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GUIDE AND ITALIAN EXPERIENCES 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"¹.

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.

¹ 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 most important group involved in urban art at a local level are the street graphic artists. These artists may be of different types and work with different materials, but they all share a passion for creativity and a desire to express themselves through urban art. Other stakeholders may include neighbourhood committees and associations, cultural organisations and museums, urban regeneration projects and public administration. In some cases, artists from other cities or countries may also be invited to realise works locally.

Local cultural associations dealing with street culture aim to promote and enhance urban art and expression forms, such as writing, graffiti, breakdancing, rap, beatbox, DJing and skateboarding.

In particular, the activities carried out by these associations are:

- Organisation of events, such as festivals, concerts, shows and art exhibitions, showcasing the various forms of expression related to street culture and involving local, national and international artists.
- Organisation of educational and training initiatives, such as workshops, courses and internships, to familiarise the new generations with the techniques and skills of the various disciplines of street culture, promoting their dissemination and integration.
- Collaboration with public and private institutions, to encourage the legalisation of practices related to street culture and to promote urban regeneration measures, such as the decoration of walls and façades with graffiti art and the creation of skate parks.
- Enhancement of key figures of street culture, such as graffiti writers, b-boys and mc's, through editorial projects, documentaries, publications and historical research.

In particular:

- Tower Art Museum: The TAM - Tower Art Museum is a contemporary art museum based in the centre of Matera. Its exhibition spaces host national and international artists who are invited to produce temporary exhibitions.
- Team Art studio: Team Art Studio is a collective formed by illustrators Giovanni Papapietro and Marica Montemurro, active since 2017 and based in Matera (Italy). Their projects, from wall paintings to artistic handicrafts and design, originate from illustration and focus on the communicative power of images.
- Casa Netural: The home and community of social innovation in Matera, in the heart of the Mediterranean. An inclusive place, involving the local community and innovators from all over the world. A home for coliving experiences to develop skills and visions.
- Mondo Beat: Mondo Beat - Music Festival is a cultural association organising events, established on 13 May 2014, the president is Davide Parrulli.
- Sk8ng ADS: The association, which is non-profit, promotes cultural, sporting and recreational initiatives, training and solidarity, aimed at enhancing the use of free time and the growth of the individual both as an individual and in social relationships as well as in relation to the territory and the environment, the president is Donato Lorusso.
- Noi Ortadini: is a social promotion association whose mission is to: "regenerate abandoned lands through natural and sustainable agriculture, to give back suburban spaces to the citizens of Matera and make them places of aggregation". The association is made up of eleven founding members, several active members, supporters and the entire community that gravitates around our reality. The referent is Sara Simeone.
- Momart Gallery is a contemporary art gallery. It is located in the historical centre of the Sassi of Matera, in a special and evocative location inside a cave-space. Its aim is to create a cultural redevelopment of the historical place, bringing a new sign linked to art, remembering the past and living it to welcome what is contemporary today. Momart deals with the valorisation and promotion of emerging Italian and international artists; it has been active for years in the field of contemporary arts and the promotion of urban regeneration activities in the Lucania region, the infusion of education and culture through exchanges, artistic residencies and events dedicated to art. The referent is Monica Palumbo
- Labnera- Laboratorio LANera, is a laboratory in which to activate community practices starting with the recognition and networking of existing knowledge, values and skills. The aim is to transform the neighbourhood from a space for living to a place for living.

Local context of Street Culture and youth :

WHAT ARE THE LOCAL CHALLENGES AND ISSUES AROUND STREET CULTURE AND YOUTH ? HOW ARE THEY RELATED, AND WHY DO YOU THINK THAT IT'S INTERESTING ?

There are a variety of local challenges and issues that affect street culture and youth, and these can vary depending on the specific location (if north or south of Italy) and context.

However, some common challenges and issues that are often associated with street culture and youth include:

Poverty: Many young people who are involved in street culture come from low-income households or live in poverty themselves. Poverty can limit opportunities for education and employment, and can make it more difficult for young people to access resources and support.

Discrimination: Street culture is often stigmatized, and young people who are involved in street culture may face discrimination based on their appearance or lifestyle. This can include discrimination from law enforcement, employers, and other members of the community.

Lack of support: Young people who are involved in street culture may lack access to supportive networks and resources. Without support, it can be difficult for young people to overcome the challenges they face.

Education: Many young people involved in street culture may face educational challenges, including a lack of access to quality education or a lack of support to succeed in school. This can limit their opportunities for future employment and success.

