

CREATIVE  
INVISIBLES



SUPPORTING YOUTH IN URBAN CULTURE



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

# GUIDE AND FRENCH EXPERIENCE OF CREATIVE ALLIANCES



Guide created in the  
framework of  
Creative Invisibles project

"Cultural identity is understood as the set of cultural references by which a person, alone or in community, defines himself (...) and intends to be recognised in his dignity. (...) The term 'culture' refers to the values, beliefs, convictions, languages, knowledge and arts, traditions, institutions and ways of life through which a person or a group expresses its humanity and the meanings it gives to its existence and development"<sup>1</sup>.

Let us look at urban culture, which is defined through practices specific to the urban environment (such as language or a style of dress) and more particularly at what is known as hip-hop culture. The latter was born in the United States at the end of the 1970s and uses the urban space of cities as a stage or setting. Graffiti, dance, music, fashion and sport are all means of expression for young people from working-class neighbourhoods who gradually create their own identity. In France, this has mainly developed in the suburbs in opposition to a so-called bourgeois and "standardised" culture, in which young people from these areas do not recognise themselves and/or which they do not aspire to integrate.

Another art form is the visual arts, which are the arts that produce objects perceived essentially by the eye. They include the traditional plastic arts (drawing, painting, etc.), but also applied arts such as graphics and design, as well as new techniques such as photography, film, video and new media. Some forms of these disciplines may intersect with urban culture.

Like others in the cultural and creative sector, these two doors are often sources of social and professional integration, indirectly or directly. Indirect because they promote creativity, self-confidence, recognition and dignity, for example. Directly, because they enable the development of know-how, skills and professional structuring in these sectors, but also well beyond.

In what way can these sectors and the cultural and artistic sector in general be a vector for social and professional integration? How can this type of dynamic be animated and developed on a territory? The Créative Invisibles project attempts to answer these questions by crossing the views and practices of several European partners, but also by bringing together local actors in these sectors around Creative Alliances.

<sup>1</sup> Extract from Article 2 "Cultural Rights, Freiburg Declaration" (2007)



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# 1) INTRODUCTION AND BACKGROUND OF THE PROJECT

## A- PROJECT DESCRIPTION :

**Creative Invisibles is a European cooperation project that offers tools for identifying and mobilizing NEET (not in education, employment or training) and 'invisible' young people through creativity.**

**The project is aimed at professionals in the creative sector who work with young people (target audience) and young people (beneficiaries) in French, English, German, Spanish, Italian and Danish. It aims to renew professional practices in the creative sector and to participate in the renewal of the creative sector's audience and communities.**

### **The CHALLENGES OF CREATIVE INVISIBLES :**

- Enabling the creative sector to deploy new strategies: identifying and cooperating with new audiences, communities and networks.**
- To enable NEET and invisible young people to find non-institutional routes to develop their projects, initiatives and businesses.**

### **The PROJECT RESULTS :**

- A good practice guide on the identification of "invisibles" and good practices that favour their participation in cultural and creative actions (at European level).**
- A methodological guide on the conduct of partnerships or creative alliances between young people, integration/training institutions, local authorities, and examples of territorial actions and/or events integrating young people in territorial projects.**
- Educational resources and activity proposals based on "street culture" in the form of interactive multimedia content (training of creative actors).**
- An application that will bring together all these resources for creative actors and young people.**
- Events that will highlight these actions, in conjunction with local partners in each country (artistic, cultural and creative, socio-cultural, training...)**





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## The PARTNERS :

- Le Rocher de Palmer (MDN)- FR and Imal (Kontrapunkt)- DE: have been working for decades to identify invisible young people in the most complex urban spaces, fight against exclusion and fight against dropping out of school by developing collaborative projects between young people and creatives.

- LABA- FR and Materahub- IT: build inclusive projects for the enhancement of the territory (tourism, territorial planning, participative projects). They develop these projects that include young inhabitants, in collaboration with local and regional authorities.

- Backslash-ES and Momentum Consulting-IR support young people's projects by offering tools to support initiative and entrepreneurship. These tools are an alternative to traditional vocational training tools.

- EUEI-DK, specialist in online training



momentum  
[educate + innovate]



LE ROCHER  
DE PALMER



## B- LOCAL CONTEXT OF STREET CULTURE AND YOUTH :

Please explain your local context of Street Culture and youth : What are the challenges and issues around those two topics ? How are they related, why is it interesting ?

### WHAT ARE THE MAIN LOCAL ACTORS IN THOSE SECTORS ?

main actions and projects

THE METROPOLIS OF BORDEAUX HAS MANY ACTORS, PROJECTS AND INITIATIVES ACTIVE IN THE STREET CULTURE AND YOUTH SECTORS. HERE IS A NON-EXHAUSTIVE LIST OF THE MAIN ORGANISATIONS IDENTIFIED:

#### STREET CULTURE

EXISTING POLICIES AND PROGRAMMES:

- CITY OF BORDEAUX: DEPUTY MAYOR IN CHARGE OF CREATION AND CULTURAL EXPRESSIONS: DIMITRI BOUTLEUX
- CITY OF BÈGLES: ANNABELLE TALLET, CULTURAL COORDINATOR
- POLAU - PÔLE ARTS.URBANISME: [HTTPS://POLAU.ORG/](https://polau.org/)
- OARA (BUREAU ARTISTIQUE NOUVELLE-AQUITAINE): [HTTPS://OARA.FR/](https://oara.fr/)
- DRAC (DIRECTION RÉGIONALE DES AFFAIRES CULTURELLES): [HTTPS://WWW.CULTURE.GOUV.FR/REGIONS/DRAC-NOUVELLE-AQUITAINE](https://www.culture.gouv.fr/regions/drac-nouvelle-aquitaine)
- BORDEAUX MÉTROPOLE: STREET ARTS SEASON: [HTTPS://WWW.BORDEAUX.FR/P109835/SAISON-STREET-ART](https://www.bordeaux.fr/p109835/saison-street-art)

