ✚ “Gaining the own identity is the essential part for preventing radicalisation among the teenagers especially; since sometimes they involve in fanatic groups in order to find their identity there. However, they can discover their true identity through art-based activities so that they do not need to be distracted by radical tendencies”.
- ✚ “In creating one’s identity, the concept of "belonging" is crucial. In our activities, we explore, in a creative way, how youngsters (with refugee parents) can feel more at home in their "new" hometown.”
- ✚ “Identity is developed in relation to others - which types of people is a person surrounded with? To what extent is there a choice and to what extent can this choice be informed?”
- ✚ “Maybe it is also good to talk about different levels of identity and sense of belonging: Local, Regional, national and communitarian level”.
- ✚ “Why and under what conditions do some of our identities become dominant and others peripheral?”

- ✚ “It’s important to create a space where in the first step EVERY Identity is accepted, so that then in the second step different identities can be discussed”.
- ✚ “is it possible to reach out to people who do not seem to want to interact? is it useful?”
- ✚ “really important point is that meaningful interactions can be useful to prevent or reduce prejudice and this could affect / improve the interaction between different groups”.

Meaningful interactions clip

- ✚ “Especially teenagers need to have much interaction”
- ✚ “What If they don’t want to interact? What if they don’t want to interact in the way we want?”
- ✚ “Some people interact less by voice, but more through games or sport.”
- ✚ “The issue of safety. How do you know people feel safe? When do they feel safe?”
- ✚ “Interaction creates safety”
- ✚ “There are also people not willing to interact in the streets”
- ✚ “Interaction is not only based on voice. It is important to study other ways of communication”

Story telling clip

- ✚ Connecting bridges, Lisbon Treaty article on an inclusive Europe
- ✚ It is important to create spaces where people are not mocked
- ✚ “Is there an adequate way to tell a story? Different levels of telling a story, anecdotal way, artistic story telling.”
- ✚ Combining story telling with art, like graffiti.
- ✚ In storytelling there is sometimes a transfer of pain.
- ✚ “You cannot force a person start creating a story, you can create the context, atmosphere but never force.”
- ✚ Story telling is a never-ending process
- ✚ Rapid pace of modern times forces us to reconsider the way we convey stories
- ✚ Problem of trauma; sometimes the person sharing the story is influenced by his own traumas. In that case psychologists and psychotherapist can help in eliminating this fake reality.

Session 2 Cultural Intelligence and Emotional Literacy

- ✚ Cultural awareness vs cultural intelligence. The first is part of the second.
- ✚ “Some individuals may have a great level of CQ drive towards one culture and less towards the other. How to define, measure it? Is it possible to have a great CQ drive which totally universal?”
- ✚ Can someone have a high CQ towards one culture without having lived in this culture? Or without having had a lot of contact to people of this culture, what do you think?
- ✚ is to engage a Turkish person sufficient to achieve high CQ or a group of Turkish people where we know there are so many different cultural differences in Turkey (think of relations with only Left Elitist or traditional Muslim group)
- ✚ not everything is 'culture' in the strict sense. I may have more in common with a Nigerian who studied the same subject at university than with a fellow Belgian from a subculture that I am totally unfamiliar with. But I assume that this is self-evident :-)

Session 3 The Guilty Community Builder

- ✚ Power of a story to transform us
- ✚ Understand and own their own stories amongst communities to create resilience
- ✚ “noble exchange” tv series by Tamara Park
- ✚ Story has power to heal, to change. Sotry has power
- ✚ Sotrie’s greatest power, capacity to transform us, change us
- ✚ F you want to influence, tell a compelling story
- ✚ When we feel really listened we release hormone

- ✚ How to tell stories with resilience building
 - The hero
 - Disruption (starts the story, new normal) Sets the hero to his journey. What does he really want.
 - Desire (its conflict that starts the story, moves the story forward)
 - Conflict
 - Growth
 - Growth guides (mentors)

- Call to action

- ✚ Trusted environment is important for someone to share their story.
- ✚ Does the person trust you.
- ✚ Intertwined energy flow between the teller and the listener
- ✚ Sometimes stories are boring but also sometimes audience is disconnected.

