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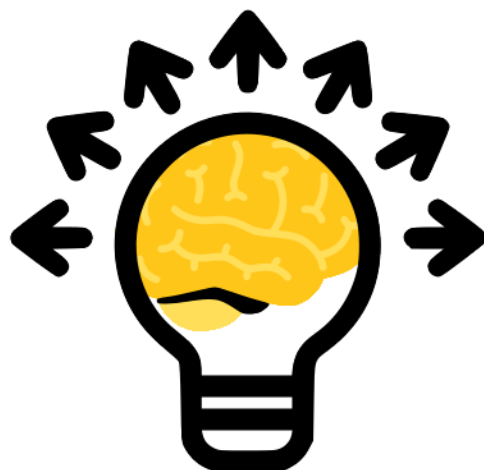Erasmus+ Programme
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Think Diverse

IO1 Guide

A SUPPORT FOR THE CREATIVE SETS
A THEORETICAL & PRACTICAL APPROACH
OF CREATIVITY & DIVERSITY

Think Diverse

Colophon

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Introduction

The Think Diverse project was submitted in October 2020 under a brand-new program launched by the European Commission during the Covid pandemics to enhance Skills development and inclusion through art and creativity.

The priorities of the call have to be pursued through specific activities - an experimentation of innovative practices in the training sector ; activities aiming to prepare and enhance training professionals to meet the challenges of equal treatment, diversity and inclusion in a learning environment.

As a general requirement, the suggested activities to be implemented in each project must strengthen all aspects of creativity in non-formal and formal education, improve the development of skills and competences while a special focus must be made on the development of innovative training modules through creativity methodologies.

The main idea is to promote active citizenship and social inclusion through art, especially among young people. This special audience should be reached through a relationship built with artists and cultural / creative associations. These artists and creative partners will collaborate in the creation and testing of training modules and dissemination events - shows or any kind of artistic happening.

The project should design learning tools and resources, materials, modules and training courses to promote creativity, culture and multiculturalism – in the Think Diverse project training modules (creative sets) should pave the way for a pertinent strategy to be enhanced in the field of Diversity Management.

Creativity is at stake and so the activities to be implemented should aim at creating or strengthening networks and new models of collaboration, for instance through virtual means, that should stimulate intercultural commitment and the development of a creative spirit among citizens, in particular young people. Once more, a collaboration with cultural associations, artists, and social promotion associations, both in person and via the web are pertinent ways to reach the expected audience.

In this spirit, the Think Diverse intents to design three Intellectual outputs (IO): creative sets (IO1) in a first place, the testing of these creative sets (IO2) among professionals and youngsters in a second place; and a handbook on managing diversity (IO3) as a result of the innovative strategy implemented to be widely spread.

Three countries were associated: Italy (leader), France and Spain. In each country, the partnership reflects the priorities of the call by combining a lifelong learning expert (Eurosviluppo & Skill up in Italy, iriv in France and Neotalentway in Spain) with an artistic/cultural partner (TAG , CurvaPolar and Lirac)

This guide is a practical and synthetical approach of creativity and diversity at stake in the Think Diverse. It is based on a combination of theoretical ad practical content.

Aim of this guide

The management of diversity is to be more detailed and explained in the IO3 ; with meaningful illustrations provided by the testing to be conducted in Italy, France and Spain of the Creative sets.

This guide is meant to support the first Intellectual output- the designing of the creative sets (IO1) suggested in the three countries.

In a first point we remind the theoretical background of the Think Diverse- combining creativity together with diversity. The selected theories on creativity will be explained together with the very applied approach suggested by the Epstein Inventory (Eurosviluppo, Italy).

In a second point we remind the general context of diversity in Europe- with the legal framework suggested since the beginning, some main improvements since 2000 (Directives against discrimination based on gender & ethnic origin) and the Charter for Fundamental rights adopted in 2010 (a total of 50 rights with 6 notions : Dignity ;Freedoms ; Equality ; Solidarity; Citizen's rights & Justice) . The diversity approach at stake in the Think Diverse approach will then be presented even though the managing of diversity is to be more developed in the third Intellectual output (IO3).

In a third point, we detail the different kinds of diversity selected for the Think Diverse as an illustration of the innovative strategy implemented- gender diversity in Italy (Skill up & TAG, Italy), mental/health diversity (Curva Polar & Neotalentway, Spain) and interreligious & intercultural diversity (iriv & Lirac, France).

In a fourth point, we mean to suggest some practical exercises tested among the team- working on stereotypes & clichés; a "geographical" diversity in the cities gathered (Rome, Grenada and Paris) as examples of European cities – modern, multicultural, and diverse.

The glossary is suggesting a selection of notions that can be enriched by educators while working with youngsters or with their co-workers.

The bibliography is also a selection of main articles that should be enriched as the creative approach is on the agenda of policy makers in the field of Education- in Europe (European Union) but also worldwide (OECD).

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I Theoretical background of the Think Diverse

In this first point, we remind some theories selected to design the Think Diverse project; the articles referred to our more detailed in the bibliography. We have tried to enrich this basis and used the article found as a basis for brainstorming for educators who are interested by the creative approach.

1- Some theoretical theories - articles and their use among educators

Cultivating creativity through innovative teaching methods allows young adults to develop creative qualities in order to face the problems of everyday life, allowing them to flourish by improving their skills for future success.

Professionals involved in adult education, especially young adults, need tools to enable them to think differently and develop creative thinking.

There are many theories about creativity. Some psychologists think it comes from unconscious impulses. Other researchers consider it a syndrome or complex (Runco & Saka-moto, 1999). Finally, researchers attribute it to personal qualities (Sternberg, 1999).

What could be the most effective vision of creativity for adult education? Two hypotheses are proposed: the first is that creativity must be developed (Fryer, 1996; Parnes, 1963; Torrance, 1963; Torrance and Myers, 1970); the second is that all individuals have creative potential (Craft, 2001a; Esquire, 2001a). (Craft, 2001a; Esquivel, 1995; Feldman and Benjamin, 2006; NACCCE, 1999).

Creativity has a multidimensional and developmental structure. It is characterized by an evolutionary change that lasts a lifetime. As a result of the social, economic and technological changes that began in the 1990s, increasing attention has been paid to the development of creativity (Craft, 2001b; Shaheen, 2010), which is considered a survival skill for success in life (NACCCE, 1999). Csikszentmihalyi asserts that while in the Renaissance creativity was perhaps a luxury for some, it is now a necessity for everyone.

Thus, the relationship between creativity and education becomes fundamental. In a fast-moving world where change is constant, it is no longer enough to foster personal development.

The bibliography suggests a meaningful selection of articles tackling the issue of creativity. They refer to the theoretical background of the Think Diverse and were enriched by other articles, found when conducting a more detailed research on the topic.

A suggestion is to work with educators who would be unfamiliar with this approach to organize a brainstorming combining a theoretical discussion and a more personal approach based on the experience of each educator, which is the characteristic of adult education (experiential learning)

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Exercice: brainstorming

You have downloaded a series of articles tackling the issue of creativity for instance the following articles

1– Craft , A ; Jeffrey, B & Leibling , M. (2001) "Creativity in Education", Londres: A&C Black, 224 pages
2– Csikszentmihalyi, M. (1996). « Creativity: Flow and the Psychology of Discovery and Invention ». New York: Harper Perennial.
3– Erikson E H (1993) "Childhood and Society", New York & London: Norton Company.
4– Fryer, M. (1996). Creative teaching and learning. London: Paul Chapman Publishing Ltd.
5– G. B. Esquivel, « Teacher behaviors that foster creativity", Published 1 June 1995, Educational Psychology Review, DOI:10.1007/BF02212493, Corpus ID: 55090518
6– Feldman, D., & Benjamin, A. (2006) Creativity and education: An American retrospective. Cambridge Journal of Education, 36, 319–336. doi:10.1080/03057640600865819
7– NACCCE (1999). All our futures: Creativity, culture and education, national advisory committee on creative and cultural education. London: DFEE.
8– Parés-Badell O, Barbaglia G, Jerinic P, Gustavsson A, Salvador-Carulla L, Alonso J (2014) Cost of Disorders of the Brain in Spain. *PLoS ONE 9*(8): e105471. https://doi.org/10.1371/journal.pone.0105471
9– Parnes, S. J. (1963). Education and creativity. In P. E. Vernon (Ed.) (1970), Creativity: Selected readings.
Middlesex: Penguin Books Ltd.
10– Shaheen, R. (2010) "Creativity and Education" Creative Education . Vol.1, No.3, 166–169
11– Torrance, E. P. (1963). Education and the creative potential. Minneapolis, MN: The University of Minnesota Press
12– Torrance, E. P., & Myers, R. E. (1970). Creative learning and teaching. New York, NY: Dodd, Mead & Company.

