

Equality Ambassadors Book



Co-funded by the
Erasmus+ Programme
of the European Union

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Equality Ambassadors

Implemented by

Smashing Times International Centre for the Arts and Equality, Ireland
IFESCOOP, Valencia, Spain
DAH Theatre Research Centre, Belgrade, Serbia
Youth Peace Group, Danube, Vukovar, Croatia
Social Youth Development, K.A.N.E., Kalamata, Greece

Supported by

Erasmus+ programme of the European Union.

Erasmus+

Erasmus+ is the EU's programme to support education, training, youth and sport in Europe.

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A special thanks to all those who took part in or contributed to the project and creation of the book.

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Introduction

Equality Ambassadors is an innovative transnational partnership project bringing together five partner organisations from Ireland, Croatia, Serbia, Greece and Spain who work with young people including those most marginalised. The project focuses on the use of creativity and new digital technologies to promote democracy, equality and human rights with youth workers and young people in an equal Europe. The project promotes an exchange and transfer of good practice and the sharing of ideas at a European level between five partner organisations involved in youth work, bringing them together to collaboratively design a new European Equality Ambassador Peer Leadership Training Programme, resource book and digital app.

The Equality Ambassadors curriculum is an innovative training programme that uses creative processes of theatre-based workshops combined with new digital technologies and online resources to develop a range of skills with young people in order to train them as Equality Ambassadors. An Equality Ambassador is a young person who receives training in personal and social development, in leadership and communication skills, in creative practice and the use of new digital technologies to engage with other young people to promote democracy, equality and human rights and active civic engagement at a European level.

Six transnational partner exchanges are held in addition to steering meetings, focus groups and Zoom sessions. Ten Youth Workers are trained in how to conduct the Equality Ambassador Curriculum, which is then rolled out with 200 youth across Europe to train them as Equality Ambassadors. A communications strategy is conducted and the project culminates in an International Youth Symposium held in Dublin, Ireland. Activities are open to youth workers, leaders, educators, teachers, facilitators, artists, young people and all those interested in the creative arts, youth work and the promotion of democracy, equality and human rights.

Growing consensus around the world recognises education for human rights as essential. It can contribute to the building of free, just, and peaceful societies. Equality and Human rights education is increasingly recognised as an effective strategy to prevent human rights abuses and assists in promoting a more inclusive, tolerant and diverse society. The Preamble to the Universal Declaration of Human Rights (UDHR) exhorts every individual and every organ of society to 'strive by teaching and education to promote respect for these rights and freedoms'.

The EU is founded on principles of liberty, democracy, gender equality, respect for human rights and fundamental freedoms. This project uses the creative mediums of theatre and new digital technologies to promote democracy, equality and human rights, all key values underpinning the EU. Young people are actively involved in the democratic life of Europe and gain expertise in supporting the role of the EU to promote diversity and respect for all.

Equality Ambassadors is supported by Erasmus+ and the partners are Smashing Times, Dublin, Ireland (lead); Dah Theatre, Belgrade, Serbia; Youth Peace Group (Danube), Vukovar, Croatia; KANE, Kalamata, Greece; and Ifescoop, Valencia, Spain.

What is an Equality Ambassador?

An Equality Ambassador is a young person who receives training in personal and social development, in leadership and in the use of new digital technologies in order to engage with other young people to promote values of democracy, equality and human rights and active civic engagement at a European level, making society a better place for all. An Equality Ambassador has a knowledge of:

- Democracy, equality and human rights and how equality and human rights underpin a strong democracy
- Understanding of how EU policies are shaped and Information on EU processes, procedures and policies for actively promoting democracy, equality and human rights
- Awareness of anti-racism, diversity and inclusion
- How to use creative arts-based processes and new digital technologies to promote democracy, equality and human rights and to raise awareness of the role of the EU to promote and advance democracy, equality and human rights for all citizens

An Equality Ambassador can provide other young people with links to the Equality Ambassadors curriculum, book and mobile app with information on twenty-five Role Model biographies for democracy, equality and human rights, a bibliography, glossary of terms and useful contacts. An Equality Ambassador has strong leadership, interpersonal, public speaking and communication skills and can:

- Share their own experiences and listen to other's experiences of inequality
- Aim to identify changes needed to promote democracy, equality and human rights
- Aim to identify ways for bringing different communities together
- Be open minded, non-judgmental and willing to listen and learn
- Provide access to an on-line list of resources to promote democracy, equality and human rights

A key part of the Equality Ambassadors programme is that the assets created by the project - a curriculum and book - will be made available in digital form. The curriculum and book will be created in digital formats for display online and elements of the curriculum and book will be made available in a digital mobile app that young people and the public can access into the future. The digital mobile app will be used as a tool for passing on information and raising awareness in relation to the arts and human rights.

Project Partners

Smashing Times International Centre for the Arts and Equality, Dublin, Ireland

Website: www.smashingtimes.ie

The Smashing Times International Centre for the Arts and Equality is an award-winning international organization using the arts to promote and advance equality and human rights for all. The company implements an annual arts programme and runs a European wide network and resource service for the Arts and Human Rights - with over 600 members across Europe. The company develops innovative, state of the art national and transnational projects using creative, multi-disciplinary arts practice to connect citizens to the arts, human rights, climate justice and gender equality, working with artists and communities to create collaborative art practice in local, national, European and international settings.

Iniciativas de Futuro Para Una Europa Social (IFESCOOP), Valencia, Spain

Website: www.ifescoop.eu

IFESCOOP is a non-profit cooperative collaborating with regional and local Public administration organisations (regional government and city municipalities), with social partners (trade unions and employers associations), as well as with many other institutions and organisations in different fields mainly related to adult education and vocational training. As a training provided, IFESCOOP offers tailor made training programmes for developing and upgrading skills and professional qualifications of workers and unemployed people, thus improving their employment opportunities and supporting their personal and professional development. IFESCOOP provides vocational training for different target groups, where priority is given to specific disadvantaged groups such as migrants, women, disadvantaged people, etc.

DAH Theatre, Belgrade, Serbia

Website: <http://www.dahteatarcentar.com/>

DAH Theatre is an independent professional theatre and artistic collective founded in 1991 in Belgrade, Serbia, that grew into DAH Theatre Research Centre. The mission is to create profound and courageous theatre art through dedicated team work, provoking, inspiring and encouraging personal and social transformation. DAH Theatre Research Centre has been continuous in operation for more than a quarter of the century now. It is a Belgrade-based, contemporary, engaged, independent professional artistic collective that examines social issues built on the principle of social action and excellence in arts production and projects. DAH Theatre's work of creating performances is based on devised theatre form, and performances are the result of long elaborated process, starting from the topic, using different art fields.

Youth Peace Danube, Vukovar

Website: <http://www.ypgd.org/>

Youth Peace Group Danube is a non-profit and non-governmental organization from Croatia whose goal is to, through self-development, character building and networking, to promote the work of young people, as well as the emancipation of individualism and personal freedoms. Existing since 1996 it is one of the oldest youth organizations in Croatia. The YPGD is one of several sending/hosting EVS organizations in Croatia. Youth Peace Group Danube actively participated in the process of creation

of the Croatian National Youth Action Program and Vukovar – Sirmium County Youth Action Program. Through its work, the YPGD stimulates institutions to develop and implement different programs for youth and promotes initiatives such as the non-government bill about National-level Youth Councils and the Youth Action Programme for the town of Vukovar.

Social Youth Development, K.A.N.E., Kalamata, Greece

Website: www.ngokane.org

Social Youth Development, K.A.N.E is a non-governmental and non-profit organisation active in the fields of education, youth, social inclusion, vocational training and culture.

K.A.N.E. was founded in 2008 in Kalamata, Greece. The organisation's main objectives are to foster youth motivation for active citizenship, and to support personal and professional development of people through educational activities, especially targeting people at risk or facing social exclusion, young people in general and adult/vet learners. Main target groups are young people aged 15-30, youth workers, youth leaders, mentors and trainers in addition to working with and offering services to all members of local communities.

K.A.N.E.'s preparatory actions began in 2008 with the creation of the Youth Centre of Kalamata. The Youth Centre of Kalamata is a structure that has more than 5,500 registered active members. The Youth Centre is organising more than 100 long term workshops and training courses per year on a daily basis. The members of the Youth Centre are mainly between the ages of 15-35 from different target groups. Its main achievement is the inclusion and the integration of immigrants, refugees and Roma people in the local community, as well as the combatting of the NEETs phenomenon through youth work and vocational training. One of the results of the work of the Youth Centre of Kalamata is the creation of the organisation's Volunteer Network, which is constantly enriched with new people. This Network includes 150 local volunteers, 25 local civil society organisations and 18 international volunteers.

Chapter One:

Human Rights and Fundamental Freedoms Vs Populist Political Communication in times of illiberalism

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Human Rights and Fundamental Freedoms Vs Populist Political Communication in times of illiberalism

Hybrid partocratic stabylocracies of SEE with centralized regimes, raised populist cultural policies using all available resources (institutional, financial, political...); there is no transparency (no free public media); all institutions are “usurped” (seized); nativism replaced former socialist cosmopolitanism... From time to time, regimes would act as pseudo-autocracies (Zakaria 1997), demonstrating “false liberal tendencies in order to consolidate their regime”. With elections that do not have equal conditions for all, they are establishing “legitimacy” (Ghandi 2008) in front of international community, although most of domestic cultural elites belonging to cultural counter publics alert international public opinion how questionable it is.

New populist leaders in Europe and beyond -- from Donald Trump to Vladimir Putin and the Philippines’ Rodrigo Duterte, to name just a few – have provided a vivid backdrop for the extraordinary rise of lesser known (local) populist leaders in Europe, most of them – males, from right wing “people’s parties”. They have introduced in a public realm a “disturbing level of unpredictability as much as individuality” (Dragičević Šešić & Vickery 2018: 9). They are disturbing not only because of their manipulative charisma, demagoguery, narrow-mindedness, or the different expressions of political aggressiveness and brutality shown daily in public space in traditional, but also in new social media like Twitter, even in communication with their closest collaborators, but because they are increasingly using and misusing the seductive language of classical democracy and of critical anti-capitalism, addressing the poor majorities, blaming knowledge, expertise and meritocracy for all evils. Those populist leaders, surrounded themselves with “yes-people”, attacked and accused the social elites whose voice was respected not only in political, but also in every social sphere, including arts and culture. They were to blame for cosmopolitanism, for antipatriotism (in India as well in Serbia), auto-chauvinism, ethnic self-denial, for not caring for the sovereignty and loss of national importance. Specifically, confusing is populist leaders critique of the negative impact of foreign capital and corporate behavior¹, that mostly they are part of (as Donald Trump, Bolsonaro,

¹ Such thesis have been expressed in a book of Samuel Huntington (2004), accusing “transnational businessman” as a threat to American identity, together with new immigrants, bilingualism, affirmative action, cosmopolitanism (Nussbaum), pluralism (Walzer), multiculturalism (Clinton & Gore, sic!) etc. Huntington says: “Multiculturalism is in its essence anti-European civilization, an anti-Western ideology.”

etc.), or at least in practical measures are supporting (Putin, Orban, Vučić), while discourse is focusing on job creation, reduction of unemployment and respect to small, common men.