Session 4: A Good Point of View

- ✚ What is radicalization? It is in a positive or negative sense? There is also a need for radical ideas to make a positive change
- ✚ Empathising with a radicalised person:
- ✚ Black and white
- ✚ Against democracy and pluralism
- ✚ Powerful and in control of others
- ✚ Blindsided
- ✚ Empathize with people having radical tendencies
- ✚ The most difficult part is empathizing with the person you have prejudgments
- ✚ Figure out problem statements, no solutions
- ✚ Focus on the problems and points of view
- ✚ How a radical person can think and feel
- ✚ What is the pain for him/her?
- ✚ Empathy like understanding

Workshop

- ✚ It is important to try to empathise with people that have radical ideas and tendencies by humanizing them. How is their life? What moves them, what interests them, what do they think and see, what do they say and hear where does their pain and gain reside? Try to empathize with people with radical tendencies

Definition of POV (Point of view)

- ✚ Understanding the radical individual
- ✚ To create a POV statement you need to define the user and their needs POV= user + need + insight
- ✚ (User) needs a way to (verb) because (surprising insight)
- ✚ A POV essential to find the best solutions
- ✚ Find the real problems to find the best solutions
- ✚ Frame the problems from inside, empathize
- ✚ The right scope, broad enough
- ✚ Action oriented world
- ✚ Frame problems from the user perspective
- ✚ Define Problem Statements
- ✚ Claim one wicked problem regarding radicalization, by defining the user and insight
- ✚ Defining User, need and surprising insight
- ✚ Example Lone wolf, need: to create social connections with local people, Insight: get in contact with other people
- ✚ User young boy, Need discuss with the teacher and solve the problem
- ✚ Define a wicked problem

“How might we?” question:

- ✚ Most of the time should be spent thinking about the problem and just a bit the solution
- ✚ The best solution will come with cooperation and team work
- ✚ HOW MIGHT WE questions, opens to new ideas, we don't know the answer yet.
- ✚ These questions should be open enough to create many solutions
- ✚ Might emphasise our answer is a potential solution, but it's likely there are multiple solutions
- ✚ Several examples of questions
- ✚ Example: How might we inspire teenage girls toward healthier eating options?
- ✚ Different questions with different nuances



Session 5 Storyboarding to test Prototype

- ✚ Share a simple solution you want to realise.
- ✚ We prototype to see what to organize before starting to organize it. To be efficient in time and resources
- ✚ Storyboard: You want that people participate in the solution (participate in the workshops)
- ✚ Burke: how to create a story. Works with rhetorics. Every story has several aspects.
- ✚ Where do we locate the motivation? Agent, Scene, Agency, Act, purpose, mood
- ✚ Storyboard is a simple version of what you want to achieve
- ✚ Empathy, define, ideate, prototype, Test
- ✚ Burke's Pentad

1) Scene

2) Act

3) Agent

4) Agency

5) Purpose

6) Mood

- Where do we locate the motivation? Is it the agent? The scene? And so on
- Freytag's Pyramid
 - 1) Exposition
 - 2) Rising Action
 - 3) Climax
 - 4) Falling Action
 - 5) Denouement
- What's the problem (exposition)
- What really "sucks" about it? (Rising action)
- What's the solution? (Climax)
- How does it work? (Falling action)
- What's the resolution (Denouement)
- People should be part of the solution
- Breakout rooms



Programme of the sessions

CommUnity Staff Training (Part I)

22.06.2020

Session 1: Feedback on Training Curriculum

Interactive session 10:30 – 12:00 (CEST Brussels time zone)

Patricia Huion - UCLL Senior Researcher, expert in co-creation for inclusive,
innovative education