You dispatch the different articles among 4 small groups- each group is in charge to read carefully 3 articles

You give 20-30 minutes to each group to prepare a presentation and to illustrate with personal examples their theoretical explanation

You ask each group to present in 10 minutes the result of their work + 5 minutes for the questions

Altogether you work on a general presentation combining a theoretical background (based on the 12 articles) and a practical application (based on the examples found by the educators)

You write a small summary of the work in order to keep track of the work done – on this basis each educator will be able to enrich this first approach while addressing youngsters in their classrooms or during extracurricular activities or training

2-   a psychological approach & the Epstein Creativity Competencies Inventory for Individuals (ECCI-i)-

The Eurosviluppo team delivered a presentation [1]- it consists of a PPT (37 slides) and a document attached (word) in order to more developed some points. We have used this meaningful pedagogical support for this second point.

The slides tackled the main following points:

1– creativity as the competence of the future ; the impact of automation on job market & the need for a signature of human skills (creativity- 5th place)
2– creativity as a key element of innovation – a definition, a gift or a skill
3– the Epstein creativity competence inventory for individuals (more developed below) – the creative pedagogy framework & teaching for creativity with its 4 key competences (capturing, challenging, broadening, surrounding)
4– creative teaching – some technics suggested such as provocation & movement, NAF evaluation…

In the word document some further developments were suggested, focusing on some points in particular (below).

At first it may seem that creativity is not properly a highly demanded skills in the job market, or at least not in non-artistic job fields. Rarely we can imagine a manager requesting creativity for some of the most common transversal office roles, such as administration, project-management and so on. Maybe some people may not even consider creativity as a skill, but more like a personality trait, or even a "gift", something with which we're born and that can't be trained.

The job-market itself is changing, and by 2025, as addressed by 2020 World Economic Forum report called "Future of Jobs", new professions are emerging and new skills are being requested, as a consequence of the innovation in Artificial Intelligence (AI) field and robotics.

Professions which can be easily programmed and executed by machines, such as factory workers or even Administrative Secretaries, will disappear, making national and local programs for upskilling and reskilling of workers essential, a process that is expected to interest up to 62% of the workforce, and that by 2025 will expand to a further 11% of their workforce.

Some trends regarding the most requested professions are presented (figures). The jobs most subject to obsolescence are those with a high routinary component, redundant, while the future jobs are those highly connected with data and new technologies, for which a human-component is needed.

So, what role plays creativity within this new scenario? Is creativity a desirable competence even for those highly specialized jobs, and not only for artistic professions?

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[1] Workshop delivered online the 23rd of November 2021- Rome, November 2021

Creativity is the fifth most requested skills for the future, and the first 4 competences are all included to some extent into creativity. The reason is simple: human-distinctive skills are not subject to obsolescence, so they'll be highly requested in the future in order to innovate and gain competitive advantage.

So now it's time to consider what is creativity, if it's a trait or a competence, and for which activities it is useful, other than arts. Creativity is the basis of any innovation process [examples of innovation]

How creativity is defined? Convergent thinking is often used in conjunction with divergent thinking. Divergent thinking always starts with a question, typically not well defined, and it includes using imagination to produce as many ideas as possible, in a free-flowing manner. Afterwards, it's necessary to use logic in order to organize ideas and select the best ones, using decision making strategies and convergent thinking.

Creativity is a process that can be studied and mapped, resulting in a well-defined process where it is possible to reach the best solution generating many ideas, first, and choosing the most feasible one, later, using both imagination and logic.

An illustration - the Generativity Theory of Epstein and its application

In order to go deeper into the creativity process and understand if it's possible to train creativity, we'll take a look at the Generativity Theory of Epstein. The behavior we call "creative" has been studied by Epstein in laboratory settings with both animals and people, and that behavior has proved to be orderly and predictable—understandable in objective, scientific terms.

Generativity research began with pigeons, as a provocatory response to the experiments with chimps and high-level cognition, from which audacious comparison with humans were drawn from. As a response, Skinner and Epstein succeeded in replicating those behavior even in low-level animals such as pigeons, proving that was not a matter of "self-awareness" or "insight", but more like because of a history of training. [example of box and banana experiment with pigeons: https://educationinnovation.pressbooks.com/chapter/generativity-theory-and-education/]

Typically, when facing a complex problem, many ideas in our brain compete for our attention at the same time. Sometimes the competition is fierce-we feel the competition as "confusion". Similarly, many neural circuits are active simultaneously in the brain. That's what before we see as a result of divergent thinking.
The dynamics of competition operate according to certain rules - "transformation functions," specified in a computer program. They can be used to simulate or to make predictions about real behavior. These rules make it possible to filter and select only the more feasible ones. That's what before we see as a result of convergent thinking.

Epstein breaks down the process introducing 4 competences, which we'll see later in detail: capturing, challenging, broadening and surrounding. All these competences can be trained, as suggested, so let's introduce a useful framework for teaching creativity: creative pedagogy.

Within this framework, Lin suggests how practically creativity can be trained. He introduces 3 dimensions: creative learning, teaching for creativity and creative teaching. In two studies with a total of over 300 participants, the Epstein Creativity Competencies Inventory for Individuals (ECCI-i) was shown to be a reliable measuring instrument. In a first study, the test was also shown to be a valid predictor of 2 measures of creative expression. It is derived from empirical research on the creative process in individuals, which suggests that creative expression can be accelerated through the strengthening of any of 4 measurable, trainable competencies: capturing (preserving new ideas as they occur), challenging (taking on difficult tasks), broadening (seeking knowledge and skills outside one's current areas of expertise), and surrounding (seeking out new stimuli or combinations of stimuli). In a second study, training such competencies improved test scores and led to a significant increase in creative output.

Source : R. Epstein, S. Schmidt, Regina M. Warfel, "Measuring and Training Creativity Competencies: Validation of a New Test", Published 6 February 2008, Psychology, Creativity Research Journal2i , DOI:10.1080/10400410701839876 , Corpus ID: 56165561

Epstein R & Phan V (2012) "Which competencies are most important for creative expression ?", CREATIVITY RESEARCH JOURNAL, 24(4), 278–282, 2012, San Diego (California, USA): Taylor & Francis Group, LLC - ISSN: 1040-0419 print=1532-6934 online ;DOI: 10.1080/10400419.2012.726579

Lin, Yu-Sien, "Fostering Creativity through Education—A Conceptual Framework of Creative Pedagogy ", Creative Education 2011. Vol.2, No.3, 149-155, DOI:10.4236/ce.2011.23021.

Exercice: application among educators

You work on the the PPT & the Word document designed by the Eurosvlippo team

In complement, you carefully read the two articles written by Epstein and his colleagues enriched by Lin's article in order to have a broader idea

You design your own PPT as you may find illustrations or practical examples that would be easier for you to explain – especially a video may be a meaningful additional support as it is more telling than pictures

You ask the educators to make a research on Internet and to find some relevant videos (not too long) to illustrate Epstein theory

If the educators are interested enough, you may ask them to answer the questionnaires suggested by the Epstein approach

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[2] Semantic Scholar – https://www.semanticscholar.org/paper/Measuring-and-Training-Creativity-Competencies%3A-of-Epstein-Schmidt/4911d924f2c2052d44803265a182998546205a09,

3- creative thinking & is assessment - the competence approach suggested by the OECD (PISA 2021)

Creative thinking is strongly supported by the OECD that has worked on the impact of education (initial and continuous) on the economic growth and economies. For this purpose the OECD created a "Creative Thinking Strategic Advisory Expert Group". Its approach is aligned with the theories and practical approach presented in the two previous points. Indeed "there is a general consensus among psychologists and educators alike that creative thinking, understood as engagement in the thinking processes associated with creative work, can improve a host of other individual abilities, including metacognitive capacities, inter- and intra-personal and problem-solving skills, as well as promoting identity development, academic achievement,future career success and social engagement" [3]

According to the OECD[4] published in April 2019, " Creative insights and advances have driven forward human culture across the world in diverse areas (Hennessey and Amabile, 2010[1]): in the sciences, technology, philosophy,the arts and humanities". As a result, creative thinking may be considered as " a tangible competence, grounded in knowledge and practice, that supports individuals in achieving better outcomes, oftentimes in constrained and challenging environments."

This is true on an individual basis (micro-level) but also on a meso-level as "Organisations and societies around the world increasingly depend on innovation and knowledge creation to address emerging challenges (OECD, 2010[2]), giving urgency to innovation and creative thinking as collective enterprises. In this perspective, the OECD has meant to developing an international assessment of creative thinking to encourage positive changes in education policies and pedagogies. Its main tool is the PISA (international study carried out since 2000 in OECD member countries to measure the competences of 15-year-old students). .