The world's populist leaders' rhetoric very often express an irony and omnipresent skepticism on what in reality they represent: power, authority, government ("deep state") and especially public bureaucracy (as meritocracy that tries to limit their personal decision-making), and to that extent that they are questioning everything that welfare state developed and everything that international organizations for human rights were advocating for. They joke and deny importance of international organizations, presenting them as useless, and even representing them as a threat for common man. This was especially related to social, public values, promoted by welfare-based institutions in public realm (health, ecology, arts and culture, gender equity, minority rights).

But populism had not affected only political style and forms of political communication – it resulted in "an increasing concentration of power in an increasingly amoral and arbitrary State" (Dragičević & Vickery 2018: 9). This populist state and its leaders are endangering cultural and social sustainability (Balta & Dragičević Šešić 2017), suppressing already achieved cultural and social rights, those that are confirmed within international and national legislations, such as rights of minorities (national, racial, sexual, etc.) as well as woman equity. Thus, social tissue became once again confronted, and societies divided, less on class issues (in spite of never bigger social inequalities regarding personal richness), but more according to racial, religious and ethnic divisions.

"Black lives matters!" is a slogan that is now challenging not only USA, but all former colonial powers, showing to what extent those societies of Global North are not taking in account the lives of oppressed, marginalized and excluded in poor peripheral suburbs but also in poor neighborhoods of inner cities. To what extent they are today, conquered by political populism, became unsustainable societies, societies of hatred, where population, prevented of real participation in political life, is leading "monument battles", destructing "monuments of oppression" – monuments to slave traders, while other part of also "oppressed" population, but the one that is identifying with its populist governance, is going to defend them, leaving experts in confusion how to discuss those happenings, through which lenses to interpret this, as right to the cultural memory of "majority" that includes memory on conquering and colonizing, or rights of minorities to defend their rights NOT to celebrate evils of the past. The heritage might bond, but, as we can see, heritage might divide – and thus we need now more than ever politics of defense of both human rights (as individual rights), but also as cultural rights, collective rights of different groups, not only ethnical communities, but every

Thus, the most important cultural battles today relate to culture and politics of memory, including politics of oblivion and forgetting... As SEE countries came late to transition, belonging (for different reasons) to culture of humiliation (Moisi, 2009), they started to redefine their cultural identities with discourse of national megalomania and xenophobia. For Serbia it was medievalization, for Northern Macedonia antiquization, for Montenegro - distancing of once common Serbo-Montenegrin identity (based on common language and myths), for Bosnia and Herzegovina re-creation of different ethnic identities vs. common Bosnian one, for Albania & Kosovo – pan-Albanian Illyrian identity (authenticity on the territory), etc. National cultural canons are revisited and politics of memory became major tool of (implicit) cultural policies. Monument and renaming policies, national celebrations (state ceremonies), theatre repertoire and even film and TV series production, are contributing to those processes (Dragičević Šešić 2016a: 2016b).

In human and cultural rights, recognition and protection of *artistic freedom* – freedom of artistic expression, is important not only to the being and practice of artists but also as rights of all cultural professionals, curators, programmers, mediators. At the same time, it is securing the autonomy of

the sector - as giving both rights and responsibility to the institutional cultural system. However, in today's "electoral democracies" of illiberalism, culture is often controlled, restricting artistic freedom, mobility, etc., depriving artists of their means of expression and livelihood, plus: creating an unsafe environment. In 2014 international organizations have registered 90 attacks on artists, in 2015 – 340, in 2016 - 430 attacks on artistic expressions (UNESCO 2018: 210). If we take in account that autocensorship is not counted in *Freemuse* or UNESCO, or any other reports – we might conclude to what extent is difficult to be an artist today.

But the UNESCO Convention 2005 starting point is that fundamental freedoms (human rights, women equity, children rights, etc.) are an essential ingredient of the wellbeing of citizens and societies, in the dynamics of social development and for the stability of the arts and cultural and creative industries sectors, but also, of societies at large. How to make democracy „sustainable“, how to make our societies sustainable, as well as arts and culture sectors?

The two existing notions of cultural sustainability had to be explored in a cultural realm:

1. sustainability of cultural practices and resources among art and cultural practitioners and
2. how cultural traits and actions can inform and support the development of more sustainable societies... Both have to be explored from the perspective of cultural rights. There are numerous policy implications, especially for the policy models and new measures that have to be developed inspired by cultural rights, as bottom-up cultural policy, policy that is developed and demanded by different cultural stakeholders, not being satisfied to be invited only to “discuss” and implement governmental propositions. There is less and less space for participative, shared policies in time of illiberalism and populism (in spite of some positive examples, usually developed on local level, in some cities. From time to time some democratic tendency might bring policies inspired by cultural diversity, targeting specific minorities (Roma Decade policies in South East Europe and related top down and bottom-up actions, such as the Roma pavilion at the Venice Biennial, or monument to Porajmos in Berlin), had not have deep impact and effects. Their limitations in achieving desirable aims and in enabling sustainable community cultural development, became obvious, exactly because of the lack of democratic procedures, and sometimes due to tensions between the individual and collective dimensions implicit in cultural rights.

It is difficult to oppose the populism as it is claiming re-statement of the rights of the common man, but in reality, supporting the dissolution of democratic institutional procedures accusing them for their ineffectiveness (that often is true). For the cultural counterpublics since the 1980s, culture and the arts was a vehicle for social questioning, for “addressing skepticism on the effectiveness of collective social solidarity in the face of an increasing marketisation of social life, rising social inequity resulting from de-industrialisation, and the consequent social disenfranchisement of large segments of the traditional labouring class” (Dragičević & Vickery 2018: 9).

Due to efforts of Council of Europe and UNESCO on one side, and efforts of local governments on the other, a range of cultural policy responses to social imbalance and inequity have emerged, so terms such as "social inclusion", "access" and "participation" have become necessary strategic aims of many public cultural organisations but also of those in independent sector, trying to attract donations (European Cultural Foundation / Open Society Institute have large programs named: *Art for Social Change*). Thus, cultural policy became a central pillar for “symbolic democratisation” – the use of arts and culture as a means of expressing the State commitment to equity and recognition. It has also consequences for democracy, as it fed a populism (activating a sense of nostalgia, mystifying past forms of social cohesion and belonging, sense of “place” and sense of community.

The task of cultural policies in Europe has remained two-fold -- to demonstrate the State's responsibility for culture while asking artists and arts to contribute to social inclusion and social changes. This way, politicization of cultural policy since the 1980s has entailed two significant shifts: Firstly, cultural policy itself went beyond its standard role of heritage preservation and maintenance of institutions -- to a public policy that was demanded to create wider social benefit, especially through education but also through events, place branding, entertainment, inclusion opportunities. Thus, cultural policies became intertwined with other public policies, such as social policies, environmental policies, policies for local economy and urban development, youth and sport development, etc.

That increased demands for evaluation and impact measurement: outcomes of cultural activity were not works of art that question society, raise crucial critical issues but their role in job creation (film industry), social inclusion (immersive community theatre), in urban development (creative clusters, festivals, etc.). Cultural operators adapted themselves to these increased demands for information and data, reports and measurement, as "justification for the use of public funds but also evidence of cultural value" (ibid). In spite of all this, precarity became the key word of the sector today.

The populism is endemic in any cultural policy project appealing to mass allegiance of the general public (urban regeneration, monument building, entertainment industry), or asking for authentic expression of the nation state, or for a social inclusiveness. It has emerged on both Left & Right of the political spectrum, but with right wing party alliance & ideology, it is more dangerous for cultural institutions and autonomy of the sector (as left populism usually ask for expert opinions and leave final decision to institutions). Right wing populism prefer direct communication with the people, like mass public gatherings or social media, playing on their emotions, and especially on the negative emotions (fears of losing identity, fears of otherness, of new, etc.). Thus different appeal to history, national identity and origins are used; while the political Left tend to appeal to a more abstract concept of a social unity, solidarity, empathy and care.

Globalisation, task of preserving national identities that is the key issue of populist policies, "justified" by mass immigration, and conviction that European identity/identities have also to be endorsed, poses numerous dilemmas for arts managers across the European continent (Henze 2018). Pragmatism was one of the answers, activism – the other.

Cultural administrators, artists and operators tend to grasp a political pragmatism as their "ideology" of today, based on two assumptions: first, that is possible to support both cultural autonomy² and an invasive, rigid State scrutiny; and that art and culture as public good, can be safeguarded from the instrumental manipulation of the State cultural policy, even in case of illiberal, autocratic or populist state.

This illusion is supported by the fact that the European cultural sector in the last two decades years has benefitted from unprecedented public funds, rising numbers of audiences and attracting media attention. European Cultural Capitals, major art festivals including art biennales, numerous city festivals (from music to gastronomy), testify to what extent those spectacular forms of art are needed. On the other side, local conflicts (as euphemism for war), dictatorships (where numerous

² What does cultural autonomy mean for an arts organisation? To be "autonomous" or to contribute to autonomous cultural realm? Many cultural organisations are dependent from public funds. "Cultural value" as a concept has become detached from the material and social conditions of cultural labour out of which it emerges. „Culture and the arts are now given roles in society -- and these roles involve perpetuating the same instrumental logic of corporate strategic management and neoliberal appropriation of the social and cultural lifeworld as the State. Cultural policies cannot be imagined other than a means of merely contributing to the aims of current State regimes“ (Dragičević Šešić & Vickery 2018: 11).

people including artists are suffering appalling injustice), capitalism in its brutal phase of exploitation, environmental crisis (global warming), raising insecurity, the privatisation of public spaces and other assets, the commercialisation of public spaces, educational system, etc. – but it seems that at least institutional cultural sector “remains politically ineffective”, silenced, “neutral”. But independent cultural sector have kept its right to dissent, its rebellious and critical potential - activism. Bringing the civic imagination, together with the alternative political imagination, sometimes even elements of self-management in cultural policy making, succeeds in creating a cultural counter public realm, but unfortunately cannot prevent that most of citizens will become only consumers, and cultural spaces – evasive entertainment platforms.

Thus, contemporary artistic practices should challenge our understanding of social diversities and responsibilities of cultural sector, proposing a more intensive engagement with the world and culture internationally. Artists and art collectives are addressing all these issues between cultural policy and democracy. Researchers are investigating how far do cultural policies in Europe facilitate democratic inclusion and participation (Žuvela and Vidović 2018)? Characterising populism as a corruption of the democratic process, it nonetheless challenges the democratic practice of cultural policy-making to move beyond traditional concepts and those developed during welfare provision. It is important that both institutions (that kept some autonomy) and independent sector organizations (being instrumental in favour of cultural democracy), create larger dialogue initiated in new spaces of socio-cultural interaction and production. Hubs, platforms, a new generation of “houses of culture” together with civil society is activating empty and abandoned public spaces, introducing political dimension in their daily work and artistic explorations. Thus, civic imagination, and the strength of collaborative processes endorsed by artists and artistic collectives on one side, and civil society activists on the other, with a support of researchers and academic, might offer a cultural counter public realm that can question political pragmatism of cultural sector.