#### STREET ART AND STREET CULTURE ORGANISATIONS AND EVENTS:

- STREET ART :
- POLAU : [HTTPS://POLAU.ORG/](https://polau.org/)
  - BRUIT DU FRIGO : [HTTPS://BRUITDUFRIGO.COM/](https://bruitdufrigo.com/)
  - CHAHUTS (ELISABETH SANSON, CORINA ARINEI) : [HTTPS://WWW.CHAHUTS.NET/](https://www.chahuts.net/)
  - PÔLE MAGNETIC: PIERRE LECAROT : [HTTPS://WWW.POLEMAGNETIC.FR/](https://www.polemagnetic.fr/)
  - COMPAGNIE HORS SÉRIE: [HTTPS://WWW.HORSSERIE.ORG/](https://www.horsserie.org/)

STREET FOOD:

- GANG OF FOOD , MAXIME MORCELET : [HTTP://GANGOFFOIW.CLUSTER021.HOSTING.OVH.NET/](http://gangoffoiw.cluster021.hosting.ovh.net/)
- ENTR'AUTRES : [HTTPS://ENTR-AUTRES.EU/](https://entr-autres.eu/)
- CENTRE SOCIAL L'ESTEY : [HTTPS://WWW.MAIRIE-BEGLES.FR/CENTRE-SOCIAL-ET-CULTUREL-DE-LESTEY/](https://www.mairie-begles.fr/centre-social-et-culturel-de-leste/)
- CULTURAL NETWORKS : IN SITU : [HTTPS://WWW.IN-SITU.INFO/](https://www.in-situ.info/)
- CAROL RESENDE BUTECO APERO TRUCK: [HTTPS://BUTECO.EATBU.COM/?LANG=FR](https://buteco.eatbu.com/?lang=fr)

SPORT:

- PETIT PLATEAU SKATESHOP: [HTTPS://WWW.FACEBOOK.COM/PETITPLATEAUSKATESHOP/](https://www.facebook.com/petitplateauskateshop/)

#### STREET CULTURE & YOUTH :

- FORUM ROCHER, ROCHER DE PALMER (BLOCK PARTY): [HTTPS://LEROCHERDEPALMER.FR/FORUM/](https://lerocherdepalmer.fr/forum/)
- DR LARSENE (URBAN DANCE): [HTTPS://WWW.FACEBOOK.COM/CABINETMUSICAL/](https://www.facebook.com/cabinetmusical/)
- FOKSABOUGE (HIP-HOP): [HTTPS://WWW.FOKSABOUGE.COM/](https://www.foksabouge.com/)

## **WHAT ARE THE ISSUES AND CHALLENGES RELATED TO THESE TWO TOPICS/SECTORS? HOW ARE THEY LINKED? WHAT IS THE POINT OF LINKING THEM?**

THE LANDSCAPE OF STREET CULTURE ENTREPRENEURSHIP IS NOT KNOWN BY THE TARGET AUDIENCE.

- NEED TO CLARIFY/DEFINE STREET CULTURE.
- NEED TO CREATE CONTENT TO COMMUNICATE (VIDEOS, BEST PRACTICES, STORIES TO TELL) TO SHOW THAT STREET CULTURE ENTREPRENEURSHIP IS POSSIBLE AND EVERYWHERE.
- NEED FOR MENTORING AND INDIVIDUAL SUPPORT OF INTERESTED YOUNG PEOPLE TO HAVE A REAL INVOLVEMENT OF YOUNG PEOPLE AND ENSURE EMPLOYMENT OPPORTUNITIES.
- NEED TO INFORM IN THE RIGHT PLACE WITH THE RIGHT MEANS (SOCIAL MEDIA, YOUTH OFFICES, NEWSLETTERS, SOCIAL WORKERS...).
- NEED FOR A RESOURCE CENTRE TO HAVE SUSTAINABILITY IN THE NETWORK OF STAKEHOLDERS.



## 2) WHAT IS A REGIONAL ALLIANCE?

### DEFINITION - INTEREST/WHY IT IS IMPORTANT

A Regional Alliance is a collaboration of individuals and organisations who share a common interest in a project, topic or theme and commit to working together for the benefit of all involved. The power of an effective alliance is that it can harness the expertise and energy of all those participating, achieving results that no single partner could achieve alone.

The objective of each Regional Alliance will be to recruit, motivate and involve relevant stakeholders to endorse and commit to an action plan, to encourage greater access to entrepreneurship education with greater emphasis on economic development and community cohesion.

To achieve the above goals, Alliances will need to establish sustainable, cross-sector collaborative relationships between VET providers, HEIs, the support and cooperation from stakeholders operating in every country and city participating in the project. They will benefit by drawing from the experiences and knowledge of stakeholders from different sectors and identify needs, opportunities, and existing resources available for each region. (e.g. social enterprise, community cooperatives, shared working spaces, enterprise hubs.)

→ Together, they can promote innovative approaches and ambitious actions that have impact and effectiveness through combined and more efficient use of resources. Through the Alliance, stakeholders share the view that working together is more effective than working in isolation. While the concept of an Alliance is not new, collaborations and partnerships are vital to advancing the Street Culture economy. Partnerships can be formal or informal, with written legal agreements or based on mutual agreement.





### **3) STRATEGY - DEVELOPMENT OF AN ALLIANCE**

#### **DEVELOPMENT OF AN ALLIANCE**

Development of the Alliance is an ongoing process leading to the achievement of agreed goals. It starts with the formation of the group, clarifying its purpose and proposing the activities.

The process is flexible and repetitive and will involve multiple stakeholders contributing to the Alliance.

Before describing the steps to take in developing an Alliance, it's important to answer a number of questions about the alliance and the involved stakeholders.



#### **A. DEFINE YOUR PURPOSE & GEOGRAPHIC AREA**

- Identify the stakeholders (Associations, Public administrations, enterprises, collectives)
- Communicate with them
- Set meetings
- Identify if all potential stakeholders are represented (allow the Alliance to be “fluid”)
- Establishing a partnership: how do the stakeholders feel?
- Building a common vision
- Engage stakeholders in defining the Area
- Be clear about the benefits to stakeholders from involvement in the partnership
- Secure commitment to the work of the partnership
- Develop an action plan and timeline for each step

## **B. IDENTIFY THE CURRENT INITIATIVES AND PROGRAMMES & STRATEGIES**

You should engage partners in mapping current provisions across the region defined for the work of the Alliance. In the mapping exercise, partners are encouraged to contribute from their knowledge and, using secondary sources, identify current support programmes concerning entrepreneurship and social innovation. The consultations in each region should be held with a range of stakeholders, including policymakers from Government agencies, local councils, local business development/enterprise organizations.