In PISA 2021 creative thinking assessment provided policymakers with valid, reliable and actionable measurement tools that should help them to make evidence-based decisions. The second aim of the PISA is also to encourage a wider societal debate on both the importance and methods of supporting creative skills as crucial competence through education. This work in PISA is connected to another OECD project that aims at supporting new pedagogies that can foster creative thinking. For the past years, the OECD's Centre for Educational Research and Innovation (CERI) has been leading an eleven-country study on ways of teaching and assessing creative and critical thinking with encouraging early results

This last improvement of the PISA assessment is one step further after taking into account growth mindset and leadership, or emotional & social skills. This is a general process for upskilling educators but also students and in a broader

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[3] Beghetto, 2010; Plucker, Beghetto and Dow, 2004; Smith and Smith, 2010; Torrance, 1959; National Advisory Committee on Creative and Cultural Education (NACCE), 1999; Spencer and Lucas, 2018; Long and Plucker,2015; Barbot, Lubart and Besançon, 2016; Barbot and Heuser, 2017; Gajda,Karwowski and Beghetto, 2017; Higgins et al., 2005, quoted by the OECD, April 2019
[4] OECD, "Creative thinking framework" published by the OECD – https://www.oecd.org/pisa/publications/PISA-2021-creative-thinking-framework.pdf

perspective educative community (gathering teachers, principals of schools, parents and students…). Education is a continuum- it starts at home (in the family), it goes on in a formal way at school and is enriched outside school, in an informal or non formal way) especially thanks to extracurricular activities.

In this perspective, the OECD has worked with key stakeholders- teachers at school, educators in NGOs or experts in education (for instance supported by private firms) as creativity is most enhanced by human resource managers.

Exercice: working on creative skills in education- the OECD approach

The OECD uploaded a series of videos taken during the international conference "Creativity and Critical Thinking Skills in School: Moving a shared agenda forward" 24-25 September 2019, London, United Kingdom .

The videos and podcasts feature research, experience and recommendations on creativity and critical thinking in education of over 100 education policymakers, experts and educators from 15 countries.

They comprehend : thematic short clips, experts' view on Creativity and Critical Thinking Skills in Education ; full session replays of the conference Creativity and Critical Thinking Skills in School: Moving a shared agenda forward

They are all available on - https://www.oecd.org/education/ceri/videos-creativity-and-critical-thinking-skills-in-school-moving-a-shared-agenda-forward.htm

You organise small groups of 3 educators in each group

You suggest educators to select a series of 3 to 5 videos with the following aim:

1- providing a definition of creativity and creative skills
2- creativity, critical thinking and innovation
3- creative skills & key competence 8- cultural awareness
4- importance of creativity and creative skills for educators – how to improve them or upskill educators
5- importance of creativity and creative skills for students & youngsters- how to improve them
6- a SWOT analysis of the progress made in this approach

You dedicate 30-15 minutes to this work in small groups

You ask each group to present their work in plenary session – 10 minutes for the presentation & 5 minutes for the questions

You design a summary of all the presentations together with the selection of the videos

The main idea of the exercise is to raise awareness among educators that each person involved in an educative process should keep in mind a creative process and that it exists tools and a recognition of the process among many diverse stakeholders

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II General background on Diversity

In this second point, we explain the diversity approach and its meaning in Europe and worldwide, while insisting on a specific European strategy.

1-   a key notion in democracy

When it comes to diversity, Europe has played a role on several levels. It first adopted a slogan that promotes diversity within it "United in diversity" expressed in a Latin motto "*in varietate concordia*". Diversity has become a transversal priority of the European programme dedicated to Lifelong learning– Erasmus + since 2014, such as equality of chances and social inclusion. Diversity is not only a theoretical approach. It must also be implemented on the ground. This is the reason for financing projects combining a theoretical approach with an educational content and an experimentation on the ground.

Finally, the diversity approach is expressed among the European framework of reference – "Eight key skills", launched in 2006 and updated in 2018 by the European Commission and the European Parliament; with a focus on Key Competence 8– entitled "*Competence relating to cultural awareness and expression*" which involves "*understanding and respecting the way in which ideas and meanings are expressed and creatively communicated in different cultures and through a range of arts and other forms of culture. They require a commitment to understand, develop and express one's own ideas and sense of belonging or role in society in different ways and in various context*s. "

Respect for diversity is the most decisive indicator for assessing the level of democracy in a society. The more it is promoted and defended, the more democratic values are respected. Authoritarian regimes or illiberal countries also called "democratures" are reluctant to difference and strongly opposed to diversity. They want to shape a uniform and homogeneous society, with all similar individuals who would adhere to a single model that cannot be questioned. Any criticism is taken as an attack that would jeopardize the authority imposed by a power confiscated by a « happy few" and acting in complete opacity.

A democratic society, on the contrary, attempts to make everyone's voice heard, through political and media pluralism, free elections and freedom of expression, transparent institutions that respect the rights of all components of society, whether majority or minority. The democratic process is more demanding and requires more effort, with questioning, and sometimes long debates which can sometimes slow down the decision-making process, but which enrich reflection and enlighten citizens. *Vox Populi vox dei.*

Closely linked to diversity are the notions of universalism, multiculturalism and interculturalism, with the idea that our modern societies are composed of many groups, with different cultures, religions, believes, sensitivities for instance to the future of the Planet, and that anyone could be heard and understood. The higher the diversity, the higher the challenge to live harmoniously.

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2-   diversity faced to troubled times

Unfortunately, conspiracy theories easily develop with troubled times. They are a perfect combination to reinforce slanderous clichés, stereotypes and hate speech. Western democracies are a privileged target for terrorist attacks and even new wars. Lately the most spectacular terrorist attacks came from jihadists (France in 2015 & 2016, Spain in 2017) but a main threat also comes from alt right in our three countries , and Europe, with the rise of political parties delivering hate speech with a potential impact on the ground (already considered as a real danger) on the basis of the dark times faced by European countries during world war II. This phenomenon appeared after the migratory crisis of 2015 in countries that seemed to be far from these ideas because of their past (Germany and Hitler, Spain and Franco, Portugal and Salazar). The alt right phenomenon was reinforced in other countries when these parties never disappeared (France and Italy) because in a cynical approach they were weaponized against another potential threat- communism (communist parties in France and Italy were very popular after WWII).

The main idea at stake in these conspiracy theories is to enhance a general turmoil and division among the population on a macro-level and a main confusion on a personal basis. People are psychologically trapped and can't escape to the manipulation; it is reinforced by the bubble created by social networks (created by algorithms associating people with apparently similar profiles). People belonging to a «mainstream" group even though they are part of many groups have the feeling to be personally attacked, questioned, and that an "ideal world" that never existed but in a fantasist presentation of the past, collapses and is replaced by a new one, with new comers formerly minorities who would replace the majority. This is the delirious theory of the "big replacement" theorized by an alt right person, pretending being an intellectual and researcher, Renaud Camus. All the most racist, antisemitic, misogynist and homophobic clichés and stereotypes are illustrated in this theory. It was not popular in the first place in 2010 (but in an underground alt right). It became famous in America before coming back to Europe. The times were ready for welcoming such theories with a main anxiety raised among people living in sensitive areas who suddenly looked at their neighbors as potential enemies.

The vicious circle is ready to go on with all its damages in political, economic and social terms. This is not a new idea. It had a dramatic expression in Norway in 2011 with a Norwegian activist, who killed more than 70 people mainly youngsters belonging to a political party promoting diversity in July 2011 in Oslo. The worldwide Coronavirus pandemic (2020 – 2022) , the accidental explosion that destroyed the port of Beirut (Lebanon, 2020) or a climax in hate speech with the war in Ukraine (February 2022) are threatening examples for this drastic increase of hate speech. Another example is illustrated in the past 4 years by the Qanon network ; born in the United States in 2017 under a populist President, Donald Trump, it has extended worldwide and in Europe. There is a constellation gathering activists whose main idea it to manipulate public opinion to impose their rules and new order, but truly a main disorder.

Think Diverse! means to be the best antidote to face troubled times.

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3-   Enhancing diversity for combating discriminations

Diversity and discrimination are the two faces of the same coin. The more we enhance diversity, the better we combat discrimination. Equipping professionals with a relevant strategy that would be convincing towards youngsters is the main aim of the Think Diverse.