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Chapter Two: Role of the EU in promoting Democracy, Equality and Human Rights

Introduction

After the Second World War, European countries have treated human rights, equality and democracy as closely linked and promoted both. Maastricht Treaty in 1993, established EU and European citizenship, on the values of democracy, equality, and human rights, among others. Yet the failure to assure the enjoyment of the full range of human rights through their explicit recognition, realization, and protection requires reviewing in our days, almost 30 years after establishment of EU, the underlying logic of the popular assumption that equality and human rights are fully protected whenever democracy prevails.

With the economic crisis and the COVID-19 pandemic, several conflicts have deepened, risen discrimination and new risks have emerged. Human rights, equality and democracy have never been more challenged. The shrinking space for civil society, the crackdown of human rights defenders, widespread impunity for human rights violations, attacks against the International Criminal Court, intimidation of journalists, illustrate the current dynamics. These trends have had tangible negative consequences including declining public confidence in democratic institutions and increased polarisation. In this context, the development of new technologies, and Artificial Intelligence in particular, need to be carefully analysed weighting its positive impact also against its possible use to limit and undermine human rights and democracies. Appreciating all the above, the European Commission and the High Representative set out the priorities and way ahead on Human rights and Democracy, adopting a Joint Communication and the EU Action Plan on Human Rights and Democracy for 2020-2024. The Action Plan 2020-2024 aims to respond to these challenges.

How EU processes work and how EU policies are shaped

Before see the Action Plan 2020-2024, let's see how does the EU make policy. Policymaking in the EU typically takes place by 'ordinary legislative' procedure. This procedure involves the Commission, Parliament and Council, who aim to come to agreement on the final legislation. Member States have several opportunities to feed into this policymaking process through their representation in the European Parliament (elected representatives of the European Parliament) and the Council (representatives of national governments). EU policy can be developed and new policy introduced for a number of reasons and in a number of ways. The European Commission continually works to identify where policy development may be needed, or existing legislation requires review. At the same time, the Presidency of the Council rotates every six months and each country will have priorities for their Presidency that may require policy development. Many factors can drive new policy development including social need and technological progress, meaning legislation is no longer fit for purpose.

How is policy made in the European Union?

European Union law is constituted of primary and secondary legislation. The treaties form the primary law: they define the fundamental rules on which EU bases all its action.

Secondary legislation consists of all EU's legislative acts (directives, regulations and decisions), which are derived from the principles and objectives defined in the treaties.

From this secondary legislation stems from one of the most common legislative procedures for adopting EU legislation: the "ordinary legislative procedure" (formerly "codecision"). The Commission's proposals for legislation must be approved by both the European Parliament, which is directly elected by citizens, and the Council, which brings together the governments of the 27 Member States.

Development of European legislation

Before proposing new initiatives, the Commission assesses their possible economic, social and environmental consequences. Therefore, she produces "impact assessments" (IA). This applies to both legislative and non-legislative initiatives as well as delegated acts and implementing measures, where the Commission can make more technical changes and amend non-essential aspects of legislation. IAs must verify the existence of a problem, identify its underlying causes, assess whether EU action is needed, and analyse, quantifying where possible, the advantages and disadvantages of different approaches. Commission guidelines specify that IAs are usually not required when, 'there is little or no choice available for the Commission (for instance when the Commission is implementing previous policy decisions already subject to an IA); Impacts cannot be clearly identified (for instance, in the case of broad policy communications); or Impacts are small (for instance, the repeal of a redundant act)'.

The Commission also consults with interested parties, such as non-governmental organizations, local authorities and representatives of business and civil society. Expert groups advise the Commission on technical issues. Anyway, the Commission ensures that legislative proposals meet the expectations of principal concerned parties and do not create unnecessary administrative formality.

Citizens, companies and organisations can participate in the consultations by visiting the Commission's public consultation website. National parliaments can formally express reservations if they evaluate that an issue would be better dealt with at national rather than European level.

Review and adoption

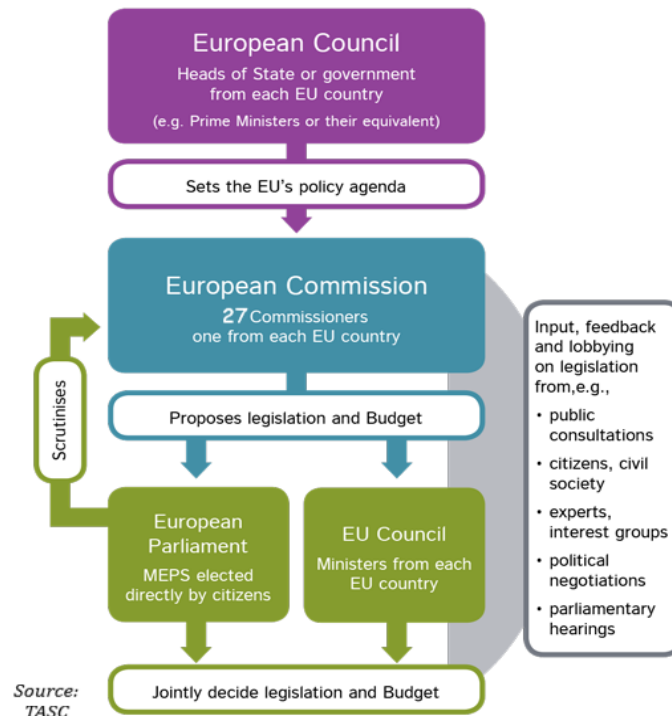
The European Parliament and the Council examine the Commission's proposals and propose amendments. If they cannot agree, the text goes to a second reading.

At the second reading, the Parliament and the Council can again propose amendments. The Parliament has the power to reject the proposal if it disagrees with the Council.

If both institutions agree on the amendments to the proposal, it can be adopted. Otherwise, a conciliation committee tries to find a solution. At this stage (third and final reading), the Council and the Parliament can reject the proposal. In summary, policymaking in the EU typically takes place by 'ordinary legislative' procedure. This procedure involves the Commission, Parliament and Council, who aim to come to agreement on the final legislation.

The following graphic summarizes how the main EU bodies work together to produce EU laws. The previous section explains it in detail.

How is policy made in the European Union?



Source:
TASC

Graphic 1 How is policy made in the European Union? Source: <https://www.tasc.ie/>

Procedures and policies for how EU actively promote democracy, equality, and human rights

European Union is both an association of countries cooperating in areas of common interest and a community of values. The fundamental values of Union are established in Article 2 of the Treaty of European Union. They are: respect for human dignity; freedom; democracy; equality; the rule of law; and human rights, including the rights of persons belonging to minorities. Both the European institutions and individual Member States are bound by this obligation.

One of the most important restrictive legal tools to be mentioned, at the European Union level, came into effect on 1st December 2009 of the EU Charter of Fundamental Rights. The Charter dedicates a wide range of fundamental rights enjoyed by EU citizens and residents. At the European Union level, the Charter has gained visibility and created a new culture of fundamental rights. At the national level, knowledge and use of the Charter is limited. The judicial authorities are increasingly using the Charter, which demonstrates the importance of this modern instrument. However, its use by governments and parliaments remains low. For example, there is no evidence that any authority is responsible for regularly controlling national legislation transposing EU law to ensure its compatibility with the Charter. However, this culture of fundamental rights is mangled. It is said that rule of law often goes together with democracy, that democracy promotes equality, and human rights.

But what remains of these principles when the rule of law starts to be questioned within the EU countries themselves?

In its latest rule of law report of September 30, 2020, the European Commission paints a disturbing picture of the democratic and rule of law situations in some EU countries. In particular, it expressed serious reservations about the independence of Justice in Hungary and Poland, as well as the increasing dismantling of the country's independent media, which no longer offers freedom and pluralism in the previously mentioned countries, plus Malta. The fight against corruption is added to the list of four pillars used by the Commission as a measure of the rule of law and seems ineffective in Bulgaria, Slovakia and Hungary. The last pillar is the balance of power between institutions. Reforms underway in several member states will make it easier for citizens to challenge the executive or legislative branch. The report reveals that the excessive use of fast-track and emergency legislation may raise concerns for the rule of law. Finally, the Commission recalled in August 2020 that emergency measures taken during the pandemic must be necessary, proportionate, temporary and controlled.

There are many examples of violations of these fundamental principles. A current example in Greece of a prisoner³, aged 63, who started a hunger strike on January 8, 2021 to denounce the violation of his rights and his discriminatory treatment by the political and judicial authorities. Imprisoned for his membership in a revolutionary group since 2002, Dimitris Koufodinas has been subjected to a deterioration of his detention conditions in recent years, due in particular to government policies explicitly directed against him.

Zak Kostopoulos, a 33-year-old Greek LGBTQ activist and drag performer, died at September 2018 after a brutal attack in central Athens.⁴ The attack was reportedly caught on camera, and the video has been shown by several Greek media outlets and shared on social media. In this video it was clear that between the persons who were beating the activist were some police officers too, and at the same time other police officers didn't stop them. Zak Kostopoulos's family say murder charges must be brought in a case that has exposed deep homophobia⁵.

In recent weeks, states in Europe have taken measures to protect their borders to address public order, public health, or national security challenges. States also took these measures to contain the spread of the COVID-19 virus in Europe. All these measures can have an impact on people's rights, say FRA and the Council of Europe Special Representative on Migration and Refugees in a joint statement.⁶ States have a right to control the entry of non-nationals into their territory. While they have to protect their external borders and safeguard public order and public health, they also have a duty to protect people's human rights.

Last example among many others, in some EU countries, especially in Eastern Europe, there is a lack of respect for minorities such as the lesbian, gay, bisexual, transgender and intersex community (LGBTI)⁷. In Poland, Hungary, Bulgaria or Romania, the Baltic States, Croatia etc., the LGBTI issue has become a hobbyhorse of the governments: speeches against "gender ideology", notification of marriage reserved for heterosexual couples in the Constitution of these countries, refusal to recognize the rights of homosexual parents... Swidnik was the first Polish city to adopt a declaration to make the

³ "Dimitris Koufodinas' life in danger, after 50 days of hunger strike in Greek jail." <https://thepressproject.gr/>

⁴ "Gay activist dies in Athens after brutal public beating." <https://www.euronews.com>

⁵ "'Zak's an icon': the long fight for justice over death of Greek LGBT activist." <https://www.theguardian.com>

⁶ Fundamental rights of refugees, asylum applicants and migrants at the European borders. <https://fra.europa.eu/>

⁷ The anticipatory politics of homophobia: explaining constitutional bans on same-sex marriage in post-communist Europe <https://www.tandfonline.com/>

municipality "free from LGBT ideology". Since then, nearly ninety local governments have followed suit, mostly located in conservative regions in the southeast of the country⁸. On December 15, 2020, the Hungarian parliament passed several anti-LGBTI laws⁹: one enshrining the traditional notion of "gender" in the Constitution, the other de facto banning adoption by same-sex couples.