Addressing these challenges and issues requires a multi-faceted approach that involves collaboration between community organizations, law enforcement, government agencies, and young people themselves. This may include providing access to supportive resources, improving educational opportunities, reducing discrimination, and addressing the root causes of poverty and violence.

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.

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.





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Description of the local Creative Alliance you created :

WHO ARE THE MEMBERS OF THE ALLIANCE ?

Name + description of organisations or individuals involved

Marica Montemurro, Team Art studio
Davide Parrulli, Mondo Beat
Donato Lorusso, Sk8ng ADS
Stefano Slima, Sk8ng ADS
Michele Loviglio, Sk8ng ADS
Sara Simeone, Noi Ortadini
Andrea Grieco, Noi Ortadini
Monica Palumbo, Momart Gallery
Chiara Saponaro, LabNera
Rita Orlando, Open Design school
Angela Dibenedetto, cultural association Materahub
Paolo Clemente, musician



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.

The first regional alliances were attended by representatives of local associations involved in street culture. Following the example of what was done in Grancia, two working tables were set up, under the word café methodology, where the participants had to answer the following questions:

How to involve young people through street culture?

How to communicate the impact of our actions on street culture to our communities?

Several considerations emerged from the DISCUSSION including:

Street culture can be an effective way to engage young people, as it is often associated with their interests and passions. Here are some ideas:

Organise cultural events: organising events such as hip-hop music concerts, graffiti art shows, breakdancing performances, etc. can attract young people and offer them an engaging cultural experience.

Collaborate with street artists: working with local street artists to create murals and art installations can offer young people the opportunity to experience the visual arts and learn from people who practice them professionally.

Create opportunities for training: offering courses in breakdancing, graffiti, DJing and other aspects of street culture can encourage young people to learn new skills and develop their passions.

Using social media: using social media to promote street cultural events and activities can help reach a young audience and actively involve them in street culture.

Create dedicated spaces: creating public or private spaces dedicated to street culture, such as skate parks, graffiti walls, etc., can offer young people a place where they can express themselves and feel welcome.



MAIN THEMATIC DISCUSSED DURING THE SECOND MEETING OF THE ALLIANCE : What progress has been made following the first meeting of the Alliance? If solutions are beginning to emerge, what are they?

The first regional alliances were attended by representatives of local associations involved in street culture. During the second meeting, we discussed about the following question:
“How to create links between professional actors of cultural, social and political sectors through and for Street Culture?”

In the end of the discussion, below the main results:

- To create links between professional actors from the cultural, social and political sectors through and for Street Culture, there are several strategies that can be adopted:
- Promoting interaction: organising events involving all three sectors to create an opportunity for encounter and dialogue. For example, street art festivals or urban regeneration projects involving the community.
- Facilitating the exchange of knowledge and expertise: create online or offline platforms for the exchange of information and expertise. For example, training workshops or round tables involving experts from different disciplines.
- Networking: create a network of professionals from different fields to share information and resources. For example, working groups or professional associations.
- Participate in debates: Participate in public events such as conferences or debates to discuss Street Culture issues and make the views of your sector known.
- Valorise Street Culture: promote street culture as a cultural and social resource to be valorised. For example, supporting urban regeneration projects based on street art, or organising exhibitions and performances that highlight the value of Street Culture as a universal language.

After the end of the discussion, the associations and the regents that were attending the discussion, ended up with the idea to organise an event together to promote the street culture and in particular to disseminate the result of the project “Creative invisible”.

MATERAHUB therefore proposed that they jointly organise the multiplier event of the project and include, in addition to the activities planned to disseminate street culture, other activities and disciplines closely related to street culture, such as breaking dance, rap, hip hop, graffiti.



MAIN THEMATIC DISCUSSED DURING THE THIRD MEETING OF THE ALLIANCE : description of the evolution of the reflection according to the themes worked on during the first meetings

The contact persons of the regional alliances in January 2023, got together to start planning together with Materahub an event that would be able to disseminate the results of the creative Invisible project and at the same time, get the young Neet and the local community involved in activities that represent the cornerstones of the street culture discipline.