The European Union has been most aware of the diversity issue since its creation (Treaty of Rome in 1957) but the issue was back in 2000 with two main directives (European law) against discriminations in the labour market but also in society. When they were translated into national laws, each country had to respect the spirit of the law but could enrich it for instance by detailing the list of indicators of discriminations . They concern inequalities of treatment in employment, housing, education & training, access to goods and services, public and private, access to health and social services.

For instance in France there are 20 criteria of discrimination under the French law (adopted in 2008 and updated) : age ; physical appearance ; belonging or non-belonging to an ethnic minority ; belonging or non-belonging to a nation ; belonging or non-belonging to a race ; belonging or non-belonging to a religion ; health ; sexual identity ; sexual orientation ; pregnancy ; family situation ; handicap ; name ; sexe ; activities in a trade union; genetic characteristics ; ways of life ; political opinions ; origin ; location of residence..

This meaningful and unique framework anti-discrimination designed by the European Union was supported by the European Court of Human Rights (ECHR) and the European Agency for Fundamental Rights of the European Union. The Charter for fundamental rights launched in 2000 that came into force in 2010 reminds the basis of the human rights the 27 European countries mean to respect. In 2010 on the occasion of the 60th anniversary of the European Convention on Human Rights, a handbook was widely dispatched.

The main idea for the European Union was to be prepared and equipped to face a wide diversity – "superdiversity" according to English researcher Vertovec- with ten new members entering the Union in 2004 (mainly from Eastern Europe but also two Mediterranean islands and 3 Baltic countries) with a huge diversity in the democratic tradition.

Indeed belonging to the European Union is not just benefiting from the European subsidies or having the positive effects of freedom of circulation (for capital, goods & services and people). It is also defending and respecting a democratic process and shared principles. A signal is given when minorities are questionned or badly treated, when human rights are not respected and when the so-called „rule of law" is not equally applied. It usually begins with clichés and stereotypes, that can easily become hate speech and finally real unequalities and crimes or felonies (physical attack, persecutions…) on the ground.

III Some illustrations of Diversity in the 3 countries- 3 creative sets

In this third point, we mean to explain the creative sets designed by the 3 countries, each of them is dedicated to one kind of diversity – the point is to tackle the issue of discrimination when gender, mental or intercultural/interreligious diversity is at stake. Each country is asked to remind of the national context– why is this a critical issue in the respective countries, the damages it may cause, and how far an artistic and cultural approach may enhance a meaningful strategy

1-   Gender diversity in Italy

Gender diversity was chosen by Italy as particularly emblematic of a situation of both inequality between the genders and the difficulty of asserting the rights not only of women, but of all people whose personal and/or sexual identity does not conform exactly to the binary model expressed by a Catholic and conservative majority.

In this project, the choice has been made to focus mainly on the man/woman universe, because of the objectively much larger number of people involved and on the basis of certain data set out in the next paragraph, but it is understood that attention is also paid to all people whose sexual preferences or identities do not fall within the traditional and heterosexual man/woman dualism.

1.1 The starting data.

Gender issues have an impact that often escapes us. One's gender identity can mark a whole series of disadvantages, or privileges, that the individual will have to deal with throughout his or her life. It is therefore no coincidence that in journalistic and legal circles we are talking about terms such as 'feminicide', which differs from simple homicide because of the aggravating factor of gender (accompanied by all the social problems that go with it) as a motive.

The data speak for themselves. In 2021, in Italy, out of 116 women victims of homicide, 103 were killed by their partners (or ex-partners) for 'feminicide', i.e. only because they are women and therefore considered by their partners as property to be disposed of, and to be killed in case the woman chooses to leave him. This figure alone corresponds to 40% of all homicides committed in Italy.

The figure for 2021 follows a very similar trend over the last 10 years: it is therefore a well-established phenomenon: making a quick calculation, on average every three days an Italian woman is killed just because she tried to get out of a violent or unsatisfactory domestic life.

In today's society, with an increasingly precocious use of media and social media, where young people often have no adult supervision in accessing content on the

web, forms of cyber bullying based on gender and perceived 'diversity' have become endemic.

In a survey conducted in Italy between October and December 2021 among 1,700 boys and girls aged between 14 and 26, 1 in 2 said they had been bullied; 70% of respondents feared becoming victims of cyberbullying, 60% feared becoming victims of revenge porn or sextortion (extortion for not divulging sex photos or videos).

Linked to the issue of gender differences, the case of Telegram revenge-porn groups has certainly shaken Italian public opinion, and exposed an intrinsic logic of platforms like Telegram that, thanks to their anonymity, have provided fertile ground for phenomena such as slut-shaming, victim-blaming and verbal violence. As there is no 'cyber-police' to punish such crimes immediately, gender-based violence must be combated at its roots, through education in sensitivity and attention.

This applies not only to the condition of the female gender, but also to the condition of individuals who do not identify with gender binarism and members of the LGBTQIA+ community. In Italy alone, since 2012, about 856 homophobic attacks have been recorded, for a total of 1,116 victims, which unfortunately are followed in some cases by extreme acts, such as suicide attempts.

The data presented are not very different from those of other countries, but they certainly make it necessary to rethink the models to be proposed. Education for diversity, to be conveyed through courses, workshops and projects, may represent, in the long term, a way of eradicating the phenomenon of gender-based violence and discrimination against those who are different.

1.2 The role of Performance Art.

Performance Art plays a key role in the THINK DIVERSE! project, and this relates to the nature of this art form. Often confused with theatre and dance, Performance Art cannot be compared to either, breaking the mould of representation, space and time.

Why is Performance Art so relevant? As gender issues are the ones under analysis in this project, it is interesting to take into account the intersectional nature of this art form.

Performance Art mixes and questions boundaries: it is not theatre, it does not have a fourth wall, it is not dance, it does not follow a pre-set choreography with a precise rhythm with its structures. Performance Art establishes a fluid relationship with the audience, in which the spectator is also an integral part of the composition of a work in progress.
Similarly, gender diversity does not stop at the binary tradition of man/woman: this "categorisation" must also include individuals who do not necessarily recognise themselves in this dual system. The perception of one's own identity arises from socialisation, from the relationship with the other that reflects one's intimate self-perception.

Performance Art also finds its pivotal point in the performer's relationship with his or her body, a veritable communication tool that conveys the message to the public. In this case, the body is not glossy, it does not respond to the canons of aesthetics so imposed and promoted by the beauty industry, but is a real body with all its imperfections, including non-aesthetic ones.

The exploitation of the performer's body ties in well with the theme that the THINK DIVERSE! project wishes to address.

The message conveyed by Performance Art goes beyond pre-established schemes, just as gender identity goes beyond social schemes. **The performer can take charge of his or her own identity through performance**, experience the ephemerality of Performance Art by constructing his or her own self and socialising it with the audience: **the imposed categories are reshuffled, and, in other words, the issues of identity, binary and non-binary, are explored in depth.**

Performance art can deliver messages of self-love, or of ongoing struggle in the search for the self. Basically, the mere participation in a Performance Art set, selects a pool of users with sensitivity and openness towards the different, towards the other: this creates a *safe space* in which one can socialise following one's own identity, and responding to the freedom of being able to categorise oneself or not into pre-established labels.

Another noteworthy aspect of Performance Art is certainly the irregularity of the time in which it develops. There is no code or rule on the duration of the performance: it lasts as long as the artist needs to express his message or the audience needs to be able to fully understand it. Performances often do not have a predetermined conclusion, but follow the course of events and interaction with the audience. Similarly, the search for one's gender identity is a fluid process, which does not have a finish line that imposes a certain date, a certain period, on the individual.

In conclusion, Performance Art is the art form that best reflects the need for the THINK DIVERSE! project in the area of gender diversity issues, thanks to its experimentation and search for new forms.

1.3 Think Diverse!'s performances on Gender Diversity.

In the project two art performances were selected, that capture some of the underlying facts about gender diversity and can be used to start a discussion.

Barbara Lalle's performance **"Dressed by You"** has the performers, wearing only white, neutral underwear, inviting the audience to write on their skin the worst insults they have received, as a cathartic act that allows for a definitive release from the burden that insult has had on the people who received it. The performers act as scapegoats, onto whom the audience can transfer the insults received through the mediated form of writing.

During each performance, everyone can read the words written on the performers' skin, words that are almost always linked to strong gender stereotypes. At the end of the performance, the performers look at the audience smiling, as if to congratulate them for having had the courage to throw away the weight of those insults, freeing themselves from them.

This performance, as well as bringing to light the survival of many gender stereotypes, puts the audience in the condition of having to step out of their comfort zone in many different ways: to participate, people have to get close to the performers, touch them, write on their skin with a marker pen, they have to think back to the insult they received, recall it and then see it written in front of their eyes: this is a powerful and liberating gesture but also difficult to perform, which is why we decided not to offer the live performance as an educational tool, but only a video, in order to make it more acceptable to a wider audience.

