Intellectual Output 4

Public Awareness Campaigns & Outreach Activities

INTRODUCTION

Intellectual Output 4 (IO4) serves as a key aspect within the UComE project, facilitating actions and initiatives aimed at enhancing community engagement among youth organisations. This output encompasses a series of essential activities designed to empower and support participating organisations in implementing impactful community projects.

Following the IO3 initiative the focus shifted to the execution phase and the action plan, where participating youth organisations continue on implementing eight distinct initiatives centered around community engagement. These initiatives spanned various domains, including public awareness campaigns, outreach activities, service learning, decision making, volunteering, and more. Each initiative was documented through the creation of 5 minute videos, providing a visual narrative that captured the process of materialising action plans.

These videos serve as powerful evidence of the dedication, creativity, and impact that youth-led initiatives have within communities. They showcase the journey of each participating organisation, from conceptualization to execution, highlighting the challenges overcome, lessons learned, and outcomes achieved. By sharing these stories, IO4 amplifies the visibility and significance of efforts in driving positive change and promoting community engagement.

IO4 underscores the collaborative and supportive nature of the UComE project, with mentors playing a crucial role in guiding and advising participating organisations throughout the implementation process. Their expertise and guidance ensure that initiatives are effectively planned, executed, and evaluated, maximising their potential for a strong and on-going impact.

In summary, IO4 represents an aspect of the UComE project's mission to empower youth organisations and promote active citizenship and social responsibility. Through the presentation of eight diverse initiatives, this output showcases the collective efforts of young people in driving positive change and building stronger, more resilient communities.

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ACTION PLAN 1

INTRODUCTION

The initiative consisted of the local artistic community coming together and having an open discussion concerning artists from 18-35 years old. For the Yasemin collective, creating a safe space for exchange is aligned with our philosophy and work. The topic of the discussion was to reflect on the question: what are we doing with our art?

BACKGROUND

There's a lot of uncertainty surrounding the profession concerning the Arts in Cyprus. The artists are often left to feel without support and in an antagonistic environment. This initiative was created exactly for this reason, to bring artists together in order to exchange, to hear and voice common concerns, and to listen to others' stories. By the end of the discussion, the participants felt empowered and supported by the community, an outcome that we expected and hoped for.

METHODOLOGY

First of all, we created a Facebook event and a Google form so people can show their interest in participating. We shared it on all of our social media platforms. We contacted by email relevant organizations, independent artists, and journalists.

The initiative was open to anyone who wished to participate. This allowed for a very interesting mix of people, from all sorts of backgrounds, professional and emerging artists, and from different art fields. The team members equally prepared and structured the discussion topics and together facilitated the discussion guiding the participants with specific questions.

RESULTS

Number of participants: 10 (3 men and 7 women). The level of engagement was high as everyone was interested, and engaged in conversation and reflection of the questions suggested.

Results achieved:

• Empowerment and inspiration for moving forward with confidence

• Expanded network and collaboration between artists of all forms

• Think in terms of Arts and social benefits

• Increased personal connections

It was notable how all participants by the end of the discussion felt safe, energized, supported, and empowered from the interaction with the community. This is also something that the participants themselves shared and expressed as true and important for them, during the closing and final thoughts of the discussion.

LESSONS LEARNED

The approach of an open discussion without forcing the participants to share but allowing space to express as much as each needed is something that we noticed it creates a comfortable environment and is valued as an approach for this type of initiatives.

Focus group max 10 people.

As an Introduction, we propose 3 rounds of free-thinking exercise. The discussion has to be guided by Specific questions.

Brainstorming and facilitators requesting suggestions and solutions from the participants

CONCLUSION

Bringing people together to exchange on specific subjects that matter to them, is the key for creating resilient societies and having the best results for the initiatives.

We can suggest surveys and public polls that ask the public itself what are the topics they are in need to engage with.