## **C. ACTION PLANNING AND IMPLEMENTATION - SHOWING THE DIFFERENT MEETINGS RESULTS**

### **c. Action Planning and Implementation - showing the different meetings results**

The Creative Alliance action plan can be used as an educational resource, it can be used as a blueprint when establishing and maintaining a Regional Alliance, which is the core vehicle for developing local actions. This resource can be used:

- as a training resource, providing a practical learning guide on how to develop a Regional Alliance
- as a reference guide to review and consult the development and maintaining stakeholder partnerships and collaborations.

First of all, the partnership should design a strategy to involve all the stakeholders, to take part in the alliance emphasizing the importance of intra-institutional cooperation, solidarity and mutualism among all to achieve the objectives. Very important is to consider the benefits of the work to be done and communicate them to all stakeholders, locally.

Furthermore, in order to achieve the result, the lead partner or partner who intends to promote the alliance should establish a schedule of meetings.

In fact, we can say, It's very important to establish and plan the objectives for the first one, but it's very important to not fix at the beginning the topic of each meeting, because the idea is to keep the discussion open and ongoing.





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## D. SUSTAINING THE ALLIANCE WITH FUTURE PLANS

The sustainability of the Alliance will be supported by the Partners Action Plans. Their cooperation may be formalised in legal frameworks or informal working groups.

Action Plans will be developed by the Alliances in each of the participating countries in the SCR programme and will be available to download from the SCR website.

The Action Plan should focus on achieving the Vision and Mission of the Alliance and the aims of the SCR project. It should include short-term as well as medium and long-term goals. Through the delivery of agreed actions, the Alliance can remain energized while celebrating the achievement of the short-term aims. The Alliance evaluates the impact of these actions and disseminates the work of the Partners.







## **MAIN THEMATIC DISCUSSED DURING THE FIRST MEETING OF THE ALLIANCE** : postulate/state of play, problems highlighted by the Alliance, first lines of work identified, etc.

**BÈGLES** : JULY 8TH 2022

**COORDINATOR:** MUSIQUE DE NUIT

**PARTICIPANTS :**

FIONN BRENNAN | MOMENTUM

LOLA GONZALEZ | MOMENTUM

ANGELA DIBEENDETTO | MATERAHUB

DAVIDE PARRULLI | MATERAHUB

ANDREA NOLÈ | MATERAHUB

KATHARINA ZINK | KONTRAPUNKT IMAL

NINA AEBERHARD | KONTRAPUNKT IMAL

ULI GLÄSS | KONTRAPUNKT IMAL

LUKAS LINNEN | KONTRAPUNKT IMAL

SALVADOR CARBONELL BUSTOS | BACKSLASH

MARTA ÁLVAREZ MORRAJA | BACKSLASH

MARGAUX VELEZ | LABA

RÉMY LAURENT | GRAFFITI ARTIST

NICOLAS BARRIÈRE | DR LARSENE

ESTELLE MASSENGO | ART D'EKO

MARJORIE DIAZ | ALTERNATIVE URBAINE

LAURA BLANC | AJHAG

LEILA SINAPAYEN | PRODUCTION COMPAGNIE CHRIKI'Z & FOKSABOUGE

**CONTEXT :**

IN JULY 2022, MUSIQUE DE NUIT ORGANISED THE SECOND EDITION OF THE PALMER BLOCK PARTY IN CENON. THIS EVENT WAS AN OPPORTUNITY TO INVITE THE PARTNERS OF THE CREATIVE INVISIBLES PROJECT FOR A TRANSNATIONAL MEETING, BUT ALSO A GOOD STUDY OBJECT FOR THE FIRST TRAINING OF THE PROJECT. EUROPEAN ARTISTS AND YOUTH WORKERS WERE THEREFORE INVITED TO ATTEND THE CREATIVE INVISIBLES TRAINING, WHICH TOOK PLACE OVER THREE DAYS FROM 7 TO 9 JULY 2022.

THE FIRST MEETING OF THE FRENCH CREATIVE ALLIANCE TOOK PLACE ON 8 JULY 2022 AND BROUGHT TOGETHER THE PARTICIPANTS OF THE CREATIVE INVISIBLES TRAINING, AS WELL AS LOCAL ACTORS FROM CENON, BÈGLES AND BORDEAUX.

**TECHNIQUE USED:** WORD CAFE

**TOPICS OF THE 3 TABLES :**

HOW TO ENGAGE YOUNG PEOPLE THROUGH STREET CULTURE?

HOW TO COMMUNICATE THE IMPACTS OF OUR ACTIONS AROUND STREET CULTURE TO OUR COMMUNITIES?

HOW TO CREATE LINKS BETWEEN PROFESSIONAL ACTORS FROM THE CULTURAL, SOCIAL AND POLITICAL SECTORS THROUGH AND FOR STREET CULTURE?





## MAIN TOPICS DISCUSSED AT THE FIRST ALLIANCE MEETING:

postulate/status, problems highlighted by the Alliance, first lines of work identified, etc.

### REPORT OF TABLE N°1 :

TABLE 1 WAS FINALLY MERGED WITH THE OTHER TABLES.

### REPORT FROM TABLE 2:

THE FIRST POINT OF ATTENTION AT THIS TABLE WAS THE DEFINITION OF "COMMUNITY" IN ORDER TO GET EVERYONE AROUND THE TABLE TO AGREE. THE CHOICE OF THE PARTICIPANTS WAS TO INCLUDE IN "COMMUNITIES" THE PEOPLE WORKING IN THE STRUCTURE, THE ACTORS INCLUDED IN THE STRUCTURE'S NETWORK AND THE PEOPLE CONSTITUTING THE STRUCTURE'S PUBLIC.

FOR THIS TABLE, THE PARTNERS TALKED MORE ABOUT THE DIFFERENT PRACTICES PUT IN PLACE BY EACH OF THEIR ORGANISATIONS TO TRY TO REACH A MAXIMUM NUMBER OF PEOPLE THROUGH THEIR COMMUNICATIONS.