The performance **"Buck Up and Cry!"**, by Marco Marassi and Barbara Lalle, lays bare and tries to destroy some taboos linked to the white heterosexual man in the western world: nudity, crying and make-up.

Barbara Lalle accompanies the participants (males) in a descent towards the acceptance of parts of themselves that western society imposes not to face and not to reveal: she helps them to undress down to the chest, she applies a kohl make-up and then administers some eye drops that facilitate tears.

At that point Marco Marassi intervenes, photographing in black and white, with a dramatic lighting effect, the men filmed in that moment of vulnerability.

The final result is a series of portraits of men, all made similar by flowing tears, breaking up the black make-up of their eyes, naked in the framed area (wide close-up).

After the first performance, a video of the first 25 portraits was created, which is now an integral part of the subsequent performances: while the men are stripped and made up, the video runs in a loop in front of them, showcasing those who have already accepted the camera to look inside them and show a different, diverse aspect of themselves.

2-   mental/health diversity in Spain

In Spain, inclusion is an aspect that is being worked on more and more. The integration of people, ignoring individual differences, is one of the objectives worked to improve social welfare. Interpersonal differences can be classified, depending on the area they affect. One of the most important is mental diversity, in which it is understood that there are people with different types of mental processing that differ from the average. This type of diversity can originate from causes such as mental health problems or cognitive deficits, derived from some neuronal alteration.

Mental health problems in Spain, and in the rest of the world, are a cause of stigma and ostracism for people who suffer from them. Preconceived ideas and

stereotypes about the behavior of people with mental health problems usually lack validity and realism. However, these biases mean that we are faced with a rather complicated situation in which people with some psychopathologies are removed from the reference social group and are removed from social life, directly or indirectly.

2.1. Mental Health

In the world the figures on mental health problems are alarming. According to the World Health Organization (WHO, 2022), mental health problems will be the main cause of disability in 2030, surpassing all other pathologies. It is expected that one in four people will suffer from some type of mental disorder throughout their lives. More than 12% of health problems are directly related to mental pathologies, surpassing cancer problems and cardiovascular health problems. Currently, more than 450 million people suffer from a mental health problem.

Within these data, the fact that more than 50% of the problems begin before the age of 14 and 75% before the age of 18 is particularly striking. Each year some 800,000 people commit suicide, which is the main cause of death in young people between 15 and 29 years of age.

If we focus on the specific case of Spain, the figures we find are also worrying. More than one million people have a mental disorder, which comprises between 2.5% and 3% of the total population. Almost half of young people between 15 and 29 years old consider that they have had a Mental Health problem. More than half of people with a mental disorder will not receive adequate treatment for their condition. This last piece of information is very relevant, since in Spain the average number of clinical psychologists is much lower than the European average. In Spain, there are 6 clinical psychologists for every 100,000 inhabitants, while in Europe there are 18 for every 100,000.

In relation to the labor aspect, 83.1% of people who suffer from a mental health problem do not have a job, while between 11% and 27% of mental health problems in Spain are related to the working conditions in which the professional activity is carried out.

Taking these figures into account, it is necessary to take into account different intervention measures to prevent people affected by some psychopathology from being isolated or marginalized. Mental health problems will continue to be present in the future, so it is necessary to educate on the diversity of people that make up society and work for a common good, regardless of their individual situation. When emotional support is provided in situations of mental health problems, it has been observed that the course of psychopathology is better than if it is not done. Having a quality support network allows the person to feel safe and move forward.

At the socioeconomic level, mental disorders and neurological problems represented a cost of 84,000 million euros in Spain, according to a study carried out by the Hospital del Mar Medical Research Institute (Parés-Badell, Barbaglia, Gustavsson, Salvador-

Carulla and Alonso ; 2015), published in the journal Plos One. Part of these expenses were directly related to the clinical intervention of the pathologies, but a large percentage was destined to solve other indirect problems, such as the loss of work productivity and the disability maintenance.

In other studies, it has been observed that a greater investment in prevention, awareness and personal care could reduce the investment costs in maintaining a chronic disability. This is another reason why the integration of people with a disorder can be beneficial not only for them, but for the community. It is much smarter to try to make a person fend for himself and contribute to the socioeconomic system instead of separating him and giving him a monthly payment for his condition, with the general discomfort that this can entail.

2.2. Cognitive problems

Related to mental diversity, the person's cognitive functioning is also involved in how he relates to the surrounding environment. Cognitive functioning is related to the activity that the nervous system performs in order to adapt to the environment in which we live, solving problems on a daily basis. Among the cognitive functions, which are generated from the nervous system, language, attention, memory, social cognition, gnosis (recognition), executive functions and praxis (movement) can be observed.

If a person shows deficits or alterations in their cognition, responses that are not adaptive and that demand intervention or help can be seen. As in cases of mental health, in most cases, people who have suffered a neurological pathology and show cognitive problems are isolated because they do not understand their problem. Awareness of the symptoms that may occur and their functioning is necessary to integrate them into society.

Together with mental health problems, neurological problems have a great impact on society, taking into account that neurological diseases affect 16% of the Spanish population, which means more than 7 million people. This also entails a great cost for the socioeconomic system, since a large budget is allocated to disability.

2.3. The performance

The THINK DIVERSE project is an excellent opportunity to work on various personal and social problems, where you can include real cases that allow you to achieve the proposed objectives.

In the work on mental diversity, the use of performance is an interesting element. Through this tool, a clear and visual message is exposed, which can be easily understood by the receiver. With the use of audiovisual elements, you can see emotions on the faces of the participants, perceive the tone of voice and listen to the message, which increases empathy with the problem, helping to raise awareness about it.

The use of performance is also interesting to be able to expose personal messages with people who have been affected by the problem to be treated. In our case, mental diversity can be exposed through the experience of people who have been affected by mental disorders or cognitive problems. The exposition in the first person is especially useful to understand what we are being told about, since it is not a mere exposition of data, but a life story.

By using actors who tell an experience in the first person, the performance can also be useful to express, vent and expose feelings that had not been done before. The actors find an opportunity for self-knowledge, through an internal analysis of their own situation. It is a way of giving voice to the protagonists and making them feel useful when collaborating with the project.

In order to develop a quality work, it is necessary to be clear about the message that you want to convey and select the elements that are going to be exhibited. From the actors that are directly related, to the elements of composition such as the stage, light and sound, they must be carefully selected, allowing what is desired to be communicated.

As it is an artistic composition, it is convenient to establish a suitable script, or accompany the performance with an explanation if necessary. If the message is very visual and poorly defined, the viewer may not understand it. If, on the other hand, the message is too concise and not accompanied by enough visuals, it may not cause the expected impact.

2.4. Performance and Mental Diversity

In our case, the use of performance has been based on the design of a video, called Diversity Curva Polar, made up of three parts. Throughout it, the need for education in mental diversity has been addressed, avoiding the stigma of people who suffer from mental conditions other than what is socially established within the norm. This has been intended to focus attention on the problem of mental disorder, the intervention and the experience gained from the activity.

In the first part of the video, different sequences can be seen in which scenes of characters with problems and data narrated by a voiceover are interspersed. The emotions of the participants (leading actors) are exposed and the situation of the problem is clarified by the narrator.

In the second part of the video, the personal opinions of professionals who have been involved in working with people with mental health problems are exposed. These professionals analyze the initial minutes of the performance and talk about the usefulness of awareness in mental diversity and mental health.

The third and last part of the video shows the actors of the performance and the rest of the creators, while they tell their experience of carrying out the project and the usefulness of education on mental health.

3– Interreligious & intercultural diversity in Europe and France

One of the founding principles of the European Union is the respect for diversity. The upheavals of European history show the importance of protecting national minorities and allowing different religious, cultural, linguistic, and ethnic identities to flourish. The peace and stability enjoyed by the EU over the last half century is largely due to this pluralism. We intent to tackle two kinds of diversity- religious and cultural.

3.1 Interreligious diversity

Religion has been a main source of discrimination, in all times, in all societies. This is a universal issue. There is often a weaponizing of religion, using it as a way to persecute minority groups and/or to impose rules (public and private) to people belonging to a mainstream/national religion. Looking back to old times, before modern age, religious values were often the ground for an "integrate system"[5] of reality's definitions and legitimation of the behaviors for people in society. With the massive and rapid technological, economic and demographic changes in Europe and worldwide, people may be lost. Those drastic changes in our life and environment must be supported by proportionate cultural changes to prevent negative effects.