European Parliament involvement

The European Parliament is fully involved to the respect of fundamental rights in all UE. Together with the Council of the European Union, it adopts legislation to better protect fundamental rights.

One of its important successes is in the area of privacy protection, ensuring that the processing of personal data is carried out in strict respect of the European legislation adopted to safeguard this fundamental right.

The promotion of equality in EU legislation and policies will remain one of the main challenges for the European Parliament in the years to come. All persons are equal before the law. Article 21 of the Charter of Fundamental Rights prohibits discrimination on any ground such as sex, race, color, ethnic or social origin, genetic features, language, religion or belief, political or any other opinion, membership of a national minority, birth, disability, age or sexual orientation. Prohibiting discrimination and safeguarding fundamental rights are two of the pillars of Union's legal order. To this end, the Parliament plays an important role in promoting, supporting local and European policy, and controlling the application of the conventions to which the EU has joined. For example, with the creation of the Committee on Women's Rights and Gender Equality by the Parliament, monitoring the application of the UN Convention on the Rights of Persons with Disabilities, it encourages the EU and its Member States in the fight against racism and xenophobia to take measures to prevent and combat these scourges through education, promoting a culture of respect and tolerance.

In recent years, the European Parliament has become increasingly interested in issues concerning the rule of law and democracy. In this way, in 2016, it adopted a resolution recommending the creation of a Union mechanism for democracy, rule of law and fundamental rights.

The Human Rights and Democracy Action Plan 2020-2024

In addition to the Parliament's actions, the Council of EU unanimously adopted an action plan: the Human Rights and Democracy Action Plan 2020-2024¹⁰, which reaffirms EU's determination to promote and protect these universal values for the benefit of everyone around the world. The Council of the EU recognizes in its conclusions that, while there have been leaps forward, there has also been a decline in the universality and indivisibility of human rights. At the same time, human rights are increasingly linked to global environmental challenges such as climate change. Moreover, the current pandemic of COVID-19 and its socio-economic repercussions are having an increasingly negative impact on all human rights, democracy and the rule of law, deepening pre-existing inequalities and exerting increasing pressure on people in vulnerable situations.

The new action plan for 2020-2024 builds on previous action plans (2012-2014 and 2015-2019) and continues to put the emphasis on the long-standing priorities of supporting human rights defenders

⁸ "Inside Poland's 'LGBT-free zones'". <https://www.bbc.com/>

⁹ "Hungarian parliament adopts anti-LGBT laws including de facto ban on adoption by same-sex couples". <https://www.euronews.com>

¹⁰ JOINT COMMUNICATION TO THE EUROPEAN PARLIAMENT AND THE COUNCIL EU Action Plan on Human Rights and Democracy 2020-2024 <https://eur-lex.europa.eu/>

and fighting the death penalty. It places greater importance on holding people accountable and rejecting discrimination on any grounds. It also increases its focus on the deficit of responsibility, the deterioration of the rule of law and access to justice. This action plan takes into account today's new global challenges and therefore focuses in particular on elements such as environmental challenges and climate change; exploiting the benefits of digital technologies and minimizing the risks of abuse, etc. In doing so, it also reflects the changing situation and highlights new technologies and the link between global environmental challenges and human rights.

The action plan identifies five main priorities:

- protecting and to make people aware of their responsibilities;
- building resilient, inclusive and democratic societies
- promoting a global system for human rights and democracy
- take advantage of the opportunities and addressing the challenges of new technologies;
- achieve these goals by working together.

The Council of Europe

The Council of Europe is the oldest of the European political organizations created at the end of the Second World War, distinct from the European Union of 27. However, no country became a member of the EU without first belonging to the Council of Europe. Today, the Council of Europe has 47 member countries and 5 observer countries (the Holy See, the United States, Canada, Japan and Mexico). As part of its objective to promote its values which are: Human Rights, Democracy and the Rule of Law, the European Convention on Human Rights was adopted in 1950 and came into effect in 1953.

One of the key actors of this council is the European Court of Human Rights which controls the implementation of the Convention in the 47 member countries. Individuals can make a complaint about human rights violations to the Strasbourg Court as soon as all remedies have been exhausted in the member state concerned.

Another actor to highlight is the Commissioner for Human Rights. Independent and even if he plays an essential role of prevention, his function is to promote awareness, education and sensitization to human rights and their respect in the member states.

As mentioned earlier, EU countries and candidate countries must first belong to the Council of Europe. This is such an important prerequisite that the EU wants to formalize their close relationship with each other through the accession of the European Union to the European Convention on Human Rights¹¹, which will create a common European legal space for over 830 million citizens.

List of what youth can do to get involved at the EU level to promote democracy, equality, and human rights

Today, youth have an important role as educators and promoters of the processes of access to human rights and are therefore of great help in the development of projects in this area, both at local, national and European level through campaigns and citizen action such as petitions, letters and demonstrations.

¹¹ The EU's accession to the European Convention on Human Rights. <https://www.coe.int/en/web/portal/home>

According to the special Eurobarometer report of March 2008 entitled "Attitudes of European citizens towards the environment", Europeans are very attached to environmental protection. Youth are willing to put their energy and enthusiasm into the issues that interest them. For example, some 100,000 young people demonstrated for the adoption of measures to combat climate change in Copenhagen in December 2009. The many existing youth programs demonstrate that young people are taking ownership of the ideas proposed and are fully engaged, from the relatively modest, one-off initiatives of some youth clubs or schools, to the large international programs run by the European Union and the Council of Europe. Or according to "The Guardians newspaper", the "Climate Strike" on Friday, March 15, 2019¹² launched by the movement Fridays for future where thousands of young people marched through countries around the world to denounce the inaction of governments in the face of global warming. This movement was made famous by its creator, a teenager and famous activists Greta Thunberg. More recently, another call from Fridays for future was made for March 19, 2021¹³ to demand Climate Justice.

The young Europeans also show a desire for dialogue and participation in the promotion and awareness of fundamental rights with various governmental or non-governmental bodies. They have participated in the elaboration of national reports for the group on minority rights. These reports, used by governments, NGOs, journalists and academics, analyse minority issues, give a voice to these communities and provide concrete directions and recommendations for moving forward.

What is the role of social networks in promoting democracy, equality and human rights at European level?

Young people are known to be early adopters and intensive users of digital media, at the forefront of participatory innovations. Social media has been shown to open up new and alternative ways of participating in civic and political life, which are attractive to young people¹⁴.

Social networks are a way to express themselves, to spread, to send messages, and this, reaching all age groups from the youngest to the oldest. Indeed, social networks offer a unique context allowing young people to participate actively in the promotion, to the surveillance, to the communication and information on the principles of democracy, to the equality and human rights.

For example, in the "*Washington Post*"¹⁵, it's mentioned that young protesters from around the world have taken up and amplified this message: "What do we want? Climate Justice. When do we want it? Now", on social media platforms and on the streets. Rosie Fowkes said social media helped to mobilize protesters. She came to show the government that "young people are worried" about the future of the planet. This shows the involvement of young people in news movements. It's a way of taking matters into their own hands for young people and showing the older people their interest in the fundamental values of the European Union.

¹² "Climate strikes held around the world – as it happened" <https://www.theguardian.com/>

¹³ "March 19" <https://fridaysforfuture.org/>

¹⁴ Boulianne, S., & Theocharis, Y. (2018). Young People, Digital Media, and Engagement: A Meta-Analysis of Research. *Social Science Computer Review*

¹⁵ "We don't have time anymore': In face of climate change, young people across Europe are protesting for their future" <https://www.washingtonpost.com/>

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Chapter Three: Use of Creative Process to promote Democracy, Equality and Human Rights with Young People

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Use of Creative Processes for Learning Democracy

In the light of the COVID-19 pandemic the values of democracy, equality and human rights increasingly gain importance, especially in relation to young people. All over the world, the reaction of the young to health protection measures raises worries. The denial and defiance of those measures, expressed by many youngsters, speaks about their need to reaffirm their rights which are in many countries limited or even abolished during the COVID-19 crisis. But also, such a rebellious reaction indicates an unbalanced awareness and responsibility of young people as citizens, invoking the already perceived tendency of the diminishing civic, social and political engagement of the young in many parts of the world: as shown by studies, young people express little interest in political issues and their participation in democratic decision-making and civic activities slowly but constantly decreases. Our time is burdened with unprecedented challenges to which the pandemic is a terrible addition. Massive migrations, shattering economic crisis, global climate change etc., call for societies to foster democracy and human rights respect stronger than ever, placing special attention to young generations who will inherit major unresolved problems. Democratic citizenship and human rights education has become a strong concern of many decision-makers, bringing up actions supposed to secure the empowerment of young people for active and responsible citizenship.

Education for Democratic Citizenship and Human Rights Education

Charing the mentioned concern, the Council of Europe issued in May 2010 the [Charter on Education for Democratic Citizenship and Human Rights Education](#), promoting an education program composed of two closely inter-related and mutually supportive concepts.

By approach, both the Education for Democratic Citizenship and Human Rights Education are competence-building processes composed of “education, training, awareness raising, information, practices and activities which equip learners with knowledge, skills and understanding and developing their attitudes and behavior.”

Sharing the same learning approach, the two concepts differ in their focus.

The Education for Democratic Citizenship (EDC) empowers learners to “exercise and defend their democratic rights and responsibilities in society, value diversity and play an active part in democratic life, with a view to the promotion and protection of democracy and the rule of law.”

The Human Rights Education (HRE) empowers learners to “contribute to the building and defence of a universal culture of human rights in society, with a view to the promotion and protection of human rights and fundamental freedoms.”

In terms of social practice, Democratic Citizenship Education supports the learners for active participation in civic, political, social, economic, legal and cultural life of a society, while Human Rights Education prepares them to protect human rights and fundamental freedoms in every aspect of people’s lives.

Teaching Citizenship

To secure their implementation, the Council of Europe gives a set of recommendations how to apply and promote the EDC and HRE. Both programs are seen as a life-long process including a wide range of stakeholders – from teachers and schools to educational decision makers, encouraging partnerships of formal and non-formal education organizations, addressing also the media and the general public, aiming thus at the promotion of democracy and human rights respect in all aspects of life, and striving not only for tolerance, but for action in attaining social cohesion, intercultural dialogue and non-violent conflict resolution in societies.

To achieve this complex goal, the Council of Europe's recommendations address state authorities who have the mandate and resources to carry out comprehensive measures.

The first recommended measure is to include the EDC and HRE in formal education at all levels – from pre-school to higher education. The following measure is to include the EDC and HRE in universities, especially in the preparation of future education professionals. Further on, it is recommended that democracy and respect for human rights should be learnt in everyday practice, through participatory and inclusive learning processes and democratic school management. In-service trainings of educational professionals are seen as a permanent necessity, enabling teachers to implement educational approaches and teaching methods developing students' competences for living together in a democratic and multicultural society. Collaboration of formal education institutions with the NGOs and youth organizations that still hold and share dominant expertise in this field is highlighted. Continuous evaluation of the the programs and the research of the experiences, with sharing of comparative information and results between stakeholders and informing decision-makers, are also regarded as essential measures.