SOME, SUCH AS ALTERNATIVE URBAINE, SHARE EVALUATIONS INCLUDING CONCRETE AND TANGIBLE ELEMENTS (FIGURES, DIAGRAMS, ETC.).

OTHERS, SUCH AS KONTRAPUNKT, RELY ON THE CREATION OF OBJECTS SUCH AS THE PUBLICATION OF BOOKS FOR EACH OF THE PROJECTS THEY CARRY OUT. THE LAYOUT AND CONTENT OF THESE BOOKS ARE VERY WELL THOUGHT OUT AND THE PRINTING IS OF VERY GOOD QUALITY. THE AIM IS NOT TO PUBLISH A LOT OF BOOKS, BUT TO HAVE SOMETHING (A KIND OF PRODUCT OF APPEAL) THAT CAN BE USED TO PROMOTE THE PROJECT AND TO SHARE IT WITH EVERYONE (POTENTIAL PARTNERS, INSTITUTIONS, PROJECT PARTICIPANTS, ETC.). MOREOVER, THEIR COMMUNICATION PLANS ON SOCIAL NETWORKS ARE DESIGNED TO FOLLOW A GUIDELINE AND AESTHETIC THAT ALLOWS THEM TO ATTRACT NEW YOUNG ARTISTS TO FOLLOW THEM AND THUS LEARN ABOUT THE PROJECTS THEY ARE IMPLEMENTING WITHIN IMAL.

FOKSABOUGE, ON THE OTHER HAND, WILL ALSO CALL UPON HIP-HOP PERSONALITIES PRESENT AT THEIR EVENTS TO ALSO COMMUNICATE ON THE STRUCTURE, IN ORDER TO REACH THEIR COMMUNITIES AS WELL.

THEN, THE PARTNERS ALSO EVOKED DIFFERENT SUBJECTS AND PROBLEMS CONCERNING THE THEME OF THE TABLE:

- > THE RICHNESS OF MIXING DIFFERENT PRACTICES DURING THE SAME EVENT, FOR EXAMPLE: HIP-HOP AND ROCK, ORIENTAL DANCE AND RAP, ETC.
- > DIFFICULTIES IN RECOGNISING THE DIFFERENT PRACTICES OF HIP-HOP CULTURE: E.G. GRAFFITI: ILLEGAL VS. STREET ART: INSTITUTIONALISED AND PRESENT IN MUSEUMS
- > DIFFICULTIES IN INVOLVING PARTICIPANTS IN PROJECTS OVER A LONG PERIOD OF TIME
- > DIFFICULTIES IN INVOLVING YOUNG PEOPLE AND FAMILIES IN THE LAUNCH OF PROJECTS





## MAIN TOPICS DISCUSSED AT THE FIRST ALLIANCE MEETING:

postulate/status, problems highlighted by the Alliance, first lines of work identified, etc.

### REPORT OF TABLE 3:

THE FIRST POINT OF ATTENTION AT THIS TABLE WAS THE DEFINITION OF "STREET CULTURE" IN ORDER TO GET EVERYONE AROUND THE TABLE TO AGREE. IS THIS DEFINITION THE SAME THROUGHOUT EUROPE OR NOT? DO WE INCLUDE THE SAME PRACTICES?

THE CHOICE WAS MADE TO TALK ABOUT CULTURE FOR THE REST OF THE EXCHANGES, WHICH GAVE RISE TO 3 MAIN IDEAS:

-THE FIRST ANSWER, WHICH MADE EVERYONE AGREE, WAS TO USE ARTISTIC PRACTICE TO "HIGHLIGHT" SOCIAL ISSUES. E.G.: IN GERMANY, TO DENOUNCE THE PROBLEMS OF HOUSING FOR YOUNG PEOPLE THROUGH A PHOTO EXHIBITION AND TO INVITE POLITICIANS TO THE OPENING.

-THE SECOND POINT THAT CAME OUT OF THESE EXCHANGES COMPLEMENTS THE FIRST: TO ENCOURAGE LINKS BY INVITING POLITICIANS TO "SEE" THE RESULT IN ORDER TO CONVINCE THEM OF THE INTEREST OF GIVING YOUNG PEOPLE SPACES TO EXPRESS THEMSELVES IN ORDER TO ACCOMPANY THEM ON THEIR JOURNEY. TO GIVE THEM A VOICE IN ORDER TO HIGHLIGHT THE STATE AND THE MUNICIPALITIES IN ORDER TO PLAY THE GAME OF WIN TO WIN.

-THE IMPORTANCE OF RELYING ON THE NETWORKS OF EACH OF THE SECTORS OF ACTIVITY TO PROMOTE LINKS AND CREATE NEW SYNERGIES FOR COOPERATION ALSO EMERGED:

- > DISSEMINATION AND PROMOTION OF EFFICIENT PROJECTS
- > EXCHANGE OF GOOD PRACTICES
- > PEER-TO-PEER COMMUNICATION
- > ENCOURAGE THE ORGANISATION OF EVENTS SERVING A COMMON GOAL RATHER THAN THE MULTIPLICATION OF EVENTS WITH THE SAME OBJECTIVES AND THE SAME TARGET AUDIENCE, AND THEREFORE POOL THE FORCES OF ATTACK AGAINST POLITICIANS (IN COMMUNICATION AND FINANCIAL SUPPORT)





## MAIN TOPICS DISCUSSED AT THE SECOND ALLIANCE MEETING: What progress has been made following the first Alliance meeting? If solutions are beginning to emerge, what are they?

**COORDINATOR:** MUSIQUE DE NUIT

**PARTICIPANTS :**

MARGAUX SANCHEZ | CITÉ DE L'EMPLOI  
PASCALE | CIDFF GIRONDE  
EVELYNE AND MOUNIA | ALIFS  
LAURA AND MATHIAS | AGHAG  
ALICE | SC VOLUNTEER AT THE FORUM  
FRANCOIS FRIQUET & MÉLANIE BOTTIER | ROCHER DE PALMER  
MAUD GARI | LE LABA

**CONTEXT :**

IN JULY 2022, MUSIQUE DE NUIT DIFFUSION ORGANISED THE SECOND EDITION OF ITS PALMER BLOCK PARTY EVENT. THIS EVENT IS PART OF A MORE GLOBAL DYNAMIC OF THE ASSOCIATION BASED ON URBAN CULTURES TO CREATE MOMENTS CONDUCIVE TO EXCHANGES IN THE SO-CALLED WORKING CLASS NEIGHBOURHOODS, PARTICULARLY ON THE RIGHT BANK OF BORDEAUX. THE AIM? TO CREATE A LINK TO MOBILISE AND SUPPORT PEOPLE IN THEIR CAREER PATH AND PROJECT. THESE THREE DAYS OF EVENTS IN THE PALMER DISTRICT OF CENON AND AT THE ROCHER ARE IN THE SPIRIT OF AMERICAN BLOCK PARTIES, THE NEIGHBOURHOOD PARTIES THAT WERE BORN AROUND HIP-HOP IN THE 1970S IN NEW YORK.