ACTION PLAN 2

INTRODUCTION

μαχαΛart is a new cultural long-term programme initiated by Larnaka 2030 in order to activate the neighbourhoods of Larnaka, and especially those living on the fringe's of the city's artistic life. The programme promoted co-creating and cultural democracy, whereby art is considered a common property of all people. Through this programme, we implemented several major activities:

1. Drumming Up Art & Hope, whereby a group of artists gathered communities in various public parks in order to participate in community music and social sculpture actions.

2. A workshop in collaboration with UNFICYP focusing on conflict resolution and peace- making. The participants discussed the role of memory in conflict processes and transformation, and peacebuilding, and the ways in which communities maintain or reinforce the imprint of the past in conflict environments.

3. Princess Zehra, a site-specific theatrical performance in the Old Turkish Quarter of Skala ("Turkomahallas") whereby a group of actors, musicians and residents invited the audience to walk these neighbourhoods and listen to the stories of the street, entering into a game of empathy with the unknown neighbour.

The first two actions, and the premiere of Princess Zehra, took place on September 24, 2023 in a public space - Zouhouri Square (Larnaka). This project is especially important for community engagement since it directly involved the engagement and participation of community members and made efforts to "activate" the neighbourhoods in order to have a more active role in the city's cultural life.

BACKGROUND

μαχαΛart was designed having inclusivity in mind, focusing on drawing attention to the city's neighbourhoods, especially the less privileged ones, those on the fringes of social and artistic life. The programme aimed to shed light on the way these people live and experience culture, and to provide them with the opportunity to actively participate in social and cultural actions that take place in their own neighbourhoods. Through μαχαΛart, we expected to give voice to those areas, promote cultural democracy, and

motivate people to consider art and culture as part of their life and not something distinct to them.

METHODOLOGY

We used a highly participatory approach to engage the communities of Larnaka in the initiatives that took place on September 24. In μαχαΛart, Larkaka's own anthropogeography functions as the raw material of artistic creation, putting into practice the concept of co-creating, where art is co-created by people for people, not only in the core of social life but also on the periphery. Therefore, the people that participated in this programme were not merely observers of the cultural actions that took place but had an active role in designing, implementing, and experiencing it.

Criteria included:

• Experience in working with communities and underprivileged neighbourhoods.

• Experience in community art & artwork

• Experience with co-designing and co-creating cultural projects with non-artists

RESULTS

• At least 200 people attended the premiere of Princess Zehra

• At least 100 people, and especially children and youth, participated in Drumming Up Art & Hope and took part in the exhibition of their creations (as part of the project's closing

  ceremony)

• At least 30 people attended the workshop on conflict resolution and peace-making

IMPACT

• Increased motivation of people living in communities/neighbourhood to engage in community art.

• Increased understanding of participants regarding cultural democracy and the sense of the arts/culture can and should be created by people for people.

• Increased sense of "community belonging".

LESSONS LEARNED

• We found or rather re-confirmed that community art is an effective tool for engaging communities.

• Young people were especially drawn in the actions that took place in the framework of μαχαΛart.

We consider all the aforementioned actions as best practices, and we aim to continue implementing μαχαΛart. Our overall aim is establish it as an ongoing cultural programme for the city and region of Larnaka. In the future, more art/cultural actions will be introduced to the programme in order to expand it and wider its participation by people living in less privileged areas and neighbourhoods.

CONCLUSION

Key findings:

Overall, the programme was considered successful as it succeeded in actively engaging communities and people living in underprivileged neighbourhoods.

Recommendations for the future:

• We shall engage with even more diverse communities (e.g. ethnic minorities, people living in rural areas)

• We will expand the projects to include more types of arts.

• We will implement some of the actions in other languages (e.g. English, Armenian, etc.) to attract a wider range of audience

• We aim to expand μαχαΛart in order to cover the peripheries of Larnaka.