The sequence of Recommendations outlines a 'value-chain' (a set of connected activities that need to be performed by diverse subjects and stakeholders, for producing a valuable result) that should enable solid and feasible positioning of EDC and HRE in the educational systems of the societies. This value-chain primarily addresses the institutional level so the EDC and HRE would be infused in all teaching practices throughout educational systems, influencing their policies, protocols and philosophy and finally permeating the everyday life of societies.

Learning democracy

Although the recommended measures have largely been implemented in European countries, especially the EU member states, the evaluations showed that the results of essentially very good school citizenship education were not satisfactory. The educationalist Gert Biesta believes that the reason should be sought in a misconception at the very root of planning democratic citizenship and human rights education as a school subject. He points out that democratic citizenship is a social practice and strongly suggests that the focus must be shifted from 'teaching citizenship' to 'learning democracy' (2011: 13). According to Biesta's argumentation, young people should 'learn democracy' through their participation in the contexts and practices that make up their everyday lives.

"The focus on learning democracy makes it possible to reveal the ways in which such learning is situated in the unfolding lives of young people and how these lives, in turn, are implicated in wider cultural, social, political and economic orders. It ultimately is this wider context which provides opportunities for young people to be democratic citizens – that is to enact their citizenship – and to learn from this." (Biesta, 2011:6)

Biesta criticizes school learning as a concept which focuses at building excellence of individual learners, while citizenship should not be regarded as an attribute of the individual, but as a quality linked to the

“individuals in-context and individuals-in-relationship”. Describing democracy as a practice where “private troubles become collective issues” he states that “the educational responsibility for citizenship learning is not and cannot be confined to schools and teachers but extends to society at large.”

In other words, citizenship must be learned mainly in informal settings, and if learnt in formal and non-formal education, the methods, protocols and the institutional framework of those organizations (schools, NGOs, youth organizations etc.) must allow for practices enabling the learners to enact their citizenship.

Enacting Citizenship

The reason for the shift from ‘teaching citizenship’ to ‘learning democracy’ is that citizenship is not a subject matter to be taught, but a life competence to be learned.

In the European framework, a competence is defined as a cluster of knowledge, skills and attitudes¹⁶ and the citizenship competence is seen as a key competence¹⁷. Explained as an “ability to act as responsible citizens and fully participate in civic and social life, based on understanding of social, economic, legal and political concepts and global developments and sustainability”, it is assumed to encompass values: human rights and dignity, cultural diversity, democracy, justice, equality, rule of law; attitudes: openness to plurality and otherness, respect, responsibility, tolerance; skills for critical thinking, listening, observing, adaptability, cooperation, dialogue; knowledge and critical understanding of the self, others and the world: human rights, law, politics, culture(s), religion(s), history, media, economies, environment and sustainability (Council of Europe, 2018).

At this point, all who are concerned with EDC and HRE fully agree: citizenship education is a competence-building process. This means that the outcome of the learning processes should be not only knowledge about democracy, citizenship and human rights, but a capacity for protecting and promoting those values.

However, the competence-building processes require a methodical approach different to those usually used in school, which imply the transfer of knowledge from a teacher to a student and allow for limited interaction. In order to attain competences, students need to be exposed to experiential learning – an approach based on practice, where learning is attained through reflection on doing. In order to learn, students participate in real life situations where cognition, environmental factors and emotions, all come together in a learning process (Kolb, 1984). Consequently, the learners must be provided access to situations where they can develop attitudes and skills and obtain the information first-hand.

This poses a great challenge to schools. In order to enhance the development of a democratic citizenship competence, schools should create conditions for students to experience democratic and human rights values and reflect on them. This would require an in-depth change of the educational concept, the curricula and the way they are taught, disturbing also the traditional roles of the teacher and student.

In a school system based on teaching, it is very hard to arrange educational processes centred on learning, especially if they should be exercised in real life situations, outside school. However, it is possible to organize activities for ‘learning democracy’ also in school settings, through methods which

¹⁶ Further on, the elements of a competence are defined as follows: knowledge is composed of the facts and figures; concepts; ideas and theories which are already established and support the understanding of a certain area or subject; skills are defined as the ability and capacity to carry out processes and use the existing knowledge to achieve results; attitudes describe the disposition and mind-sets to act or react to ideas; persons or situations.

¹⁷ The European Reference Framework sets out eight key competences: Literacy competence; Multilingual competence; Mathematical competence and competence in science, technology and engineering; Digital competence; Personal, social and learning to learn competence; Citizenship competence; Entrepreneurship competence; Cultural awareness and expression competence.

are practiced all the time in non-formal education, namely, applying creative drama and theatre processes for learning.¹⁸

Creative Processes in Democratic Citizenship and Human Rights Education

Creative drama is a methodical approach where dramatic structures are created in a workshop by the participants – most often non-professionals in drama/theatre. The participants invent and enact dramatic situations on the spot, through collective creativity and improvisations. Because drama/theatre emerges from creative actions of the participants, this method is also called participatory drama/theatre.

Creative or participatory drama is widely used in education, in curricular and extra-curricular activities, in a range of subjects and for various learning ends. Most commonly it is used to support language learning, understanding of literature, history, psychology, sociology, sometimes also science and mathematics, but it is especially valuable in the areas where competences are to be developed, such as intercultural learning or civic education.

Drama and theatre are excellent for competence-building because they can provide life-like situations where learners can experience all intended situations and challenges. For all the learning that must take place in the socio-cultural context, drama and theatre is an irreplaceable instrument. For example, intercultural competence – an ability of an individual to interact with people from other cultures – needs to be developed through encounters with other cultures. One cannot truly learn to be tolerant outside a context, and not any context, but the one putting into question her/his own value system. While school situations often cannot provide for circumstances of cultural diversity or, for that matter, of enacting citizenship, with drama and theatre any situation, including a culturally plural situation or a context calling for democratic action, can be imagined. Using fiction, drama and theatre can create learning frameworks as good as real.

In the epistemological sense, drama method is used for competence-building because it produces experiences. The result of participation in a role-play is the life-like experience – with all qualities of a real experience: cognitive, emotional, corporeal, social, contextual etc. Fiction is extremely important, because it provides a 'safe distance' protecting the learners from difficult situations and consequences of wrong decisions, entailed in real life. In the world of fiction, learners cease to be real personalities and become characters of a play. Learners can objectively observe actions of characters, critically discuss them, replay and improve and thus develop understanding, skills and attitudes concerning the issue in question.

The use of creative drama processes for learning democracy is especially strongly justified. The link between learning democracy and participatory drama is rooted in the axiom that culture of participation is the key element of democratic citizenship. For citizenship learning, the experience of participating in an enacted dramatic situation is crucial on several levels.

Most generally, as an art discipline, drama and theatre are based on action, which means that all who participate in drama/theatre play practice taking action. As explicated by Paul Freire and Augusto Boal, practice in a role-play serves as preparation for taking action in life. Further on, creative drama method is based on devising fictional contents which is carried out through creative tasks, interactions, improvisations and collaborative scenes devised by learners in small groups. Abilities for democratic

¹⁸ A distinction between 'drama' and 'theatre' is made in regard to the potential audience: the term 'drama' denotes a creative play which has an end in itself and does not (predominantly) refer to the audience, while the term 'theatre' explains creativity intended to be performed in front of the audience.

dialogue and cooperation are being developed already in the preparatory phase. When the contents are being created, they are regarded both from an objective position of a participant, and a subjective position of a character, which develops abilities for observing issues from plural perspectives; this ability is further deepened by the plurality of interpretations by different characters, which is a crucial feature of the art of drama. The contents are then presented through group improvisation, which is in itself a process of negotiating joint actions, enhancing active listening, collaboration and teamwork towards a shared result. Representing dramatic characters on the stage strongly enhances rational, emotional and social sensitivity, and in the most immediate and holistic way develops capacities for empathy, creating a collective concern called for by Biesta. Expressing thoughts and feelings in a stage action must be readable to others, so those who perform learn to articulate their verbal and non-verbal communication with a clear aspiration for the recipients to understand their message. Learning benefits are felt on the side of the audience as well – in a drama workshop, the audience are other participants who are not performing at that instant. Experiencing theatre is a process of meaning-making, both on the level of signs and symbols and of their ethical meaning, enhancing critical thinking, ability for generalization, identification or comparable connecting inducing empathy. Each presentation of the work is followed by reflection and discussion which entail articulating and sharing opinions through dialogue, as well as accepting and respecting other people's standpoints.

The list of citizenship competence elements which are developed through drama creativity is far from exhausted with this short chapter; literally all competences from the citizenship competence cluster are tackled and enhanced by participation in creative drama.

One more effect only should be emphasised here, concerning appreciation of diversity in the context of emancipation and socialization of the participants. The pleasure of creating does miracles for social cohesion on the level of the participants' group. The group social dynamics gets improved through inspiring and often challenging collaboration, and especially with genuine – expected and in particular unexpected – achievements of its members. It often happens that the participants with lower academic achievements, who are even reluctant to partake in any group activities, come up with surprisingly strong and original poetic answers to creative incentives, which changes their unfavourable social positioning in the group.

Due to its truly inclusive, collaborative and non-academic nature (no right and wrong answers, no conforming to standards), creative drama provides a 'hands-on' practice of learning democracy. Creative or participatory drama is not theatre art, and a workshop is not a rehearsal. No one in the group needs to have talent for theatre, nor any previous stage experience. Based on a drama-play which every person has in his/her childhood experience, it is simply a play with a serious educational potential.

Citizenship Learning and Applied Theatre in Communities

An advanced, ideal format of 'learning democracy' is found in project learning, where young people in schools and youth groups create projects in local communities, responding with creative initiatives to real challenges concerning democracy and human rights in their communities.

Community projects are a form of the aforementioned 'learning-in-the-context' – an opportunity for young people to connect the knowledge, skills and critical understanding with a meaningful action targeting an important real-world issue in their environment. Working on projects enables students to establish contacts with the community, research and understand social and democratic challenges and seek solutions for them, and then to intervene in situations that make up their everyday lives through creative works and campaigns.

As a way of 'service-learning', projects qualify as cases of the Commission Model – a concept invented by Dorothy Heathcote with the intention of forging links between schooling and society. The commissions, i.e. projects often fall out of the exclusive drama and theatre participation and creativity realm, as they are complex tasks based in community life, calling for the correlation of many subjects and disciplines and requiring support of a team of cooperating educators. But it is also possible (and recommended) to apply the Commission Model philosophy for a creation of a school of youth group theatre play, combining Documentary and Community Theatre techniques to map, explore, explain and promote solutions for unresolved democracy and human rights issues in communities. A theatre piece performed in a community can raise awareness of citizens about the existing inequalities and injustice and prompt them to take action in improving the social practice.