THE SECOND EDITION OF THE PALMER BLOCK PARTY HOSTED AN ASSOCIATIVE VILLAGE ANIMATED BY TRAINING OR PROFESSIONAL SUPPORT STRUCTURES (ESPACE TEXTILE, COMPAGNONS BÂTISSEURS, ACADEMIE YOUNUS, AJHAG...). DURING THE ASSESSMENT OF THIS EDITION IN THE PRESENCE OF ALL THE STAKEHOLDERS OF THE EVENT, IT WAS UNDERLINED THAT THE ATTENDANCE RATE OF THE DIFFERENT STANDS WAS NOT VERY GOOD. HOWEVER, THESE ASSOCIATIONS ARE PRESENT TO PRESENT TO YOUNG PEOPLE THE DIFFERENT POSSIBILITIES OF TRAINING, INSERTION, INITIATIVES OR SUPPORT THAT EXIST FOR THEM.

THE CREATIVE ALLIANCE WILL THEREFORE TRY TO FIND SOLUTIONS THAT WOULD ALLOW US TO ATTRACT AND INVOLVE YOUNG PEOPLE BETTER AND MORE IN THE EVENT AND MAINLY IN THE ASSOCIATION VILLAGE.

THE FIRST WORKING SESSION ON THIS THEME TOOK PLACE ON 20 OCTOBER 2022.

**TECHNIQUE USED:** WORLD CAFÉ

**TOPICS OF THE 3 TABLES:**

- WHAT NEW FORM SHOULD BE TAKEN: STAND DESPITE LOW ATTENDANCE?
- MOBILISATION AND MEDIATION: HOW TO DO IT BETTER?
- BEFORE AND AFTER COMMUNICATION: INTERVENING IN HIGH SCHOOLS / SOCIAL NETWORKS / PEER TO PEER / COMMUNICATION KIT





## MAIN TOPICS DISCUSSED AT THE SECOND ALLIANCE MEETING: What progress has been made following the first Alliance meeting? If solutions are beginning to emerge, what are they?

THE DISCUSSIONS THAT TOOK PLACE DURING THIS WORLD CAFÉ GAVE RISE TO SOME VERY CONCRETE IDEAS FOR POSSIBLE ACTIONS TO BE PUT IN PLACE TO ATTRACT MORE YOUNG PEOPLE.

- > WE NEED TO LINK COMMUNICATION AND MEDIATION: SEE THE PALMER BLOCK PARTY AS A "PRODUCT OF APPEAL" FOR THE MEDIATORS WHO WORK IN THE NEIGHBOURHOODS.
- > WE NEED TO COMMUNICATE MORE CLEARLY ABOUT THE OBJECTIVE OF THE EVENT: A PARTY AND BASKETBALL, BUT ALSO A MEETING PLACE TO TALK ABOUT GUIDANCE, SUPPORT AND TRAINING.
- > THE FORMAT NEEDS TO BE RETHOUGHT: STANDS DO NOT ATTRACT THE TARGET AUDIENCE, ESPECIALLY WHEN THE EVENT IS NOT IDENTIFIED AS A SPACE FOR INFORMATION ABOUT TRAINING AND SUPPORT. THE STAND FORMAT IS NOT DYNAMIC AND DOES NOT REALLY ALLOW FOR A HORIZONTAL EXCHANGE: THE FRAMEWORK IS TOO "FORMAL" - LEARNER VS. INFORMANT.
- > RETHINKING COLLECTIVE WORK UPSTREAM WITH LOCAL PLAYERS: DEVELOPING NEW PARTNERSHIPS.

ALTHOUGH THESE REFLECTIONS REFER TO A VERY SPECIFIC EVENT (THE PALMER BLOCK PARTY), THEY ARE ULTIMATELY APPLICABLE TO MANY OTHER TYPES OF EVENT AND ALLOW US TO RETHINK THE DESIGN OF THESE EVENTS:

- WHAT COMMUNICATION AND MEDIATION AND FOR WHOM?
- WHAT ELEMENTS OF LANGUAGE/VOCABULARY SHOULD BE USED?
- WHAT ARE THE USES OF THE PEOPLE WE WANT TO INVOLVE IN THE PROJECT?
- WHAT FORMATS WILL ACHIEVE OUR OBJECTIVES AND ILLUSTRATE OUR WAYS OF WORKING?
- WHO SHOULD WE WORK WITH, AND WHY?

FOLLOWING THIS INITIAL BRAINSTORMING SESSION, THE PARTICIPANTS IN THE MEETING THEN RAISED SEVERAL IDEAS FOR IMPROVING THE VILLAGE FOR THE THIRD EDITION. THESE ARE JUST IDEAS FOR THE MOMENT, BUT THEY CAN BE APPLIED TO THE CREATION OF NEW EVENTS. PERHAPS THESE IDEAS WILL BE USEFUL TO YOU!

### **COMMUNICATION" IDEAS :**

- DEVELOP A PROJECT AROUND TIK TOK, MAYBE "THE EVENT WITHIN THE EVENT"?
- MORE CONTENT FOR INSTAGRAM: CONTACT INFLUENCERS TO ATTRACT THEIR COMMUNITIES  
→ INCLUDE A "SOCIAL NETWORKS" MODULE IN THE OPUS TRAINING
- BE PRESENT AT LOCAL PUBLIC EVENTS BEFOREHAND: THE MARKET FOR EXAMPLE
- MAKE ANNOUNCEMENTS IN PUBLIC TRANSPORT NEAR THE EVENT VENUE





## **MAIN TOPICS DISCUSSED AT THE SECOND ALLIANCE MEETING:** What progress has been made following the first Alliance meeting? If solutions are beginning to emerge, what are they?