The secular process in Europe for years is certainly one main characteristic of modern and multicultural societies. As a result, religious practice has decreased together with a crisis in sacerdotal vocations. The secular world is most sensitive to the demand for support expressed by citizens sometimes lost and looking for spirituality. Secular European countries look to religious group or religion-related groups with less mistrust, aware of the fact that a harmonious cohabitation between religious and non-religious citizens is most needed, an expression of diversity .

Christianity and especially the Catholic church has enhanced a more critical approach since Vatican II (in the 1960s) acknowledging its fault and responsibility in the human tragedy that happened during WWII with the assassination of six million Europeans because they were Jewish. The Shoah is a main touchstone in the spirit of the European construction that is meant to be a peaceful project, based upon a solidarity of fact, emphasizing a neutral approach (economical) to avoid repeating a new collapse in European values, a land that should be a sample of civilization based on knowledge, competence, equity, social justice, respect of all diversities and freedom.

In the last years the Catholic church (a religion with the most numerous believers in Europe) took sides in a universalistic direction, defending social categories as non-European immigrants or ethnic minorities (such as the Rom) towards whom the behavior of people and the public decision have not always respected the inalienable rights (Lanzetti, 2008). Caritas for instance together with other non-confessional NGOs is most involved in an advocacy to support the rights of migrants and asylum seekers in Europe with the dramatic examples of migrants dying in the woods at the borders between Poland and Belarus or in the Channel between France and the UK

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[5] Clemente Lanzetti, Universitta Cattolica del Sacro Cuore, Milano, 2008

in 2021. Secular and religious organizations struggle together for defending human rights. This is the European spirit, a harmonious cohabitation.

Nevertheless, in troubled times, new forms of hate speech have emerged, especially during the Covid pandemics, with minority religions being a favorite target for "disinformers" and hate speakers. Ahead of International Holocaust Remembrance Day and the Fight against Antisemitism on the 27th of January 2022., the World Zionist Organization and the Jewish Agency published their annual Antisemitism Report of 2021. The statistics are not encouraging. The average number of antisemitic incidents reported in 2021 was more than ten incidents per day. However, the actual number of incidents is significantly higher, since many incidents are not reported by the victims out of fear, and due to the lack of surveillance and prosecution of local authorities and law enforcement agencies. The main incidents were vandalism and destruction, graffiti, and desecration of monuments, as well as propaganda. Incidents of physical and verbal violence accounted for less than a third of all antisemitic incidents. According to the statistics, this is the most antisemitic year in the last decade[6]

This disturbing statement is confirmed in the data published in France in 2022 on the acts of violence against religions with an over proportion of antisemitic acts compared to anti- Christian acts or anti-Muslim acts. This report written by members of the French Parliaments7 underlined that anti-religious act are a manifestation of the rise of violence in society, which affects freedom of conscience, worship, reflection, commitment of each individual. Cemeteries are desecrated, precious legacies of our cultural heritage are targeted. Address the topic of anti-religious acts is therefore essential. Protection against anti-religious acts is a legal commitment at national, European and international levels. In the specific French context of laïcité expressing a desired balance of neutrality (law of December 9, 1905), the public policy should provide a protection of believers as non-believers.

The report underlines a worrying plateau of anti-religious acts and an intensification of violence. The Jewish community emphasizes the development of local anti-Semitism (the victims are affected within their homes, such as Sarah Halimi who was killed by a neighbor) and the schooling of children in schools for the sake of safety. Catholics are worried about the rise of attacks on people (processions in Paris and Nanterre, assassination of Father Hamel). The Muslim community is stigmatizized in society, especially after each terrorist attack. The Protestants and Buddhists say they are becoming aware of a new risk. All find a multiplication of hate messages on social networks, a new front in the fight against hate.

There is a specific history in France with the Dreyfus case, in the late 19th century where a French officer, member of the Etat-major, was falsely accused of betrayal because he was Jewish. French author Emile Zola published an article in a

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[6] Ministry of Foreign affairs (Israel) – https://www.gov.il/en/departments/news/wzo-and-jewish-agency-report-on-antisemitism-in-2021-24-jan-2022
[7] Isabelle Florennes , Ludovic Mendès, avec Benoît Chatard « Les actes anti-religieux en France », Premier ministre, Paris, mars 2022

newspaper 8denouncing the conspiracy at stake and accusing namely the minister of the army together with other French officers. This was clearly a scapegoat strategy as it was clearly demonstrated thanks to Alfred Dreyfus's brother and an officer of the French secret service that he was innocent and that the French army had lied, a state crime and a main scandal that divided France. This Dreyfus has been renewed by an alt right candidate on the occasion of French presidential elections in 2022.

In complement, there was an overall climate of antisemitism in Europe in late 19th and beginning of 20th Centuries with pogroms in Russia and a conspiracy theory coming from Russian antisemitic propaganda, still famous and popular in actual conspiracy 'theories –"The Protocols of the Elders of Zion", first published in Russia in 1903, translated into multiple languages, and disseminated internationally since then. It played a key part in popularizing belief in an international Jewish conspiracy.

Consequently, all clichés and stereotypes on religions deserve to be quoted and tackled with an utmost precision and carefulness in order not to repeat or emphasize any hate speech., this would be most unproductive.

3.2 intercultural diversity

The concepts and notions associated to the culture of diversity were defined by the Council of Europe (since its inception in 1949) and by the UNESCO (since its creation in 1945). Cultural diversity concerns intercultural communication, meeting or permutation (between people and within organizations), intercultural responsibility (within companies), intercultural learning and education (throughout life). The approach of the European Union has been detailed and continuously improved in the framework of its Lifelong Learning Programme .

A fruitful work has been provided on interculturalism, intercultural education and intercultural skills as the excesses of certain theories denouncing «cultural appropriation». The key competence 8 , in the European framework of "Eight Key competences" is the expression of an open mind to a cultural sensitivity and its diversity..

Cultural diversity is "a mechanism for organizing the most productive dialogue possible between relevant pasts and desirable futures" (UNESCO, 2002, p. 11). There is a great variety of cultures in the world. Cultural diversity allows – and intercultural competences require – the understanding of each culture as one option among many possibilities; the ability to convey to the "other", by communicating with him, information about his own culture and to interpret information about the "other" and his culture. (Unesco, 2020)

This is also a delicate balance which guarantees the fair and equitable treatment of persons belonging to minorities while avoiding any abuse of the dominant position of the "majority" (Council of Europe, 2005).

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8 Emile Zola „J'accuse!", Paris, L'Aurore, 13 January 1898

On the one hand, interculturalism refers to a space in which people can be different, marked by a history and a culture, a participate attempt to give meaning to everything. And each unfinished, complementary culture needs to be able to show curiosity about other ways of living in the world, so as to understand others and be able to recognize oneself (Sanchez Miranda, 2001)

On the other hand, multiculturalism is a word with many meanings, depending on whether it is used in Canada, the United States, Australia, Europe or elsewhere. In Canada, Pierre Elliott Trudeau, Canadian Prime Minister, launched in 1971 a first policy intended to reflect the reality of a country which would continue to attract immigrants from all over the world (Elbaz and Helly, 2001).

For the UNESCO, some researchers have tried to better explain key notions linked to intercultural diversity.

Intercultural competence is "a combination of attitudes, knowledge, understanding and skills applied by action which enables everyone, alone or with others to understand and respect people perceived as having cultural affiliations different from oneself. ; respond in an appropriate, effective and respectful manner when interacting and communicating with these people; build positive and constructive relationships with these people; to understand yourself and your multiple cultural affiliations when you encounter cultural differences" (Huber & Reynolds, 2014)

An intercultural encounter is "an encounter with another person (or group of people) who is perceived to have cultural affiliations different from oneself. They may involve people from different countries, people from different regional, linguistic, ethnic or religious backgrounds, or people who differ from each other because of their lifestyle, gender, social class, sexual orientation, age or generation, level of religious respect, etc. in a cross-cultural interaction, one does not respond to the other person (or persons) on the basis of their own personal characteristics – rather one responds to them on the basis of belonging to another or to a set of cultures" (Huber & Reynolds, 2014)

Cultural diversity has become an issue in the past years with some controversial approach such as cultural appropriation or communautarism or cancel culture.