Programme

- **10:15 – 10:30 Digital Walk-in**

Please ensure to join before 10:30 AM so we can solve any technical difficulties that might arise

- **10:30 – 10:40 Welcome**

Ludmila Malai – CommUnity Project Manager

- **10:40 – 10:50 Community Tap (Zoom Poll)**

- **10:50 -11:03 Brief presentation of the progression model of the Training: T1**

Patricia Huion - UCLL Senior Researcher

- **11:03 – 11:30 Questions and suggestions (Padlet)**

Participants are encouraged to share their feedback on Training curricula

- **11:30 – 11:50 Brief continuation of the progression model: T2**

- **11:50 – 12:00 Take-Away: Collaborative word cloud in 3 keywords: (mentimeter)**

Advised lectures for this session:

1. Training Curricula, pp.1-62
2. Training Curricula, pp.65-110 (if possible)



CommUnity Staff Training (Part I)

22.06.2020

Session 2: Sharing Experience

Webinar 14:30 – 16:00 (CEST Brussels time zone)

Programme

- **14:15 – 14:30 Digital Walk-in**

Please ensure to join before 14:30 so we can solve any technical difficulties that might arise

- **14:30 – 14:35 Welcome**

Ludmila Malai – CommUnity Project Manager

- **14:35 – 15:05 Experience sharing: A focus on the Dialogue Method**

Ann Trappers – PhD in Social and Cultural Anthropology (KU Leuven). Her research interests are intra-European migration, integration, and ethnicity. At Foyer she works as programme coordinator and is also a staff member of the Roma and Travellers Service. She has done fieldwork among various immigrant communities in Brussels.

- **15:05 – 15:15 Q&A**

Participants are encouraged to ask questions and share their feedback

- **15:15 – 15:45 Experience sharing: Preventing radicalisation of youth in the Netherlands**

Alper Alasag – Head of IKC Academy, Lecturer and Trainer. He has longstanding expertise in countering Islamophobia and preventing radicalisation.

- **15:45- 15:55 Q&A**

Participants are encouraged to ask questions and share their feedback

- **15:55 – 16:00 Closing Remarks**



CommUnity Staff Training (Part I)

23.06.2020

Session 3: Cultural Awareness

Webinar 10:30 – 12:00 (CEST Brussels time zone)

Programme

- **10:15 – 10:30 Digital Walk-in**

Please ensure to join before 10:30 AM so we can solve any technical difficulties that might arise

- **10:30 – 10:40 Welcome**

Ludmila Malai – CommUnity Project Manager

Eva Cijis – CommUnity Project Assistant

- **10:40 – 11:25 Acknowledging cultural differences – a step forward toward empathy**

Presentation by Ludmila Malai & Eva Cijis

- **11:25 – 11:55 My famous Mis-take**

Participants are encouraged to share their stories/examples of intercultural misunderstandings

- **11:55 – 12:00 Closing Remarks**

Advised lectures for this session:

1. Training Curricula, Cultural Awareness, pp. 58-60
2. Training Curricula, My Famous Mistake, pp. 76-78



CommUnity Staff Training (Part I)

24.06.2020

Session 4: Common Glossary

Interactive Session 10:30 – 12:00 (CEST Brussels time zone)

Programme

- **10:15 – 10:30 Digital Walk-in**

Please ensure to join before 10:30 AM so we can solve any technical difficulties that might arise

- **10:30 – 10:40 Welcome**

Ludmila Malai – CommUnity Project Manager

- **10:40 – 11:00 Common Glossary**

Hakan Aycicek, Psychologist and UCLL Researcher will explain what a common glossary is and will share a few potential terms

- **11:00 – 11:45 Co-creation of the Common Glossary through breakout room**

Participants are encouraged to share their suggestions to co-create a common glossary to be used throughout the CommUnity project timeline

- **11:45 – 11:55 Sharing glossary lists**

- **11:55 – 12:00 Closing Remarks**

Advised lectures for this session:

1. Training Curricula, Common Glossary, pp. 68-69



CommUnity Staff Training (Part I)

24.06.2020

Session 5: Writing Vignettes

Online Workshop 14:30 – 16:00 (CEST Brussels time zone)

Programme

- **14:15 – 14:30 Digital Walk-in**

Please ensure to join before 10:30 AM so we can solve any technical difficulties that might arise

- **14:30 – 14:35 Welcome**

Ludmila Malai – CommUnity Project Manager

- **14:35 – 15:00 Writing Vignettes**

Handan Sayer – Gender Equality Expert, UCLL Researcher

Participants are explained how to write a vignette and link it to the design thinking method. Participants are encouraged to write one by themselves and share it with the others.

- **15:00 – 15:15 Writing process and questions**

While writing you may also share your questions through chat and enjoy the music in the background

- **15:15 – 15:45 Sharing**

Participants share their vignettes through chat function (between 5 and 6)

- **15:45- 16:00 Feedback and Closing Remarks**

Participants are encouraged to share their feedback and remarks

Advised lectures for this session:

1. Training Curricula, Vignette Method: How to write a vignette? pp. 54-57
2. Training Curricula, Writing Vignette and Role playing, pp. 73-75



CommUnity Staff Training (Part II)

22.10.2020

Session 1: Knowledge clips on training curricula

Webinar 9:00 – 10:45 (CEST Brussels time zone)

Programme

- **8:50 – 9:00 Digital Walk-in**

Please ensure to join before 9:00 AM so we can solve any technical difficulties that might arise

- **9:00 – 9:10 Welcome**

Ludmila Malai – CommUnity Project Manager

Eva Cijs - Project Officer and Content Creator

- **9:10 – 9:15 Design thinking – A brief reminder of the method and its phases**

A short reminder of the design thinking method and its phases

- **9:15 – 9:30 Presentation of the Cultural intelligence clip and Padlet interaction**

Presentation of the clip (by Eva Cijs) followed by questions and remarks from participants.

Participants are encouraged to ask questions or write remarks on Padlet regarding the concept explained.

- **9:30 – 9:35 Cultural intelligence Zoom Poll**

- **9:35 – 9:50 Presentation of the Identity clip and Padlet interaction**

Presentation of the clip followed by questions and remarks from participants.

- **9:50 – 9:55 Identity Zoom Poll**

- **9:55 – 10:10 Presentation of the Meaningful interactions clip and Padlet contribution**

Presentation of the clip followed by questions and remarks from participants.

- **10:10 – 10:15 Meaningful Interactions Zoom Poll**

- **10:15 – 10:30 Presentation of the Storytelling clip and Padlet contribution**

Presentation of the clip followed by questions and remarks from participants.

- **10:30 – 10:35 Storytelling Zoom Poll**

- **10:35 – 10:45 Closing Remarks and Survey**



CommUnity Staff Training (Part II)

22.10.2020

Session 2: Cultural intelligence and emotional literacy

Webinar 11:15 – 13:00 (CEST Brussels time zone)

Programme

- **11:10 – 11:15 Digital Walk-in**

Please ensure to join before 11:15 AM so we can solve any technical difficulties that might arise

- **11:15 – 11:20 Welcome**

Eva Cijis and Ludmila Malai

- **11:20 – 11:45 Cultural Intelligence**

PowerPoint presentation by Eva Cijis, Project Officer and Content Creator

- **11:45 – 12:00 Test your CQ** Participants are given an online cultural competence test and reflect upon results

- **12:00 – 12:30 Breakout rooms**

Participants are divided into groups by nationality to discuss key categories of their culture and share/compare results via Padlet

- **12:30 – 12:55 Emotional Literacy**

Brief PowerPoint presentation by Ludmila Malai, CommUnity Project manager

- **12:55 – 13:00 Closing remarks and Survey**

Participants are asked to share their final remarks about the conducted session



CommUnity Staff Training (Part II)
22.10.2020
Session 3: The Guilty CommUnity builder
Webinar 14:30 – 16:15 (CEST Brussels time zone)