### **IDEAS "MOBILISATION - MEDIATION" :**

DEVELOP UPSTREAM WORKSHOPS WITH LOCAL EDUCATORS TO MOBILISE YOUNG PEOPLE ON THE DEFINITION OF THE COMMUNICATION PLAN (POSSIBILITY OF NAKAMA PROD/O2 RADIO & AGHAG WORKSHOP)

INTERVENE AND PRESENT THE PROJECT IN SCHOOLS (HIGH SCHOOLS) IN THE AREA AND POSSIBILITY OF INVOLVING THEM IN THE ORGANISATION OF THE EVENT (WORKSHOP TO BE RUN, ETC)

CHOICE OF LANGUAGE ELEMENTS: DO NOT PRESENT THE VILLAGE AS A "VILLAGE OF INTEGRATION" BUT AS A PRESENTATION OF LOCAL ACTORS: "NO MORE "INTEGRATION" "VILLAGE" BUT RATHER "WHAT IS HAPPENING AT HOME"".

DEVELOP THE GAME ASPECT: LOTTERY/CONTEST WITH A PRIZE TO WIN

### **FORMAT" IDEAS:**

RETHINK THE VILLAGE: NO STAND + RELAXATION AREA WITH MORE SHADE AND MORE ACTIVITIES DURING THE DAY + ACTIVITIES FOR CHILDREN/FAMILIES

ACTORS ACTIVE IN THE SUPPORT AND TRAINING SECTORS CAN BE IDENTIFIED BY A PARTICULAR OUTFIT (T-SHIRT OF A CERTAIN COLOUR). THEY CAN BE MOBILE AND GO DIRECTLY TO MEET PEOPLE (RATHER THAN WAITING FOR THEM TO COME TO THEM)

BRIGHT AND FUNNY SIGNAGE ON THE GROUND, TREES, WALLS, ETC.

OFFER WORKSHOPS IN A QUICK FORMAT: SPEECH SESSION/ SPEED DATING STYLE INTERVIEW

PROPOSE A FLYING EVALUATION IN ORDER TO COLLECT THE DESIRES OF THE "USERS" DIRECTLY IN ORDER TO IMPROVE EDITION N°4





## MAIN TOPICS DISCUSSED AT THE THIRD ALLIANCE MEETING:

description of the evolution of the reflection according to the themes worked on during the first meetings

**Coordinator:** Le Rocher de Palmer: 16 March 2023

**Context:** As the first meeting on 20 October 2022

**Technique used:** Brainstorming and interactive Brain writing

### IDEAS FOR "EVENTS / FORMAT" :

#### > COMMUNICATION

Use social networks more to promote the event (Tik tok - call on influencers - prizes and places to be won etc)  
Set up MORE outreach activities in the local area (market - schools - high schools - outreach activities etc)

#### > FRAGMENTED VILLAGE

Think differently about the presence of training/integration structures by doing away with the stands.  
The structures are on the move in the event: visible and visually identifiable (T-shirt or other).  
Offer them pitch sessions on the basketball court.  
Make more workshops for more visibility and playful hooks.

#### > A MORE WELCOMING RELAXATION AREA

- Café des assos: a space to meet up and talk with the structures indicated with signage on the floor

#### > WORKSHOP/MEDIATION ON THE DAY

Suggest to employing companies and associations that they play basketball with the young people present.  
Have a family area with giant games (Bassens and Cenon toy libraries).  
Ideas for workshops: Slam and employment - hip-hop and basketball spokespersons on the pitch - lively debates on the pitch.

### UPSTREAM MEDIATION IDEAS:

Workshops upstream with your structures and groups with promotion during the event - examples:

GRAF workshop: visit - mediation - collective creation - production of the work during the weekend (decor)

DTP & screen printing workshop: F2j Indesign - production of one or more visuals - flocking on T-shirts

Job dating coworking du Forum : Meeting & job workshops (web designer, graphic designer, digital project manager, decorator, coach etc ) with coworkers and young people - creating a team for the PBP.

Women's workshop: promotion during the event

### GROUP WORKSHOP RESULTS :

#### VILLAGE NAME

Graphics on the central word: O with a basketball

DATE #JOB party

DEBLOCK PARTY !

#### ONE SHOT WORKSHOP ON THE EVENT

- WORKSHOP prepare your kick-ass sandwich I INFA - Food truck - VRAC
- Without cooking, choose your raw products and prepare a sandwich that will be tasted and judged by catering professionals.  
invite a well-known chef (Vivien Durand - Le prince noir )  
-ensure that the sandwich provides young people with a meal on the day  
-bring in a baker to present their trade  
-raise awareness of the importance of eating seasonal produce





## MAIN TOPICS DISCUSSED AT THE THIRD ALLIANCE MEETING:

description of the evolution of the reflection according to the themes worked on during the first meetings

- Self-discovery workshop / clarifying your career plan :
  - impro theatre and forum theatre with real-life scenarios
  - using art therapy
  - activ'action workshops

- What's your dream job?

Interview, visits the whole site

Possible tools: photo language (images of professions) / broadcast video clips on the event of young people's testimonies in different professions

Set up a quiz to guide people towards a particular profession, define their personality and, depending on the results, highlight what best corresponds to their profile, so that they can be better guided.

Involve inspirational profiles such as company directors, top sportsmen and women, and local community leaders.

- Know Thyself Workshop | Clothes Make the JOB (30') | Cravate solidaire
  - Talk about non-verbal codes in the world of work, especially during interviews.
  - the young person chooses an outfit to wear to the interview
  - we start a discussion with the young person about why this choice was made and what we want the outfit to show allows us to tackle different employment-related themes and to get to know the young person.
  - Extra: fashion show "fashion in the neighbourhoods" or "the evolution of fashion in the neighbourhoods".
  - draw lots for a job: choose an outfit to match
  - Involve retired HR staff and simulate an interview.
  - Raise awareness of responsible consumption of textiles

- Build your workshop > 2 days of creative work and promotion on Sunday

Before the event: find out about the job of sound engineer + stage manager

During the event: text writing + ableton sound creation + voice recording + mixing and maturing

Plus: impose a word constraint / impose an employment theme?