IASIS

ACTION PLAN 1

INTRODUCTION

The main purpose is the combination of Positive Psychology and radio programs to promote well-being, happiness, and life satisfaction within the Day Center community. In addition, one of the main goals is to observe how subjective happiness, well-being, and satisfaction with one's life can be enhanced. The envisioned initiative intends to help individuals recognize and use their strengths and positive characteristics, key elements of Positive Psychology. On the one hand, the long-term goals of the project are, first of all, to establish a successful and ongoing podcast series. Moreover, it is important to build a community of individuals interested in Positive Psychology and well-being and last but not least, to expand the initiative to a larger audience of different age groups. On the other hand, short-term goals are 1. The conduction of the initial consultations, 2. The participation of different groups of people, 3. The development of the content and structure of podcast episodes and 4. The evaluation of the initiative's impact through feedback.

BACKGROUND

The main idea behind the above initiative is the promotion of well-being and life satisfaction, which constitutes a central purpose of every human existence. Undoubtedly, the most appropriate field of psychology that extensively deals with the above issue, and of which it constitutes a central variable, is Positive Psychology. The above project has a direct connection to society as it aspires to involve a large group of people in approaching this multifaceted issue. This will be achieved through the use of the interactive tool of podcast episodes. In other words, in each session, a participant will be involved, and in collaboration with the psychologist who will coordinate it, they will engage in a dialogue regarding the selected topic each time. Through this creative conversation, the goal is to achieve a more comprehensive approach to each issue that includes not only the professional perspective but also the viewpoint of each individual, which is the desired outcome.

METHODOLOGY

1. Resources, both human and material, to implement the planned initiative were allocated in the framework of the Day Center. For this purpose, we will use a variety of tools and techniques, such as initially the necessary equipment for conducting podcast episodes. Additionally, the use of social media will prove particularly important, and finally, through regular updates, all participants who wish to take part will be able to fully understand the basic topics addressed in positive psychology and the conduct of discussions.

2. The sole criterion for selecting participants is their willingness to learn and actively participate in the discussion around mental health issues, particularly their active interest in topics related to the field of positive psychology.

RESULTS

1. The envisioned initiative intends to help individuals recognize and use their strengths and positive attributes, which is another key aspect of Positive Psychology. On the one hand, as mentioned, long-term goals of the initiative are expected to be, first of all, the establishment of a successful and ongoing podcast series. Secondly, the construction of a community of individuals interested in Positive Psychology and well-being, and last, but not least the expansion of the initiative to reach a broader audience and age range. On the other hand, short-term goals related to the implementation of the initial consultations, gathering a diverse group of participants, developing the content and format of podcast episodes, and assessing the impact of the initiative through feedback and engagement.

2. The impact of the above initiative on the community is the increase in the participation of all individuals in the dialogue surrounding mental health. This ultimately leads to the reduction of stigma and the enhancement of well-being.

LESSONS LEARNED

The main points that serve as a source of learning from this specific initiative are, firstly, the fact that happiness and life satisfaction are concepts that concern all individuals, and everyone has the right to create their own conditions that promote their well-being.

Additionally, it is emphasized that all the above can be discussed and experienced through active interaction and the use of interactive media, such as radio and podcast shows. In future efforts, some points of improvement could involve the engagement of an even larger group of individuals from different backgrounds or contexts.

CONCLUSION

The main idea is the importance of creating a holistic psychoeducational agenda for the empowerment groups of beneficiaries of the Center. We highly recommend the existence of high-quality practices and services that will ultimately serve the goal of deinstitutionalization for the recipients of mental health care as well as for the community as a whole. The most important goal is to combine Positive Psychology and radio to promote well-being, happiness, and life satisfaction within the Day Center community. The envisioned initiative intends to help individuals recognize and use their strengths and positive attributes. As mentioned above, proposals for future research and improvement of this specific initiative involve the increased participation of more individuals in the dialogue around mental health, as well as the enrichment and optimization of technological means.

ACTION PLAN 2

INTRODUCTION

We are a group of young volunteers from Connect Your City Athens, called The Psyconnectors and we embarked on a youth initiative focusing on community engagement. We found the initiative to be of great importance in achieving the project's goals since it involves young people aged 16 to 30 and addresses pressing issues and fosters a sense of responsibility within the community.