Creativity, Learning and Citizenship

Beyond doubt, 'learning democracy' is the process that needs to evolve in a real social context, through meaningful interactions resulting in real outcomes that concern the lives of the learners. The changes that happen as a result of actions, however, should be felt also in the structures and routines of the societies, and not only in those of citizens. What Biesta calls the 'learning democracies' is a desired quality stemming from the civic engagement and a reward in itself for the citizens.

When this is not the case, when opportunities for enacting citizenship are missing or when citizens' actions lead to no perceivable change in the society, the democratic motivation and dedication especially of young citizens declines, leaving the sense of political indifference and causing abstinence from democratic behaviour and distancing from the society.

Creativity in itself may often be the best answer to alienation, inertia or apathy that can often be perceived with the young in modern societies. The sense of meaning and belonging to a society grows with the feeling that we can contribute to the improvement of social practices, to well-being of others and to the prosperity of the society. The greatest mistake that any educator can make – be it a parent involved in informal learning of children, a creative artist working with the young in non-formal education, or a teacher in school – is to deprive young people from the right to decision and especially from bearing consequences for that decision. And maybe the biggest gift we can make to the young is to provide them with opportunities for deeply felt experiences that will shape them as persons and as citizens.

Creative and learning experiences are among the most valuable and it is in our capacity as artists and educators to offer them to the young.

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Chapter Four: Defenders of Democracy, Equality and Human Rights

Click on each person's short bio to link to a full profile on the **Equality Ambassadors Digital App**

Croatia

Anamarija Mima Simic is a Croatian writer, an awarded film critic, translator and an LGBTIQ+ media activist. She holds degrees in Comparative Literature and English Language and Literature from the Faculty of Humanities and Social Sciences, University of Zagreb and Gender Studies from the Central European University.

She is the author of a short story collection *Pustolovine Glorije Scott* (The Adventures of Gloria Scott, AGM, 2005), which is currently being made into an animated series and a collection of film essays *Otporna na Hollywood* (HFS, 2009). Her short stories and various other texts have been published in numerous Croatian and international magazines, journals and anthologies.

Simić is particularly interested in activist interventions in the media. For her activist engagement in she was named the Croatian LGBT person of the decade by the Zagreb Pride Committee in 2011.

Ivana Simic Bodrožić was born on 5 July 1982 in a Croatian town of Vukovar. Bodrožić graduated philosophy and Croatian studies at the University of Zagreb. During the Croatian War of Independence, her father Ante Bodrožić was killed in Vukovar massacre while she and her mother and brother fled occupied Vukovar and settled in Zagreb and Kumrovec as refugees.

She was awarded a distinguished literary prize Goran for Young Poets and Kvirin Award of Matica hrvatska for her poetry collection *Prvi korak u tamu* (First Step Into the Darkness), released in 2005. She published her poetry in various literary journals (*Vijenac*, *Quorum*, *Poezija*), and was also included in the anthology of contemporary Croatian poetry *Utjeha kaosa* (The Consolation of Chaos) by Miroslav Mićanović, as the youngest author. She was also included in the anthology of Damir Šodan, *Drugom stranom* (Walk on the Other Side). Her songs were translated into various European languages, while the translation of the complete collection of her poetry collection *Prvi korak u tamu* was published in Spanish.

Her novel *Hotel Zagorje* (published in 2010) was awarded the following awards: Josip and Ivan Kozarac (Charter of Success); Kočić's pen, Banja Luka - Belgrade (for outstanding achievements in contemporary literature); Cyclops - for the best screening work. In 2012, the German translation of the novel was published by Hanser publishing house Hanser, and in the French by Acte Sud. Noval was also published in Serbia, Slovenia, Czech Republic, Macedonia, Turkey and the Netherlands. The novel was published in English for the first time by Seven Stories Press as *The Hotel Tito: A Novel* in November, 2017. Bodrožić, together with award-winning Bosnian director Jasmila Žbanić, wrote a screenplay for the feature film. She also won Večernjak's "Ranko Marinković" (2nd place) for the best short story in 2011.

Edin Osmic, better known by his stage name Edo Maajka, is a Bosnian rapper, record producer and songwriter. His popularity brought his group Disciplinska Komisija to the mainstream.

Osmić has named several artists that have influenced him, including Rambo Amadeus, TBF, Safet Isović, Miladin Šobić, Azra, Zabranjeno Pušenje, Disciplina Kičme, Atomsko Sklonište, Majke, Rupa u Zidu among others.

His rapping technique is described as having a perfect flow, and also his varied subject matter, connecting with his audience, carrying a concept over a series of albums and earned him praise for his ability to write brilliant lyrics. His lyrics have also been described as a variation in connecting emotionally to the listener.

Sanja Sarnavka is a peace and human rights activist. Since 2000, Sanja Sarnavka has been President of B.a.B.e., a Croatian non-governmental organisation which promotes and protects women's rights.

Some of B.a.B.e. activities include demanding accountability of public officials for not punishing violence and crimes, advocating for a stronger role for women in politics, researching discrimination in the employment of women who are members of the Serbian national minority, defending rights of sexual minorities, and recognition of rape as a war crime.

Sarnavka is also President of the Board of the Human Rights House in Croatia. Human Rights Houses are established worldwide by the Human Rights Foundation, and together they advocate for the freedoms of assembly, association, and expression and the right to be a human rights defender.

Spain

Eduardo Casanova Valdehita is an actor, screenwriter and director. He got behind the cameras for the first time at the age of 17, to shoot his first short film ANXIETY. He kept on shooting short films that had an extensive journey along national and international festivals until achieving a successful career as a short filmmaker.

Titles such as "BATH TIME", "MOTHER'S LOVE", "YOU WILL NEVER KICK ME OUT FROM YOU", "FIDEL" or "EAT MY SHIT" for which he won "VISUAL Talent AWARD" or "BEST SHORT FILM" at the SXSW Austin Festival, ending up with "SKINS", his first feature film sponsored by Alex de Iglesia, produced by Pookepsie Films and N.E.P., which had its premiere at LA BERLINALE, and later on premiered on NETFLIX worldwide.

In addition, Eduardo combines his career as an author with his work as an advertising director. He has worked with brands such as ING, VOGUE, MARCA... always keeping a very personal and unmistakable visual style. In each and every one of his works a strong criticism of social discrimination can be observed. Therefore, he is a defender of human rights, emigration and the LGBTI + collective, among others.

Miguel Roldan Espinosa is a firefighter of the City of Seville since October 2013. He graduated in Physical Activities and Sport Sciences, once in the Fire Service he did not hesitate to imbue his colleagues with his knowledge in working in waters with current. He is involved since his entry into

the Service in all activities related to the Rescue at Altitude and belongs to the team of underwater activities as a professional diver, a qualification that I have no doubt is available for a greater quality service to the public.

He has collaborated with different NGOs in several projects such as the work developed in Lesbos in March 2016 where he helped every day to avoid drowning and to reach the shore with refugees coming out of Turkish waters.

In June 2017 he participated again in another mission in the Mediterranean, specifically in Libya, where he helped many refugees who were lost in these waters looking for another world from a boat for 20 days. In May 2018 he participated again in the formation of a Fire Brigade in Guinea.

Jedet Sánchez is King Jedet, actor, director, writer, waiter, celiac ... and activist of the LGTBIQ + collective. Jedet, who openly declares herself a transgender woman, fights tirelessly for the collective's visibility. She is a strong and courageous woman who lives her life intensely and struggles to achieve her goals. The evolution of her appearance in recent years is very visible and she has become an influencer thanks to the personality of her inner voice that guides her through her unique life experience.

Last year she expressed her intention to undergo surgery as a phase of her gender transition. She has become a public figure thanks to YouTube views and Instagram likes, but she has never felt part of that world that she considers so hypocritical. In her case, social networks are a vehicle to achieve other purposes, such as promoting her music or her work as an actress. She defines herself as a multidisciplinary artist who creates from chaos, ambitious and insecure in equal measure. She flees from labels, show business and mediocrity, while she dreams of changing the world.

Bebi Fernandez is the pseudonym of an author whose main activity is centered on the internet. Born in 1992, an online writer and activist, she graduated in Criminology and obtained specializations in Gender Violence, Criminological and Victimological Intervention and Organized Crime.

Her unusual genius, her social commitment and her scathing speech triggered her personal Twitter account around 2014 to the peak of influence in Spain, a fact that made possible the publication of her two poetic diaries, written throughout her childhood and adolescence: "Love and disgust" and "Indomitable". Both turned into a collective symbol of rebellion and call to the fight of women, making her one of the most stark and irreverent voices on the literary scene. "Memoirs of a wild" is the first novel by a writer without a name, who only 28 years old has already won the title of generational heroine.

María de los Ángeles Rozalén Ortuño, known artistically as Rozalén, is a Spanish singer-songwriter and composer. Rozalén is an important social activist, defending with her music the rights of minorities and disadvantaged communities. She has always been willing to offer her voice and songs to any shared charity or ideological event.

Rozalén studied Psychology at the University of Murcia and has a master's degree in Music Therapy. She also has experience in music therapy with Parkinson's and groups of groups at risk of social exclusion. In all her concerts she is accompanied by a specialist in sign language interpretation and a guide for the interpretation of deaf-blind people, creating a show that is having great success in all the places where it is performed, with a mix of people hearing and deaf in a concert prepared to be

understood in other countries with specific connotations of the sign language of each country. In this way, her music is addressed to the whole world without exclusions.

Serbia

Marija Ratković is a publicist, theorist and activist, with interdisciplinary education in humanities, sciences and arts. Upon completion on her PhD studies at the Department of Theory of Art and Media at the University of Arts in Belgrade, she engaged in artistic and scientific work in the field of culture of memory, biopolitics and forensic architecture.

Since 2006 she has been working in the domain of culture and media. In addition to many years of writing for Vice, Elle, Peščanik, she writes for film, television and theatre. The narrative short film *Punta Cana* (2018, USA), after its success at international festivals, received the gold award of the International Independent Film Awards in the USA.

In past five years, she has authored several dramatizations, short plays and screenplays. Ratković is one of the founders of the Centre for biopolitical education and was awarded activist in protection of human rights. She is 2020 laureate of the "Laza K. Lazarević" award for the best contemporary short story and "Under the T-shirt" is her first novel.

Snadra Siladjev (Dinja) is an actress, stand-up comedian, volunteer and a person who satirically examines everyday life.

In the series "Sandra Show", she interviews various guests and various social groups with the guests. The aim of the show is to provide support and empower vulnerable groups, but also to sensitize the local and wider community to improve their position.

Selma Selman is from Bosnia and Herzegovina and is of Romani origin. She earned her Bachelor of Fine Arts in 2014 from Banja Luka University's Department of Painting. In 2018 she graduated from Syracuse University with a Master of Fine Arts in Transmedia, Visual and Performing Arts.

The ultimate aim of her artworks is to protect and enable female bodies and enact a cross-scalar approach to collective self-emancipation of oppressed women. Selma's search for functional, contemporary political resistance stems from her personal experience with oppression from various directions and scales. Selman is also the founder of the organization "Get The Heck To School" which aims to empower Roma girls all around the world who faced ostracization from society and poverty. Selma currently lives and works in Bihac, BIH and New York, USA.