- Course / Escape Game

Each structure would have an element/clue that would create a result to win prizes at the end of the day.

The young people should ask the questions that will give access to the elements

Invite the speaker to get things moving again and tell the young people what they need to find out and from whom.

- Workshop with Keolis / TBM

> safety workshop

Inflatable structure on the site

- The memory of the district: 3 statements, find the wrong one
- Exhibition: success stories of local people + Quiz





## MAIN TOPICS DISCUSSED AT THE THIRD ALLIANCE MEETING:

description of the evolution of the reflection according to the themes worked on during the first meetings

- MEDIATION ACTIONS

-Target group: young women from the neighbourhoods

How do we talk to them? Social networks

Fashion shows? Urban fashion

Dance clubs

Where are women present in urban cultures?

-A place identified for them with resource people to set up actions / give them confidence

We make our spaces available to them

=> WOMEN'S PROJECT IN PROGRESS

Ex: I'm taking up the challenge

CREATE A YOUTH COMMITTEE: communications consultancy to publicise the event





## MAIN TOPICS DISCUSSED AT THE FOURTH MEETING OF THE ALLIANCE: Conclusion and Action Plan of the Creative Alliance

Cenon - Le Rocher de Palmer: 15 May 2023

**Context:** As the first meeting on 20 October 2022

**Technique used:** Group time

### Conclusion on future format and organisation :

- Village: DEBLOCK PARTY

The idea is not to do what we did last year with fixed stands. The aim is for each partner to approach the public and not wait for them to come:

- everyone will be on the move
- there will be more workshops and activities
- Make people visible: the representatives of the organisations present will wear a chasuble or basketball T-shirt with the "Deblock Party" logo on it so that they can be identified on the event site.
- At the start of each afternoon, there will be a short time for the organisations to get to know each other, so that everyone can direct the public to a particular organisation according to their background.
- The organisations will take part in 2 slam workshops before the event, half a day for writing and half a day to practise declamation: during the event, everyone will be able to take to the microphone to slam a presentation of the organisations and their support services. The aim is to make these people, who often represent the first step in a young person's commitment to a career, visible and accessible by putting them on stage alongside the rest of the programme.
- have a pleasant relaxation area where you can take the time to talk to people.

All the urban culture programming is the visible side of the iceberg, but the hidden side: the Deblock party village is just as important.

### Here's an overview of the structures present over the 3 days of the event

- Cité de l'emploi
- Citéslab
- Unis cité
- Arts d'Eko
- Espace Textile Rive droite
- Ajhag
- INFA Foundation
- Germaine Veille
- Forge des compétences
- L'Epide
- CIDFF
- Ricochet Sonore
- O2 Radio
- L'insoleuse
- 1000m2
- La carabelle





## MAIN TOPICS DISCUSSED AT THE FOURTH MEETING OF THE ALLIANCE: Conclusion and Action Plan of the Creative Alliance

### Update on workshops

- "Make a sandwich that rocks" (INFA foundation)
- what is your dream job (cité de l'emploi | espace textile | unis cité)
- the memory of the Palmer district (l'alternative urbaine)
- Job dating (forum)
- 1000m2 graffiti workshop
- DTP & flocking workshop (Espace textile | Forum) = not sure
- "Produce your sound in 2 days" (AJHAG) = not sure
- Seed bomb (Germaine veille | Bob IC)
- Live radio broadcast (O2 radio)
- Porteurs de parole and solution factory (la forge des compétences)
- Sonomaton (Ricochet Sonore)
- Creation of a participative work in recycled materials (Arts d'Eko | recyclerie sportive)
- T-shirt screen printing workshop (Insoleuse)
- Giant games (Ludo médiathèque de Cenon )

The idea of this meeting is to move forward together on these different workshop proposals in order to implement them. The meeting will continue with small group work to divide the preparation and anticipate the logistics and the site plan according to the workshops/ideas.

### Communication point

Reminder of the need for information on the workshops and the presentations of the structures to be put on the website and the event page.

The communication will go out between 26 and 30 May.





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## 4) RESOURCES TO HELP SET UP AND RUN AN ALLIANCE



**TOOLS TO SUPPORT THE DEVELOPMENT OF REGIONAL ALLIANCE : E.G TOOLS FOR ANIMATION (WORDCAFÉ) / FOR COMMUNICATION (FB POST), INVITATIONS, ETC...**

### A-INTERNAL COMMUNICATION TOOLS

- **Dropbox:** helps together everyone's work in one place. It allows users to access and share files, coordinate projects and communicate with each other while they work. The platform is available on computers, mobile phones and tablets, enabling large-scale file retrieval and sharing.
- **Monday.com:** is a visual collaboration tool that helps transform the way groups work together. It's a simple, yet intuitive tool for managing work, meeting deadlines and building a culture of transparency. The platform is so customisable that it can be used for every use case.
- **Trello.com:** Trello allows users to organize their collaborative work and track project progress with a simple task board, labels and Kanban-style deadline indications.
- **Slack.com:** is a more user-friendly, instant and informal alternative to email communication. It provides a shared vision of progress and goals. Unlike email, Slack lets you choose the most important conversations and those that can wait.
- **WhatsApp :** An important advantage of WhatsApp is its widespread use via mobile phones. Most people are familiar with the platform, which means little training time is required. It is also accessible via a computer and can therefore be useful for sending and saving files. The group chat feature can also be used for knowledge sharing, which can increase productivity.





## B- EXTERNAL COMMUNICATION TOOLS

**Promotion and Marketing** In order to create awareness and generate interest in the Alliance reflexions and productions : you may want to consider how best to disseminate and communicate around the project.

In doing so try answering the following questions:

- Who do we want to communicate with? (Who's the audience?)
- What do we want to tell them? (What's the message?)
- Why do we want to communicate? (What's the purpose?)
- How do we want to communicate it, have we a number of different audiences to reach ? (What communication channels will we use?)

Once we have the answer to these questions we will be able to put in place a promotional/marketing plan.

→ The most effective external communication tools for communities are the following: Facebook/Twitter / Instagram / TikTok/ Websites/ Youtube

You can also collect videos and testimonials; participate in or organise networking events. You will then need press releases, flyers and brochures !