Programme

- **14:20 – 14:30 Digital Walk-in**

Please ensure to join before 14:30 so we can solve any technical difficulties that might arise

- **14:30 – 14:35 Welcome**

Eva Cijis – Project Officer and Content Creator

- **14:35 – 15:05 My guilty story**

Practical presentation given by storyteller Tamara Park

- **15:05 – 15:45 Share your guilty story**

Participants are divided in 6 breakout rooms and are encouraged to share their own guilty stories with the group. Afterwards, situations are reflected upon and commonalities are discussed.

- **15:45 – 16:05 Our common story**

Participants return to the main session and exchange ideas

- **16:05 – 16:15 Closing Remarks and Survey**

Advised lectures for this session:

1. How to use video storytelling as a force of healing and growth, A practical guide to getting powerful stories, Story Now



CommUnity Staff Training (Part II)

23.10.2020

Session 4: A good point of view

Webinar 9:00 – 10:45 (CEST Brussels time zone)

Programme

- **8:50 – 9:00 Digital Walk-in**

Please ensure to join before 9:00 AM so we can solve any technical difficulties that might arise

- **9:00 – 9:10 Welcome**

Hakan Aycicek – Psychologist and Researcher at UCLL

- **9:10 – 9:25 Open up Activity**

- **9:25 – 9:40 Presentation**

- Wicked Problems Regarding Radicalization
- Definition of POV
- Defining Users
- Needs and Insights in terms of POV

- **9:40 – 10:05 Workshop in breakout rooms**

- **10:05 – 10:15 Presentation**

- **10:15 – 10:40 Workshop in breakout rooms**

- **10:40 – 10:45 Closing Remarks and Survey**

- Definition and samples of POV Madlib
- Criteria of a good POV
- Why and When to Ask, “How Might We”



CommUnity Staff Training (Part II)

23.10.2020

Session 5: Storyboarding to test prototype

Webinar 11:15 – 13:00 (CEST Brussels time zone)

Programme

- **11:10 – 11:15 Digital Walk-in**

Please ensure to join before 11:15 AM so we can solve any technical difficulties that might arise

- **11:15 – 11:20 Welcome**

Patricia Huion, Senior Researcher at UCLL

- **11:20 – 11:45 Storyboarding**

Brief PowerPoint presentation

- **11:45 – 12:15 Creation of your storyboard**

Participants are encouraged to create their own storyboard

- **12:15 – 12:45 Tell your storyboard**

Participants are encouraged to tell their storyboard

- **12:45 – 12:55 Feedback**

Which storyboard do you recognize and why?

- **12:55 – 13:00 Closing Remarks and Survey:** Participants are asked to share their final remarks about the conducted session and fill in a short survey



CommUnity Staff Training (Part II)

23.10.2020

Session 6: CAMPAIGNIA

Webinar 14:30 – 16:15 (CEST Brussels time zone)

Programme

- **14:20 – 14:30 Digital Walk-in**

Please ensure to join before 14:30 so we can solve any technical difficulties that might arise

- **14:30 – 14:35 Welcome**

Handan Sayer – Researcher at UCLL

- **14:35 – 15:00**

Practical presentation: Testing in Design Thinking and Campaignia

- **15:00 – 15:40**

Participants are divided into 4 breakout rooms and are encouraged to develop a campaign over the subject they have been given according to the template developed for the activity. The topics will be:

1. Preventing female radicalisation (women as promoters, facilitators and active participants of radicalisation)
2. Women's role in preventing radicalisation
3. Preventing youth radicalisation,
4. Roles of parents in preventing radicalisation

15:40 – 16:05 Participants return to the main session and each group presents its campaign to the larger group. Participants are asked to reflect on the campaign being presented.

16:05 – 16:15 Closing Remarks



T4: Summary of monitoring report and training request report + localized prototype+ creative listening

T5: Training 5