Zoe Gudović is a feminist, lesbian, art activist, cultural manager, producer and organizer, living in Serbia. Since 1995, she has been involved in the area of research and work activities related to informal and engaged theatre forms.

Gudović has also organized various street performances as part of the 16 Days of Activism Against Gender Based Violence campaigns. In her practice, she combines art and activism in order to change the existing consciousness and social relations. She has been described as a Theater educator, a

performer, a drag King Transformer and a 'toilet' artist and regularly creates work with a range of groups and collectives.

In addition to work with the Reconstruction Women's Fund, Gudović is engaged in the research and practice of non-formal and engaged theatre forms. She has been a member of the feminist group Women at Work since 1998. She is also the co-founder of Act Women, a feminist theatre group started in 2003, and the activist group Queer Belgrade.

Ireland

Damien Dempsey is from Donaghmede on Dublin's Northside. His earliest musical influences were the post-pub singsongs that his parents used to have at their home when he was a toddler. Good, bad or indifferent, everyone had to sing. Today his unique sound reflects the influence of traditional Sean-Nós as well as his musical heroes: Bob Marley and Elvis Presley.

After completing his secondary education Damien went on to the Ballyfermot "Rock School" for two years where he studied musical performance as well as the practical side of the music industry. The school had its own small record label and star students were awarded a release on the label. Damien was chosen for that honour, and the EP, "The Contender", was released in 1995.

In 1997 "Dublin Town", Damien's first commercial single, reached No. 18 in the Irish charts. HOT PRESS remarked that it was: "...an underground anthem for disaffected youth".

Eileen Ni Fhloinn (Flynn) is an independent Irish politician. Eileen and her twin sister Sally were born and raised in Labre park in Ballyfermot, Dublin, one of Ireland's oldest Traveller accommodation sites. In 2008 Eileen and her twin became the first members of the Labre Park community to reach third level education.

Flynn studied at Trinity College Dublin as part of an access course for young people who had experienced disadvantage, before attending Ballyfermot College of Further Education and later earning a degree at Maynooth University, a BA in Community Development.

Following the completion of her education, Flynn had been an activist and community worker for a decade, working with groups such as the Irish Traveller Movement, the National Traveller Women's Forum and Ballyfermot Traveller Action Programme. She also campaigned on issues such as housing, marriage equality, abortion rights and anti-racism.

Recently in June 2020, she became a senator upon being nominated by the Taoiseach, and in doing so became the first-ever Traveller to be a member the Oireachtas. Ni Fhloinn stated her objectives in the Seanad will be 'mental health services, unemployment among Travellers, opportunities for minority groups and getting hate-crime legislation enacted'.

Eileen is a committed and dedicated activist with a strong social and political vision and she is standing up for the rights of all communities including ethnic minorities, migrants, refugees, asylum seekers and Travellers.

Leanne McDonagh is an artist and teacher, she is also a Traveller woman who grew up on a halting site, with first-hand experience of the prejudices and misconceptions that society has about Travellers. At school she excelled at art and was strongly encouraged by her teachers to fulfill her potential. Leanne began practicing art at Crawford College of Art & Design in 2007 and five years later she graduated with an Honours Degree in Fine Art as well as a Higher Diploma in Art & Design Education.

As an artist she feels she has a unique opportunity to represent and record her community from within and as an educator she aims to use her experiences both positive and negative for the benefit of present and prospective students from the Travelling community.

Since her debut in 2015 she has hung numerous exhibitions across the provinces and has received several awards and bursaries to aid her in her practice. She is currently working on a public sculpture funded by the % for Art scheme and has recently illustrated the short story book, titled, 'Why The Moon Travels,' written by a fellow Traveller, Oein De Bhairduin which is the first of its kind in Ireland. She has also participated in RTE Illuminations, an art project commissioned during the Pandemic in 2020.

FELISPEAKS is a Nigerian-Irish Poet, Performer, Playwright from Co. Longford, based in Maynooth town. She is currently featured on the Leaving Certificate English Curriculum with her poem 'For Our Mothers' for examination year 2023.

FELISPEAKS was commissioned by RTE in 2020 with the poem Still about Ireland's response to the COVID pandemic. In recent events, FELISPEAKS has performed at National Concert Hall: Notes from A Quiet Land as well as various online livestreamed events and symposiums including Createfest, Maynooth University Social Justice Week, Irish Arts Centre New York Halloween Event, NUIG's Translating the Neighbourhood, Beatfreaks Poetry Jam, Spotlight: Éire to the World, Firegilders with Poetry Ireland, Concern online events, and POD's Festival of Now.

She was a member of Dublin International Film Festival's Festival Retrospective Committee, curating works. She has been a board member of Poetry Ireland since June 2020. She is a member of WeAreGriot, a poetry collective consisting of herself, Dagogo Hart & Samuel Yakura - curating poetry/rap events - Talkatives, writing plays - FELISPEAKS is currently enjoying creating poetry and performance pieces that always promise to introduce her audience to the journey of emotion in every story. Honoured to share her thought processes about life's experiences and her passions on stage; FELISPEAKS hopes to inspire thought, excitement and perspective.

Andrea Horan is the founder of Tropical Popical, the nail bar where Saoirse Ronan goes for nail art, as famously mentioned to Ellen de Generes on her show. It has over 31,000 Instagram and just under 23,000 Facebook followers. In addition to Tropical Popical, Andrea also founded the not-for-profit venture The Hunreal Issues which had the aim of encouraging women to become more interested in political issues.

Andrea currently presents a podcast called United Ireland with Una Mullaly (Irish Times journalist). Each week the show focuses on an Irish county, and brings conversations about a question vital to that county. Andrea gave a TED talk in 2018 titled "Escaping The Economy of More" which challenges society's definition of success.

Greece

George Lazaridis graduated from the 1st General High School of Kalamata and then studied at ST.Y.A. (School of Aviation Technical Non-Commissioned Officers). In January 1993, while in his sophomore year, he was involved in a wheelchair accident.

In 2004 he was part of the Paralympic Games in Athens, participating in Wheelchair Tennis.

He regularly visits schools and sports clubs with the aim of teaching children about disability, the difficulties of everyday life, to get close to students, to talk, to play, to think.

He is the founding member and president of the "DIFFERENT" DP for the disabled, based in Kalamata, with the aim of attracting, encouraging and encouraging people with disabilities to leave home and engage in sports, paralympic sports, olympic ideals and values.

In 2019 he was elected municipal councilor in the Municipality of Kalamata.

Eleni Theodorakopoulou first got involved with classical sports starts at the age of 10 at the Academies of the Messinian General Assembly. She excelled mainly in the semi-endurance roads of 600m, 800m and 1500m, but she also achieved significant distinctions in the competitions of 400m, 4 x400m (relay) and the uneven road. She achieved 15 national victories in the above competitions. She also achieved 7 victories in Balkan Championships. Highlights in her athletic career are 8th place in the 800m at the World Student High School in 2006, 8th place in the 800m at the Mediterranean Games in 2008 and 12th place in the 800m at the Pan-European Youth Championship in 2011. The highlight of her distinctions is the Panhellenic Girls she achieved in the 800m in 2006. She participated in the National Teams of all categories.

Since 2014 she has been turning to popular road racing. She achieved victory in the 5000m in the Organization of the Classic Marathon in 2014 and 2015, as well as in the Tour of Kalamata in 2016. Now she is working as a private employee. However, her love of running keeps her in the stadium. Specifically, she trains children at the Academies of the Messinian General Assembly, she is a volunteer track and field coach for the blind and she is a co-founder of the "Kalamata Running Project" Amateur Athletic Training Association.

Antigoni Iliadi was born in 1992 in Thessaloniki. She has a Master Degree in Philosophy, Politics and Human Rights, where she has started a supportive team for LGBTQI rights. She currently studies in Film School of Aristotles University of Thessaloniki.

Many of her poems, articles and essays have been published in online and printed magazines. Furthermore, she has published three books with short stories about the human condition and the everyday life of people in need, the wallflowers of society. She has completed six art exhibitions in Thessaloniki with her paintings, and one of her latest films, "Princess in the Time of Coronavirus" (2020), has been chosen in three international short film festivals.

Recently, she has participated in a collaborative exhibition through the Self-Help Promotion Program in Thessaloniki, for the support of people with addiction problem. She fights against discrimination through her art, in every way she is able to.

Mohammad Mahdi Hosseini was born and raised in Iran. From March 2016-2019 he lived in Athens-Greece and since October 2019 is living in Baden-Württemberg, Germany.

Mohammad offered voluntary service in a refugee camp in Greece as an interpreter with the Medical Team of Hellenic Air Force Hospital, and was a volunteer to the United Nations in the field of children's aid, working with Generation 2.0 for Rights, Equality and Diversity.

He is currently a student in 9th grade in Germany and an intern in a pharmacy as a Pharmaceutical Commercial Assistant.

George Tsitiridis was born in Germany in 1977 and since the age of 18 he has been living permanently in Thessaloniki.

After studying film and working on television productions, he found himself running Screw and Fagazine magazines. Since then he continues to write about things he likes and to chat with people he has always wanted to meet. Through his voluntary action he supports the most vulnerable members of society such as immigrants and Roma, supporting their rights and helping their social integration.

Chapter Five: Glossary of terms

Civil and Political rights

The rights of individuals to liberty and equality; sometimes referred to as first generation rights. Civil and political rights include freedom to worship, freedom of thought and expression, to vote, to take part in political life such as voting, to freely associate and to have access to information.

Convention

A type of treaty (formal agreement between country leaders, politicians and states on a matter which involves them all). This is a binding agreement that states are obliged to uphold, but it usually does not have any legal force, and individuals are not usually able to take action. The exception is the European Convention on Human Rights.

Covenant

Another type of treaty; a binding agreement to do or keep from doing a specified thing. Examples include the International Covenant on Civil and Political Rights, developed by the UN and in force since 1976.

Council of Europe

An organisation that was founded in 1949, with the aim to develop common and democratic principles throughout Europe based on the European Convention on Human Rights. This is not a part of the European Union but has a wider membership, covering countries such as Russia, Turkey and some of the former Soviet Union states. Any country that wishes to join the European Union must be a full member of the Council of Europe.

Culture

Ideas, customs, skills, arts, attitudes, social behaviour, etc of a particular people or society that are transferred, communicated or passed along from one generation to the next.

Cultural diversity

Having people of different cultures, religions, nationalities, ethnic groups and backgrounds making up a community.

Declaration

A document agreeing upon certain standards, but one that is not legally binding.

Dignity

A value owed to all humans, to be treated with respect.

Disability

A person has a disability if s/he has a physical or mental impairment which has a substantial and long-term adverse effect on that person's ability to carry out normal day-to-day activities.

Diverse

Widely varied. In the sense of a diverse population, people are from a range of backgrounds, ethnicities and cultures.

Diversity refers to the fact that everyone is unique and different and cultural diversity promotes being respectful to other cultures besides your own. **Identity:** A person's identity is who a person is and what makes them who they are.