BACKGROUND

Our initiative operated within the framework of Connect Your City Athens, an open gathering space for young people. Our primary objectives were centered around improving the community and promoting inclusiveness.

The initiative had clear long and short-term goals. In the long-term, we aimed to raise awareness about climate change and its impact on biodiversity due to wildfires which have taken place during the summer of 2023 in the Attica region, introduce young job seekers to the concept of organic farms as a potential entrepreneurial pathway, and tackle the emerging issue of young unemployment, especially about the NEET population. In the short term, we focused on creating team-building activities for the volunteers of the Center and connecting them with the agricultural community, exploiting their academically acquired skills and knowledge while working in hands-on community activities and connecting young people living in urban environments to nature and eco-awareness activities.

METHODOLOGY

Our initiative involved a diverse group of young volunteers. We began our journey with online consultations via Zoom, guided by the RnD Department of IASIS NGO, and during our first meeting we explored the idea behind UcomE and embarked on a discussion to choose one community engagement action we would like to implement. The discussion raised questions about the planning, methodology, and execution. What made our approach unique was our team composition, consisting of two psychologists and two innovation enthusiasts. This diversity of expertise enriched our methodology. We conducted brainstorming and collaborative planning sessions, which were the heart of our methodology, where we selected community engagement actions that we were passionate

about. The roles within our team were clear and each member contributed their unique skills and insights, ensuring that we worked in harmony.

RESULTS

Our journey with the initiative was very rewarding. Our team while it was small, we had four passionate young individuals who dedicated themselves to our cause, and our impact was significant. We attracted a diverse group of participants aged 18-25 from our community, including job seekers, nature enthusiasts, and everyone interested in climate change. Our initiative achieved our short-term goals giving us hope for the achievement of our long-term goals as well. The level of engagement and enthusiasm displayed by our participants gave us hope for a brighter future where young people are actively involved in shaping their communities.

Our initiative had a significant impact on our community. We organized team-building activities that fostered a sense of belonging among volunteers and successfully connected them with the agriculture community. By exploiting our academically acquired skills in hands-on community activities, we contributed to local projects and inspired others to do the same. We effectively bridged the gap between urban youth and nature, promoting eco-awareness and sustainability.

LESSONS LEARNED

We learned valuable lessons throughout the initiative. We realized the value of effective collaboration. The combination of psychological insights and innovative thinking allowed us to approach community engagement from different angles. This diversity in our team's skills enriched our approach and expanded our problem-solving abilities.

We also acknowledged areas for improvement. We realized the importance of refining our planning and methodology for future initiatives and understood the significance of continuous evaluation and feedback to make necessary adjustments along the way.

In the end, we experienced personal and professional growth. We left with a deeper understanding of collaboration, innovation, and the impact we can have on our community.

CONCLUSION

Throughout our journey, we realized the power of youth-driven initiatives. Our approach, combining psychology and innovation, brought fresh perspectives and creative solutions. The community's positive response and engagement highlighted the potential for youth-led actions to drive change. The use of the UcomE platform played a significant role in organizing our initiative and making clear our objectives, goals and outcomes.

We, as young volunteers, gained valuable insights into real-life community engagement and Erasmus+ projects. Our creative thinking and unconventional approach brought life and excitement to the consulting process, making it a genuinely interesting and enjoyable experience for everyone involved.

To improve our initiative and future community engagement activities, we suggest continuing the collaboration between organizations and youth groups. Encouraging interdisciplinary approaches and providing clear structures for action planning can enhance the impact. Moreover, involving young people in decision-making processes and promoting eco-awareness are essential for sustainable community development.