So, in order to start designing an event that was able to hold together all the things said previously, during the other meetings, Materahub organised a brainstorming session

The brainstorming served to identify the salient points for organising a street culture event open to all. From the brainstorming and work done, some milestones comes out:

In order to organise a street culture festival, a few basic steps are needed:

- Choice of location: the choice of location for the event is crucial for the success of the event. The location should be easily accessible and suitable for the needs of the festival.
- Programming of artists: the festival programme should be varied and engaging for the audience. Artists from different artistic genres such as writing, graffiti, breakdancing, rap, urban art, dj sets, dj battles, skateboarding, BMX, parkour, etc. can be invited.
- Promotion of the event: promotion and publicity are essential to make the festival known to the public. All available means of communication can be used, such as social networks, flyers and the press.
- Involvement of local associations: involving local associations, artists and communities can contribute to the success of the event and generate a positive impact on the area.
- Logistical organisation: in addition to scheduling artists and promoting the event, it is also important to plan logistics such as security, cleanliness, toilets, refreshments, parking and transport.
- Audience involvement: ensuring that the audience is actively involved in the event can help create a positive and engaging atmosphere. Workshops, courses, demonstration lessons, games and interactive activities can be organised for visitors.

Once these points have been identified, the last meeting will be designed to organise the event and to promote it and to involve especially the NEETs who are the beneficiaries and the direct target group of the project.



MAIN THEMATIC DISCUSSED DURING THE FOURTH MEETING OF THE ALLIANCE : conclusion and action plan of the Creative Alliance

The last meeting of the regional Alliances took place in the second week of May.

We organized a world café.

The main topic were:

- How to foster cooperation between cultural associations?

Below the result from the table.

- Creating networking platforms: cultural associations can collaborate with other organisations through online platforms that connect groups with similar interests and goals. These platforms can include discussion forums or social networks where associations can exchange ideas, projects and events.
- Organise joint events: another way to foster cooperation between cultural associations is to organise joint events.
- Collaborate in the realisation of projects: cultural associations can collaborate in the realisation of joint projects, such as the creation of a cultural festival. In this way, resources, knowledge and skills can be shared, making project implementation more effective.
- Promote space sharing: cultural associations can also promote space sharing, such as a conference room or theatre. This not only saves costs but also promotes interaction and collaboration between members of different organisations.
- Creating formal partnerships: Finally, cultural associations can create formal partnerships, such as collaboration or sponsoring agreements. These agreements can lead to further cooperation between organisations and foster the exchange of resources and ideas.

How to include more young people in activities or help them develop entrepreneurial skills?

- Create educational programmes - Develop educational programmes for young people on entrepreneurial skills, providing them with the basis for understanding the importance of innovation, creativity and operational management.
- Organise events and activities - Organise events and activities aimed at young people, such as workshops, hackathons and competitions that encourage creativity and the sharing of entrepreneurial ideas.
- Collaborate with schools - Collaborate with schools to include entrepreneurial skills in education, promote innovation and creativity.
- Create support networks - Create support networks that connect young entrepreneurs, mentors and industry experts to exchange ideas and receive feedback.
- Involve the community - Involve the local community in promoting sustainable business ventures that embrace environmental and social values.



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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 to gather 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:

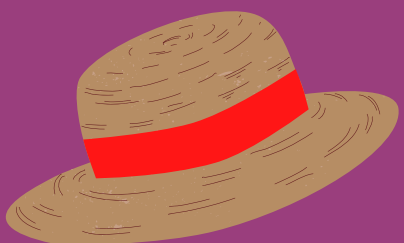


FACTS, neutrality

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?



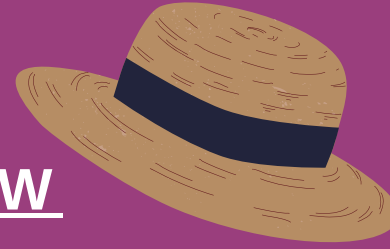
EMOTIONS, intuitions

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:

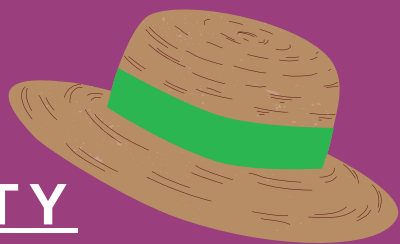
- What are the gaps, the weaknesses?
- What are the risks, negative effects, disadvantages?
- What should we be careful about? What are the brakes, the dangers?
- In the worst case, what could happen? Why do you think it won't work?



OPTIMISM, positive criticism

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

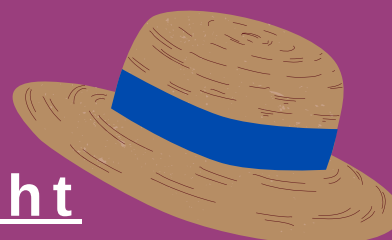
- What are the benefits, the value, the advantages of this idea?
- What are our strengths? What is working well?
- What are the opportunities? What benefits can it bring us?
- Ideally, what positive effects can be expected in the long term?
- What could this enable us to do, to achieve?



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!](#)