## C- ANIMATION TOOLS USEFULL FOR ALIANCES :

### WORLD CAFE

is an easy-to-use method for creating a living network of collaborative dialogue on important issues, a method that uses an informal café environment to allow participants to explore an issue by discussing it in small table groups. . Cafés in different contexts have been called in many ways to achieve specific goals, e.g. Creative Cafés, Strategic Cafés, Leadership Cafés and Community Cafés. World Café conversations are based on the principles and format developed by the World Café, a global movement that supports important conversations in businesses, governments and communities around the world.

Discussions take place in several 20-30 minute shifts; the café environment is designed to allow for more relaxed and open conversations.

“The World Café is built on the assumption that ...

People already have within them the wisdom and creativity to confront even the most difficult challenges; that the answers we need are available to us; and that we are Wiser Together than we are alone.”





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The following 7 World Café design principles in the process:

- 1) Set the Context
- 2) Create Hospitable Space
- 3) Explore Questions that Matter
- 4) Encourage Everyone's Contribution
- 5) Connect Diverse Perspectives
- 6) Listen together for Patterns and Insights
- 7) Share Collective Discoveries

The moderator:

- Remind participants at your table to note key connections, discoveries and deeper questions as they surface.
- Stay at your table when others leave and welcome newcomers from other tables.
- Summarize in a few words the key ideas from the previous conversation to allow other participants to make connections and develop their ideas from their respective tables.
- Small round tables, colored tablecloths
- Sufficient chairs for all participants and facilitators
- Flipchart paper or paper placemats to cover the Café tables
- Markers. For readability, use dark colors such as green, black, blue and purple.
- Add one or two light colors (red, light green, light blue or orange) to emphasize certain elements
- A table for refreshments (water, fruit...)
- Paper on the wall or a flipchart to make visible the ideas that have been developed collectively
- An additional space to display the collective work and/or the work of the tables
- A computer (to deal with the hybrid session)
- A projector and a screen (on-line session through MIRO)

### THE WASHING LINE :

The method is simple and consists in writing your feelings about the workshop or seminar either using words, or a drawing. Each participant hangs his paper on a wire using pegs. This way, you can go and see the feedbacks of others. The fact that this method uses a "washing line" gives it a lighter "quirky" aspect, which makes the process less boring. It is less formal than the paper board or even the "post it".

When you can, try to hang it outside.



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## BONO'S HAT

### > Objectives :

Bono's 6 Hats method is an excellent process for :

- Stimulate creativity in groups (more powerful than a classic brainstorming session) to solve a problem or envisage a common project.
- Separate the different thoughts and emotions (sequencing) to gain efficiency.
- Enable everyone to broaden their perspective by adopting the different hats and their roles.
- Use lateral thinking to avoid moving from one topic to another.

### > Logistics :

A quiet and pleasant place to form a circle.

### > Material:

6 hats of the indicated colours or 6 cards showing the different hats.  
1 talking stick (tennis ball, felt, object that symbolises the amount of time the individual is allowed to speak).

### > Number of participants :

1 facilitator.

6 to 9 participants.

If there are more of you, some participants can take on the role of timekeeper, or be observers, one per hat for example, or scribe.

### > Overall duration :

6 people - 1 H

9 people - 1 H 30

### > Rules to be set by the facilitator at the start of the workshop :

- Benevolence.
- Respect for others.
- Availability is imperative (no phone calls, emails or other disturbances).
- Respect for time for reflection (1').
- Each participant keeps the floor within the allotted time without risk of being interrupted or contradicted afterwards.
- Respect for the colour of the hat.
- Stay focused on the goal.



## Procedure :

De Bono proposes to divide the search for solutions into 6 distinct phases, each represented by a coloured hat that symbolises a given way of thinking.

The facilitator explains the intention of the workshop, invites the participants to put on their hats, and guides the reflection with questions. Under each hat, each person has 1 minute to speak, and speaks at least once, at most twice, hence the importance of using the talking stick.

Speaking time is passed from one participant to another symbolically by the speaking stick. The order of speaking is not compulsory, but the following organisation is recommended:



### FACTS, neutrality

The facilitator invites the participants to state facts, objective information, figures, which characterise the situation.

Example of a question to ask:

- What are the facts and figures?
- What information do we have? What information do we lack?



### EMOTIONS, intuitions

The facilitator invites each participant to report their emotions, feelings, intuitions and hunches, without justifying themselves to the others.

Example of a question to ask:

- What do you feel here and now?
- What is your intuition for the future?

## JUDGMENT, RISK and NEGATIVE REVIEW



The facilitator invites the participants to think about the risks, dangers, disadvantages and difficulties. Example of a question to ask:

- What are the gaps, the weaknesses?
- What are the risks, negative effects, disadvantages?
- What should we be careful about? What are the brakes, the dangers?
- In the worst case, what could happen? Why do you think it won't work?

## OPTIMISM, positive criticism



The facilitator invites the participants to take a positive view. Example of a question to ask:

- What are the benefits, the value, the advantages of this idea?
- What are our strengths? What is working well?
- What are the opportunities? What benefits can it bring us?
- Ideally, what positive effects can be expected in the long term?
- What could this enable us to do, to achieve?

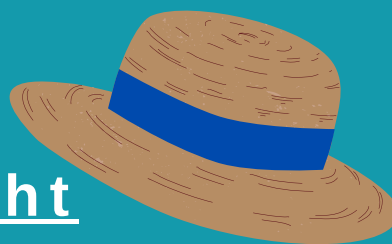
## CREATIVITY



The facilitator invites the search for creative, out-of-the-box, even provocative solutions. Example of a question to ask:

- How can we do otherwise?
- What new ideas, what alternatives?
- What would be the possible solutions, including the most far-fetched?

## PROCESS, organisation of thought



The facilitator channels the ideas and exchanges them, and gives the final summary. Example of a question to ask:

- Where have we arrived?
- What are the main points that have been made?
- What do we learn from this sequence? What conclusions can we draw from it?
- Which solution should be chosen? What are the priorities?
- How to organise its implementation? What action plan for the future? Do we all agree with this conclusion?





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We hope that this guide has helped you to create a Creative Alliance, or at least given you ideas for developing new relationships with actors close to you and working on the same issues.

To find the different resources of the Creative Invisibles project, [click here!](#)