LOGOPSYCOM

ACTION PLAN 1

INTRODUCTION

I believe the initiative for my scout unit Unité Scoute 479e - Dour-Elouges shows the spirit of community engagement and self-reliance, aiming to fund a culturally enriching summer camp in Greece for teenagers. Through a series of creative fundraising activities like selling savoury tarts, organizing city events, and hosting a barbecue concert, the scouts actively involve themselves in generating funds, reducing the financial burden on their families. The use of social media and local partnerships for promotion not only serves to raise necessary funds but also enhances the visibility and appeal of the scouting movement. This initiative not only prepares the scouts for their Greek adventure but also instils in them a sense of responsibility, teamwork, and community service.

BACKGROUND

As a dedicated member of our scout unit, I'm excited to share about our initiative to organize a summer camp in Greece for our oldest scouts, aged 15 to 17. Our scout federation is pluralist, welcoming everyone regardless of religion or ethnicity, and we've been committed to engaging and guiding about 80 children through various activities. This year, we've taken up the challenge of not only planning an international camp but also ensuring it's financially accessible to all families involved.

Our primary objectives are to fundraise effectively to cover the camp costs and to promote our scout movement's values and activities. We've brainstormed several fundraising activities, including selling savoury tarts, participating in city events, offering services like childcare and gardening, and organizing a barbecue party with a concert. These efforts aim to minimize the financial impact on parents while fostering a sense of ownership and responsibility among our young scouts.

By leveraging social media and local partnerships, we're also working towards increasing our visibility in the community and attracting more young people to our scout unit. The expected outcome is a successful summer camp in Greece where our scouts can contribute

meaningfully to the local community by helping with olive tree care and restoration projects. This experience will not only be a cultural and educational adventure but also a testament to our scouts' ability to work together towards a common goal, demonstrating the impact and importance of community engagement and teamwork.

METHODOLOGY

Our method is simple but effective. We mix old and new ways to raise money and get everyone involved. We're doing things like selling tasty tarts, helping in city events, babysitting, gardening, and throwing a big barbecue with music. This lets us and our scout friends help out in our town.

We also use Facebook and Instagram to tell people what we're doing and to get them excited about our events. We put up flyers and talk to people directly to spread the word too.

We've asked other scout group leaders to support us. They're helping us tell more people about our events and letting us put up our flyers in town.

In short, we're doing fun activities and using the internet to bring our scout group and the town closer. This helps us get the money we need for our camp in Greece and makes our scout group more known and connected in our community.

RESULTS

  1. How Much Money We Raised and Who Helped: We think we'll raise enough money for our camp in Greece by selling food, doing events, and using Facebook and Instagram. About 80 of us in the scout group, mostly between 15 to 17 years old, are working together on this.

  2. Who's Involved and How We're All Different: Our scout group has kids from all kinds of backgrounds; we don't focus on any one religion or place. We're getting help not just from scouts but also from our families and people in our town. This makes our project really for everyone.

  3. How Much We're Involved and What We Learn: We're all really into this project because we're planning and doing everything ourselves. By doing this, we're learning how to work as a team, organize things, and help out in our community. It's making us better at taking charge and working together.

LESSONS LEARNED

From our project, I learned a lot. Here's what I think about the good and not-so-good parts of what we did:

Good Things (Strengths):

1. Working Together: We really learned how to work as a team. Everyone had different ideas and skills, and when we put them all together, it made our project better.

2. Learning By Doing: Doing things like planning events and using social media taught us a lot. It's different from just reading or hearing about it. We really got our hands dirty and learned on the go.

3. Helping Our Community: I think we did a great job in bringing our town together and helping everyone feel like they're part of something good. It felt nice to see everyone helping each other.

Not-So-Good Things (Weaknesses):

1. Planning Issues: Sometimes, we didn't plan things well enough in advance. This made some tasks more rushed and stressful than they needed to be.

2. Communication Problems: We had some trouble getting everyone on the same page. With so many of us, messages sometimes got mixed up or not everyone knew what was happening.

3. Balancing Time: A lot of us are busy with school and other stuff. It was hard to find time to do everything we wanted for the project.

So, these are the main things I learned from our project. It was really cool to see what we could do when we all worked together, even though we had some challenges along the way.