The cultural appropriation is a notion popularized in 1976 by University of Toronto professor Kenneth Coutts-Smith who spoke of "cultural colonialism". Born in Denmark in 1920, he immigrated to Canada in 1970 and stood up for the Inuit community. This caricatural approach is even contradictory because "all culture is by essence colonial". For followers of Coutts Smith, only members of that group can speak on behalf of a minority group. Groups representing minorities, for example on American campuses, have sought from an "identity politics" perspective to deconstruct academic knowledge in order to "deracialize", "degenerate" or "decolonize" it. Any field of study is reviewed from an identity prism – we re-read the story according to a particular gender, skin color or ethnic origin. Initially mocked and discredited, this strategy gained new momentum in the 2000s with the

Internet and social networks for which identities are all means of targeting increasingly fragmented "audiences". " (Aureliano Tonet, 2019; Anne – Emmanuelle Berger, 1996 & Laurence Dubreuil, 2019)

Communitarianism is a 20th Century political and social ideology emphasizing the interests of the community over those of the individual9. It is often considered the opposite of liberalism, the theory that places the interests of the individual above those of the community. In this context, communitarian beliefs may have been most clearly expressed in the 1982 movie Star Trek II: The Wrath of Khan, when Captain Spock tells Admiral James T. Kirk that, "Logic clearly dictates the needs of the many outweigh the needs of the few."

It is characterised by 3 main points

- Communitarianism is a socio-political ideology that values the needs or "common good" of society over the needs and rights of individuals.
- In placing the interests of the society over those of the individual citizens, communitarianism is considered the opposite of liberalism. Its proponents, called communitarians, object to extreme individualism and unchecked laissez-faire capitalism.
- The concept of communitarianism was developed throughout the 20th century by political philosophers and social activists, such as Ferdinand Tönnies, Amitai Etzioni, and Dorothy Day.

The cancel culture ("culture of elimination" or "culture de la table rase") emerged in American universities at the end of XXth century. This ideology applies to "deconstruct" knowledge from Western history. It is part of the "woke" movement, which denounces discrimination against women, homosexuals and "racialized" people in the West (Western Europe and North America). It calls for "intersectional struggles" against the common oppressor, the «heterosexual Western white man», reputed to be at the root of all contemporary ills, including in the social and environmental fields. This phraseology wipes out the past; its damage is to describe a world that does not exist. (Herodote, 2022- https://www.herodote.net/woke_cancel_culture-mot-580.php)

In troubled times, cultural diversity was questioned or became controversial after a series of protests conducted by activities defending the rights of minorities, on the basis of real cases and issues that occurred in the USA- for instance the assassination of George Floyd, an Afro-American man, in 2020 by a policeman, without having committed any crime, nor felony. This was after a series of cases of obvious discriminations and abuses committed by policemen against minorities. The police violence was illegitimate and clearly abusive. The same process happened in

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9 By Robert Longley June 29, 2020 - , https://www.thoughtco.com/communitarianism-definition-and-theories-5070063

Europe, and France, after a series of violence committed against minorities and in particular youngsters in sensitive urban areas.

3.3 sport theater approach – the French team

The artistic partner chosen for France is the LIRAC, a pioneering association created in 2003 that has developed an educational approach, by organising various creative shows (theatre improvisation matches, cabaret theatre, etc.), by carrying out artistic and creative multimedia activities, among various audiences (for example, with doctors or patients with mental illnesses, etc.)

The approach of theatrical improvisation is an original illustration of creativity, most relevant among a younger audiences that allows them to: :

1. adapt to unexpected information – develop their sense of repartee   ; the "punch line" in the rap;
2. listen to one's interlocutor; and avoid cutting oneself off or monopolizing one's speech (balanced allocation of speaking time)
3. play "with" your "opponents" and not against them; play effectively and especially admit mistakes or blunders;
4. make proposals that are relevant in a new context to be convincing– the surprise effect ;
5. conceptualize a response both quick (less than 20 seconds) and relevant ; the speed and spontaneity of the "response" is paramount;
6. quickly agree with your teammates to defend the idea even when it is not yours; develop a team spirit
7. serve a collective project; personalities can emerge with more inspired players who do not have to play "personal" and "pass" to associate their teammates with the game;
8. enrich the common project with personal and original ideas, contribute to the building; each partner has a specific experience with different and equally legitimate illustrations;
9. consider the diversity of team members by assigning a specific characteristic to each member (with a specific job); each participant has a unique personality that must be highlighted
10. play in real conditions in front of a real audience, without a net; a good preparation for real life, social or professional situation where one rarely gets a second chance (with the same people);
11. have the right to error as a basis for learning and should not be understood as a sanction, a way of excluding or disqualifying certain team members; ostracism is the peculiarity of harassment phenomena.
12. catch up or make up later; you get a second chance when you have noticed mistakes or misunderstandings that need to be clarified; each party must be honest enough to acknowledge its errors to be back on a good basis.

The video designed by the Lirac team was shot during a show held in April 2022 in Cormeilles en Parisis – teams in attendance (juniors and seniors) from different cities of Ile de France, a master of ceremonies (Bassam), musicians, a coach (Brigitte),

IV Practical exercises

The Think Diverse project is meant to enhance creativity to tackle the issue of diversity in Europe. Diversity is the positive part ; discrimination is the negative part. In this last point, we suggest some practical exercises to tackle the issue of discrimination illustrated by clichés & stereotypes. We chose to focus on cultural clichés linked to our three countries that are not controversial if the list is balanced and not rude. For religious clichés we must be careful not to hurt any religious belief while considering than mocking religions (all of them without any exclusive) is part of freedom of speech and expression.

A. Methodological approach

We would like to give some insight on the link between diversity, discrimination and clichés & stereotype. Some are linked to culture; others are attached to religion. In another point, we suggest using clichés & stereotypes for changing the perspectives. In a last point, we mention some main points to be aware of to avoid any misunderstanding.

1.1 diversity , discriminations, clichés & stéréotypes

Cliches and stereotypes are the expression of a discriminatory approach. They are the first step of a real hate speech as they twist or orientate ideas or opinions people mean to dispatch on certain groups of people. We suggest in this part : a methodological explanation followed by practical exercises to work on cultural clichés and stereotypes. There is a level of gravity in such a process as it may begin as apparently "common thoughts or opinions", based on repeatedly "shared ideas". They become problematic when a group of people is systematically mocked or stigmatized. This is no more "common " clichés but a real hate speech. There is a matter of degree and repetition of such sayings ; once it is not an issue, a thousand times when a cliché and stereotype is repeated it becomes stigmatizing

The same process is at stake with disinformation, a fact may be presented in another context and so becomes a fake news. "Disinfomers" and "hate speakers" may be very creative and imaginative, using all the tricks they may find from the

very basic ones to a much more elaborated strategy. This is therefore crucial to use their weapons to combat on the same battlefield.

Diversity is a very personal experience. This is the positive part of the diversity approach– you enrich each day your thoughts and you become sensitive to any potential "clichés & stereotypes" that may be quite various. Some of them are very basic – "first degree", other are more insidious and hidden but as devastating as it creates a suspicion. The best way to tackle the issue of diversity is to be as honest and sincere , and simple, as possible, and to avoid teaching a lesson to anyone. Diversity has to be tackled with subtility and intelligence to avoid creating new clichés and stereotypes; this is never clever to be patronising, most unconvincing.

Diversity begins among the family. It may be very differently understood among brothers and sisters although they share a same education, background, or references…. A French movie , entitled "ADN" (DNA), directed and written by Maiwenn, in 2020, illustrates this very personal approach. The French director and actress, has indeed a diverse background – 30% from Spain (Iberic roots), 15% from Italy, 17% from Algeria, 7% from Vietnam and the rest from France… This is the result of the DNA test she presented in her film, inspired by her own life. Maiwenn tells the story of brothers and sisters with both diverse origins and sensitivities ; they react very differently to the death of their grandfather who was born in Algeria, who became French, a non-religious person, who used to be a political activist but who was above all the "touchstone" of the family.

1.2 clichés & stereotypes linked to culture

The Think Diverse team gathers three countries – Italy, France & Spain. Each team was asked to work on clichés and stereotypes on their own fellow citizens and the ones they have on their neighbors. The question asked was : *When you think of Spain, Italy or France, what are the ideas or thoughts that occur to you?* The proposals were then rephrased considering a storytelling with an English caricatural person presenting Spanish, Italian or French people to his/her fellow citizens in an extravagant International Symposium on Diversity in Europe.

When thinking of a country, an emotional way is linked to music or songs, especially popular songs that evoke both a country, a culture but also a personal memories. If it is associative to a positive memory, the cliché is positive. Some clichés and stereotypes may be considered as "friendly". When they are constantly repeated , always the same ones, they become very heavy and most stigmatizing. In the songs, we have selected a huge diversity as some songs address a general public ; other music (such as rap or pop) address youngsters.

A third kind of cultural clichés & stereotypes is linked to the image given by cities. We have worked on the three cities of the partnership– Rome, Grenada and Paris. If Rome and Paris are national capitals, Grenada is a regional capital. The clichés and stereotypes won't be the same.