Discrimination occurs when someone or a group of people act on their prejudices. It is against the law to discriminate against a person in certain areas on the basis of: gender, marital status, family status, age, disability, race, sexual orientation and religious beliefs.

Economic, Social and Cultural rights

Rights that concern the production, development, and management of material for the necessities of life. Rights that give people social and economic security, sometimes referred to as security-oriented or second generation rights. Examples are the right to food, shelter, education and health care.

Equality

Equality is about ensuring that every individual has an equal opportunity to make the most of their lives and talents, and believing that no one should have poorer life chances because of where, what or whom they were born, or because of other characteristics. Equality recognises that historically, certain groups of people with particular characteristics e.g. those of certain races, disabled people, women and gays and lesbians, have experienced discrimination.

Gender reassignment

The process of transitioning from one gender to another.

Harassment

Unwanted conduct related to a protected characteristic that has the purpose or effect of violating a person's dignity or creates an intimidating, hostile, degrading, humiliating or offensive environment. It may also involve unwanted conduct of a sexual nature or be related to gender reassignment or sex. The conduct can either be a serious one-off event or be a 'course of conduct', i.e. it happens on a number of occasions.

Human rights

Human rights are the basic rights and freedoms to which all humans are entitled. They ensure people can live freely and that they are able to flourish, reach their potential and participate in society. They ensure that people are treated fairly and with dignity and respect. You have human rights simply because you are human and they cannot be taken away.

Identity

The characteristics and qualities of a person, considered collectively, and regarded as essential to that person's self-awareness.

Inalienable

Something that cannot be taken away. We have human rights simply because we are human. We cannot give these rights away nor can they be taken from us by anybody (although they can be limited or qualified in certain circumstances).

Indirect discrimination

This is when a provision, criterion or practice is applied in a way that creates disproportionate disadvantage for a person with a protected characteristic as compared to those who do not share that characteristic, and this is not a proportionate means of achieving a legitimate aim.

Indivisible

Something that cannot be divided. There are many different types of human rights, Civil and Political, Economic, Social and Cultural, and the principle of these rights being indivisible means that they are inextricably linked. As stated at the Vienna World Conference on Human Rights in 1993, 'All human rights are universal, indivisible and interdependent and related.'

Justice

The moral principle ensuring fairness and reasonableness in the way people are treated, as well as the administration of the law, and the authority in maintaining this process. This is a value the European Convention on Human Rights was founded on, although it is not mentioned in the actual text.

Legal rights

Rights that are laid down in law and can be defended and brought before courts of law.

Positive action

Lawful actions that seeks to overcome or minimise disadvantages that people who share a protected characteristic have experienced, or to meet their different needs (e.g. providing mentoring to encourage staff from under-represented groups to apply for promotion).

Positive Discrimination

Treating someone with a protected characteristic more favourably to counteract the effects of past discrimination. It is generally not lawful although the duty to make reasonable adjustments is an exception where treating a disabled person more favourably may be required by law, so it is legitimate to provide reasonable adjustments which favour of a disabled person.

Prejudice

Judging someone without knowing them, on the basis of what they look like or what group they belong to.

Protected characteristics

These are the grounds upon which discrimination is unlawful. The characteristics are: age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex and sexual orientation.

Protocol

A new treaty which modifies another treaty (generally adding additional procedures or substantive provisions). The European Convention on Human Rights has 13 protocols, separate treaties to update the original, added gradually between 1952 and 2002.

Public authority

Organisations and individuals that carry out public functions - this would include government departments, local authorities, health authorities and hospitals, schools, prisons, and police for example.

Public bodies (Non-Departmental)

Public bodies are defined as bodies which have a role in the processes of national Government but are not a Government department or part of one. They operate to a greater or lesser extent at arm's length from Ministers, and include the Equality and Human Rights Commission.

Public sector equality duty

The duty on a public authority when carrying out its functions to have due regard to the need to eliminate unlawful discrimination, harassment and victimisation, foster good relations and advance equality of opportunity.

Qualified right

A right that can be restricted in circumstances where it is in the interest of the wider community, for example, the right to freedom of expression

Race

Refers to the protected characteristic of Race. It refers to a group of people defined by their race, colour, and nationality (including citizenship), ethnic or national origins.

Racism

Racism is based on a false belief that some groups of people are superior to others because they have a different skin colour, nationality, religion, ethnic or cultural background. A person may experience racism or ethnic discrimination because they have a different nationality, have a different skin colour or culture or have a different religion.

Ratify

The formal procedure by a state to finalise an agreement, Convention or Treaty, making it official and binding.

Reasonable Adjustment

The duty on schools to make reasonable adjustments requires schools to take positive steps to ensure that disabled pupils can fully participate in education provided by the school, and that they can enjoy the other benefits, facilities and services which schools provide for pupils. This duty goes beyond simply avoiding discrimination, and requires schools to anticipate the needs of potential pupils for reasonable adjustments, as well as recognising that a disabled pupil's needs may change over time.

Respect

Taking into account the views and desires of others in how you treat people.

Religion or belief

Religion has the meaning usually given to it but belief includes religious and philosophical beliefs including lack of belief (e.g. Atheism). Generally, a belief should affect your life choices or the way you live for it to be included in the definition.

Right

A right is a moral or legal entitlement to have or do something.

Sectarianism: A person is sectarian if he or she 'adheres in a bigoted or narrow-minded fashion to a sect or body of persons who have agreed upon particular doctrines or practices'.

Sexual orientation

Whether a person's sexual attraction is towards their own sex, the opposite sex or to both sexes.

State

Often synonymous with 'country'; a group of people permanently occupying a fixed territory having common laws and government and capable of conducting international affairs.

Stereotypes

Thinking all people who belong to a certain group are the same and labelling them, e.g. all young people who wear hoodies are thugs and all effeminate men are gay.

Transgender

An umbrella term for people whose gender identity and / or gender expression differs from their birth sex. They may or may not seek to undergo gender reassignment, including hormonal treatment and/or surgery. Often used interchangeably with 'trans'.

Treaty

A written agreement between two or more states formally approved and signed by their leaders, or between the UN and a member state.

United Nations

An organisation that was founded in 1945, with the aim to facilitate world wide cooperation in international law, international security, economic development, social progress and human rights issues.

United Nations Charter

Initial document of the UN setting forth its goals, functions, and responsibilities; adopted in San Francisco in 1945.

Universal

Something that applies everywhere and in all cases. Human rights are universal; they belong to everyone who is part of the human family.

Universal Declaration of Human Rights (UDHR)

Primary United Nations document establishing human rights standards. It was adopted by the general assembly on 10 December 1948.

Values

Values are principles, fundamental convictions, ideals, standards or life stances which act as general guides to behaviour or as points of reference in decision-making or the evaluation of beliefs or actions and which are closely connected to personal integrity and personal identity.

Victimisation

Subjecting a person to a detriment because they have done a protected act or there is a belief that they have done a protected act i.e. bringing proceedings under the Equality Act 2010; giving

evidence or information in connection with proceedings under the Act; doing any other thing for the purposes or in connection with the Act; making an allegation that a person has contravened the Act.

Conclusion and Next Steps

Europe needs more cohesive and inclusive societies which allow citizens to play an active role in democratic life. Equality Ambassadors works with youth workers, youth leaders, teachers, facilitators, artists and young people to promote awareness of common European values and a sense of inclusion in an Equal Europe.

The project results in a new Equality Ambassador Peer Leadership Training Curriculum, an Equality Ambassadors Resource book and an Equality Ambassadors mobile phone digital app – all available online in digital format. The materials provide education and training in relation to the EU and its role in promoting democracy, equality and human rights today. Young people who access the Equality Ambassadors Peer Leadership Training programme are trained as Equality Ambassadors.

Equality Ambassadors Peer Leadership Curriculum

The curriculum uses theatre and new digital technologies to promote democracy, equality and human rights and consists of five face-to-face lessons, and one on-line lesson plan accessed through the digital mobile app.

The curriculum contains:

1. Two Hour Lesson Plan One: understanding of democracy and use of creative processes and new digital technologies to promote same (Serbia)
2. Two Hour Lesson Plan Two: understanding of equality and use of creative processes and new digital technologies to promote same (Ireland)
3. Two Hour Lesson Plan Three: understanding of human rights, active citizenship and social inclusion and use of creative processes and new digital technologies to promote same (Serbia)
4. Two Hour Lesson Plan Four: Knowledge of role of local and national governments and the EU in promoting democracy, equality and human rights (Greece)
5. Two Hour Lesson Plan Five: Use of creative processes to promote democracy, equality and human rights (Serbia)
6. Two Hour Train the Trainers: Communication Skills Lesson Plan – public speaking, listening and ability to pass on information to other young people re democracy, equality and human rights (Spain)
7. Two Hour Train the Trainers: Leadership Skills Lesson Plan – understanding of interpersonal skills, public speaking, communication, listening, ethics, critical and creative thinking, goal setting, passed on through the use of drama workshops and other creative mediums in a safe and trusting environment (Greece)
8. On-line One Hour Lesson Plan/Quiz (Greece)

9. List of Ethics for Working with Youth and Conducting workshops with and by youth (Greece)
10. Information on self-reflections and self-evaluations (Croatia)
11. Useful contacts (Croatia)

Composition of Curriculum

The curriculum is made up of five face-to-face lesson plans and one e-learning lesson has two elements –

- (i) one blended learning ‘Train the Trainers’ training curriculum containing full instructions for youth workers and educators on how to train young people to become Equality Ambassadors and
- (ii) the Equality Ambassadors curriculum for the Young People to follow when they are working as Equality Ambassadors with other young people on the ground with information on how to raise awareness of key issues with other young people. The blended learning training curriculum is designed to provide youth workers with the skills necessary to work with youth learners through the creative medium of theatre and new digital technologies, using creative processes to promote democracy, equality, and human rights, and the role of the EU to promote these key themes. Blended learning is an education programme that combines online digital media (the e-learning lesson and access to the resource book and digital app available on-line) with traditional classroom teaching methods (five days face-to-face training).

The Equality Ambassadors curriculum trains young people to have:

- An understanding of Democracy, equality, human rights, active citizenship and social inclusion
- Knowledge of role of local and national governments and the EU in promoting democracy, equality and human rights
- Communication Skills – public speaking, listening and ability to pass on information to other young people re democracy, equality and human rights
- Leadership Skills – understanding of interpersonal skills, public speaking, communication, listening, ethics, critical and creative thinking, goal setting, passed on through the use of drama workshops and other creative mediums in a safe and trusting environment.

Smashing Times International Centre for the Arts and Equality, Dublin, Ireland

Website: www.smashingtimes.ie

Iniciativas de Futuro Para Una Europa Social (IFESCOOP), Valencia, Spain

Website: www.ifescoop.eu

DAH Theatre, Belgrade, Serbia

Website: <http://www.dahteatrarcentar.com/>

Youth Peace Danube, Vukovar

Website: <http://www.ypgd.org/>

Social Youth Development, K.A.N.E., Kalamata, Greece

Website: www.ngokane.org