CONCLUSION

In the end, I learned how important it is to work as a team and plan things well. The offline consultation and the action plan from UCOME project. Even though we had some problems, we all helped each other and did something really great for our camp and our community.

ACTION PLAN 2

INTRODUCTION

I'm excited to introduce our "RealmQuest Guild" a new initiative dedicated to engaging teenagers in Mons through fantasy role-playing. My main goal is to support young people positive development, helping them gain confidence, creativity, and a sense of belonging. With my colleagues from university, we'll use storytelling and role-playing in both physical spaces like community centres and online platforms, ensuring we reach and connect with as many teens as possible. By creating a supportive environment and fostering effective communication, we aim to make a lasting, positive impact in our community.

BACKGROUND

As the founder of "RealmQuest Guild" in Mons, I've created this initiative to engage local teenagers through fantasy role-playing and storytelling. Our main objectives are to aid their personal development, foster a sense of community, and enhance their creative and social skills. We plan to achieve this by organizing club activities in community centers and online, using role-playing as a tool for learning and interaction. I believe this initiative will positively impact our community by providing a nurturing space for young people to grow, connect, and express themselves creatively.

METHODOLOGY

1. Building Partnerships: I will reach out to local schools, community centers, and youth organizations to form partnerships. These connections will help me access resources and attract teenagers to our club.

2. Promoting the Club: I plan to use social media, local community events, and word-of-mouth to promote "RealmQuest Guild." This will raise awareness among teenagers and their families about our club.

3. Organizing Initial Activities: I'll start with a few introductory meetings and role-playing sessions. These activities will engage the teenagers, provide feedback, and help establish a core group of participants.

4. Incorporating Educational Elements: In our sessions, we'll discuss literature and gaming, focusing on critical thinking, story analysis, and character development. This approach will enhance the educational value of our activities.

5. Developing a Sustainable Model: My long-term strategy includes securing funding and expanding partnerships. This will ensure the club's sustainability and growth over time.

6. Integrating with Local Curricula: I aim to collaborate with educators to include storytelling and role-playing in school programs. This will offer educational enrichment and make our activities more impactful for teenagers' development.

RESULTS

• Participant Numbers and Demographics: We expect to engage around 50- 100 teenagers in the "RealmQuest Guild" club, with a diverse mix of ages ranging from 13 to 18 years old. This includes students from various local schools and community groups, representing different backgrounds and interests in Mons.

• Level of Engagement: The teenagers show high levels of engagement, regularly attending club meetings and actively participating in role-playing games and storytelling workshops. Their enthusiasm is evident in their consistent attendance and active participation in discussions and activities.

• Impact on Participants: During the test session adviced by Logopsycom expert we gathered feedback from participants and has been overwhelmingly positive. Many have reported improved creativity, social skills, and a deeper interest in literature and storytelling. The club has also fostered a sense of community among the members, enhancing their overall personal development.

LESSONS LEARNED

learned a lot from starting the 'RealmQuest Guild.' One big strength was how we brought different teenagers together. They really liked the role-playing games and learned a lot from them, like being creative and working as a team. But there were some hard parts too. Finding the right way to tell everyone about the club was tough. Also, making sure we had enough money and support to keep going was a challenge. I think it's important to plan better for these things. Overall, it was really cool to see how the club helped teenagers and made them happy. I want to keep improving it and make it even better.

CONCLUSION

I learned a lot from starting this club. Using the UCOME action plan allowed me to have more structure to my ideas and I am very happy that I took the advice to make a pilot

session. It's great to see it helping teenagers, and I'm excited to make it even better in the future."

ZID

ACTION PLAN 1

INTRODUCTION

The concept my pitch is a thought-provoking theatre piece that explores the intricate dynamics of a mother-daughter relationship as a metaphor for our connection with Mother Earth

BACKGROUND

With the urgency of tackling climate change, the power of the arts to evoke change, and the mother-daughter relationship serves as a poignant metaphor for the delicate balance between humanity and our planet. It is wished to gain insights into the symbolic choices made, such as the representation of Mother Earth through a bed, and the subtle environmental themes woven into the fabric of the performance.

METHODOLOGY

- Utilised visual storytelling techniques such as storyboarding and mise en scène to subtly incorporate environmental cues into the performance. This allowed for a nuanced portrayal of the connection between the characters and the broader theme of climate change without explicit statements.

- Incorporated symbolic elements, such as a bed representing Mother Earth, into the set design. This symbolic representation added layers of meaning to the performance, encouraging audience members to interpret the narrative on both a personal and global level.

- Use of metaphor, so spectators could be more sympathetic to what was shown on stage

- (TBC) Workshops on mother-daughter relationships with the public

- Script development through collaborative storytelling.

RESULTS

I anticipate the impact of the theatre piece on the audience and the community. I aim for heightened awareness and empathy regarding climate change through the emotional journey of the mother-daughter relationship. Expected results include increased engagement with environmental issues, sparking conversations within the community, and fostering a sense of responsibility towards the planet. Also, look forward to feedback on the effectiveness of the subtle environmental cues and the symbolic

representation of Mother Earth, hoping that the audience leaves with a deeper understanding of the urgent need for collective action.

LESSONS LEARNED

In the early stages of development, several anticipated lessons have begun to shape our approach. The conceptualization phase underscored the need for adaptability and openness to evolution as the project progresses. The envisaged use of collaborative storytelling workshops is expected to be a pivotal means of incorporating diverse perspectives into the narrative, ensuring authenticity and resonance. The importance of carefully balancing emotional depth with subtle environmental messaging is recognized, emphasizing the significance of thorough rehearsals in the upcoming stages.

Although workshops and community engagement activities are yet to be implemented, our initial interactions with experts and organizations have foreshadowed the critical role of accurate information in conveying the urgency of climate change.

CONCLUSION

In these initial stages, the project serves as a promising exploration into the potential of the performing arts to address complex themes. While workshops and community engagement activities are on the horizon, the conception of the idea has laid a foundation for the transformative power that the arts can have in communicating urgent messages. The collaborative spirit, even in its early manifestation, has instilled a sense of shared responsibility and anticipation for the impact that the performance could have within our community. As we embark on the next phases, the journey is poised to unfold, bringing with it the potential for meaningful conversations and proactive engagement.

REFERENCES

Ideas are derived from my personal experience, first-hand interviews with different women, the aesthetic was consulted with a visual artist, the idea was discussed with a director

ACTION PLAN 2

METHODOLOGY

The mechanisms and tools used within the framework of pedagogical preparation are represented in trainings and workshops for research, discovery, and development. Performance experiments and configuration experiments. It brings together expert artists, designers, and directors with and without visual impairment to determine the importance of the new pedagogy as well as the development of skills.

Among the necessities that must be followed in selecting the work team is that they have experience working with people with visual impairment as psychiatrists, therapists, or people who work regularly with visual impairment. Dancers, actors, choreographers, and directors who are familiar with sensual creative movement, which consists of searching for sensations through movement and physical contact and without working through sight.

RESULTS

At this moment there are no results to be explained or shown as I am developing the method and contacting stakeholders.

LESSONS LEARNED

Just to have a moment to reflect and organize the ideas I had though the platform and the action plan which came with it, gave me already a lot of insights and learning lessons. I could see the weaknesses and the difficulties of my idea but also the potential which has with it. I could speak with myself in a different way.

CONCLUSION

1. The true value of the initiative or project is reflected in making all people enjoy the right to dance, movement, and creativity despite disabilities. And making dance and movement in general a form of expression, psychological treatment, and dialogue with society, as well

as releasing positive energies and opening an opportunity for permanent work in the artistic field for these groups.

2. The new ideas that can come from this project are new creative projects that bring together designers and dancers from various institutions participating in the project and Expanding the circle of beneficiaries of this new educational pedagogy and developing it according to the requirements of each age group or according to each level of visual impairment, because this varies from one visual impairment to another.