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The European Union is composed of very diverse countries, with specific histories, various geographies and a huge number of languages , even on a national level, with many regional languages (in France: Corsican, Briton, Basque… ; in Spain : Castillan, Catalan, Basque ; in Italy : a variety of dialects…). Diversity is therefore not only between countries but among the countries themselves ; some regions belonging to different countries could even be closer than with regions of their own countries. As a result, many clichés and stereotypes also exist in the countries themselves. A specific kind of discrimination is linked to the accent reflecting the region you belong to (North, South, West, East…)- it is called "glottophobia". It was recently emphasized in France. It can also reflect a social belonging or urban /rural area, …

Discrimination may be creative as you can always find something to make a difference with others. Promoting diversity means to insist on the differences as the many facets of different identities. The hip hop culture for instance meant to break the idea of an elitist culture (music, dance or painting), the language used, the way the artists were dressed, the paintings or graph (street art) were the expression of a young and rebel generation. They refused being stigmatized and expressed it in a violent way – they succeeded in making an underground culture in a mainstream one as the rap is the first music heard nowadays.

1.3 Clichés and stereotypes linked to religion

This is probably the most sensitive part and a main source of discrimination- associating a religion and people belonging to a religious community to main clichés & stereotypes that can lead to main tragedies. A climax was achieved during the Second World War. Scientific research and analysis have explained the ways religious minorities were discriminated.

A first reason is the lack of education of people belonging to "main stream" culture- pretending that their own culture and religion was the best and only possible one, at the top of the hierarchy without knowing the other religions.

A second reason strongly attached to the first one is an authoritarian political strategy organizing a hierarchical society denying differences and heterogeneity– one culture and religion, one profile for "authorized" citizen; therefore religious minorities are persecuted. In its history, past and present, in Europe, some religious institutions strongly supported this kind of authoritarian regimes[10].

Another reason for stigmatizing religious minorities is an economic one. Religious minorities are denied any social, economic, and economic right, and deprived of all their rights including properties and wealth. The rapacity of the Nazi regime[11] was documented, for instance Nazi leaders organized a systematic spoliation of the

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[10] – Catholic church during the Ancien Regime & monarchies (till the 19th century) in France and under the Vichy regime (1940-1944), the same in Spain till Franco in the 1970s, and the equivalent in Italy providing an implicit support to the fascist regime (1922-1943)
[11] Documentaries broadcasted for the public channel Arte (France-Germany, 2021)

wealth of the Jewish community (with a main focus on art)[12] We must be careful on this last point as we could emphasize another main cliché and stereotype – the six million Europeans who were killed because they were Jewish were not all rich. They belonged to all the social categories. Anyway, the very poor or the very rich were equally discriminated and persecuted.

The European Union is composed of secular countries where religious practice has declined, the main trend is precisely secularism in all Europe. France has a specific position as it is both a most secular country (the highest rate in Europe of people declaring not belonging to any religion) and the country with the most important Muslim and Jewish communities. It has become an issue when extremist movements weaponized religion (using for instance some religious symbols) either to denounce a provocation (extremist Catholic denouncing the Muslim scarf) or to show how France was intolerant (extremist Muslim saying that Islam was attacked by French authorities).

Religion has become a main criterion for political groups to build an exclusive identity meant first and foremost to exclude others , this is the oppositive of the principles of universalism and inclusion taught by Judaism, Christianism or Islam, and any other popular philosophy or spirituality (Buddhism..;)

1.4 Working on clichés & stereotypes – changing the perspectives

We can suggest working on clichés & stereotypes to combat them. For instance, on a European level , all countries try to attract tourists, a main source of wealth. The clichés and stereotypes can either play on "caricatural images" or on the contrary try to combat them. For Italy, the very rich history could give the idea of a country of the past – "an antique country" , Rome pilgrimages have long been a main source of tourism ; when you are lucky enough to have a main figure of Catholicism (the Pope) who lives in the Vatican, in the heart of Rome, this is undoubtedly a main "competitive asset" but at the same time give the image of a "very catholic country". For Paris, it has for a long time insisted on a French "way of life" , romance and fashion ; many bluettes have insisted on this point. Grenada can play on main highlights such as the Alhambra reminding of its glorious past ; anyway the times of the Catholic monarchs (such as Isabelle the Catholic) are over.

Obviously, these images belong to the past as in Italy, France and Spain, many economic sectors belonging to the 3.0 are have been successful. This is the reason why countries mean to change the perspectives by supporting campaigns insisting on their economic assets with some successful stories. Nevertheless traditional products shouldn't be forgotten; the difference lies in the quality. It is encouraged by the European commission[13] that has multiplied a quality process for instance expressed by the geographical indication (GI). According to the World Intellectual property organisation (WIPO) it is " a sign used on products that have a specific

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12 George Clooney « Monuments Men » (USA, 2014) or Simon Curtis "Woman iin Gold" (USA, 2015)
13 Regulation adopted in April 2022 on the geographical indication (GI)

geographical origin and possess qualities or a reputation that are due to that origin. In order to function as a GI, a sign must identify a product as originating in a given place. In addition, the qualities, characteristics or reputation of the product should be essentially due to the place of origin. Since the qualities depend on the geographical place of production, there is a clear link between the product and its original place of production."14

Competition is a meaningful stimulus for being creative. EU members have tried to work hard for attracting tourists or investors for both their most modern sectors of activities and traditional ones . Belonging to the same Union based upon democratic principles and so respecting fair rules is a way to enhance a productive and stimulating competition that encourages creativity.

1.5 Working on clichés & stereotypes – being a "blade runner "

Anyway, we must proceed with the utmost subtility and sensitivity. Even being aware of the many clichés and stereotypes weaponized by some people, we could unwillingly support other clichés and stereotypes. Our attitude may be provocative and imply a discriminatory thinking or mindset. It depends on the situation that may be emotional and provoke an unfriendly or confusing attitude. We can't teach a general lesson to anyone on this issue that is highly sensitive. We must keep in mind that the way the message is told is as important as the message itself, and that the messenger plays a decisive role (who speaks) as well as the means used (the medium).

The perspective is also telling. When you are mocking your own culture or religion, you are better understood as you have a critical and satirical perspective. When you are making fun of other cultures and religions, you are walking "on the edge". The context is important and the way you proceed is also meaningful, you must balance things, combining reason and emotion. The emotional part is the trickiest one as this may seem either too artificial (you are a pretender) or too personal (you are too weak). The rational part may also be questioned – scientific facts are too neutral and it may raise a suspicion of indifference. Only a pertinent combination of both emotion and reason is convincing

In secular and democratic countries, religions may be questioned and sometimes mocked by satirical media. It is part of freedom of expression ; it doesn't exist any kind of "crime of blasphemy". We must be careful not to hurt religious believes, and unfairly or rudely criticize religious people but we can mock and criticize religions. Freedom of speech could easily be weaponized by extremists to raise a "misunderstanding".

We have a meaningful example in France with the attacks against a satirical newspaper Charlie Hebdo, mocking all religions – first and foremost Catholicism and the Pope (with the first attacks conducted by alt right movements in the 1980s) ; but also Islam in the 2000s with attacks conducted by terrorists when Charlie Hebdo

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14 Definition for Geographical Indications– https://www.wipo.int/geo_indications/en/

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published cartoons mocking Islam (firstly published by a Danish newspaper) and finally the terrorist attack against the team of Charlie Hebdo in January 2015– two jihadist terrorists killed the journalists, other paid staff and policemen protecting the newspaper after repeated death threats. Charlie Hebdo has become a main sample for defending freedom of expression.

This is indeed a main characteristic of democracy to support this freedom. "Without the liberty of blaming, it doesn't exist such a thing as flattering eloge" [15] There are limits for instance when the freedom of expression is used by hate speakers and "disinformers"– all ideas can't be considered as "opinions". An unlimited freedom of expression (for instance based upon the first amendment of the American Constitution) paves the way for hate speech and conspiracy theories . They could freely circulate in social medias or any media on this basis (used by racists and supremacists). In Europe, since 2000, a strong legal framework (anti-discrimination framework) was adopted and translated in all national laws of the EU members in the following years (law adopted in 2008 in France) in order to struggle against discriminations, first expressed in speech.

B. Exercise on clichés & stereotypes linked to culture

This exercise suggests 3 parts– general clichés & stereotypes linked to nationalities, songs illustrating these clichés & stereotypes (general songs/songs addressing youngsters), and clichés & stereotypes linked to cities. In a first point, we work on a series of "common sayings" repeated by people that may forge a very negative image ; the second point suggests some illustrative songs that enrich stereotypes and a last point comprehends caricatural ideas on Rome, Paris and Grenada

1– exercise on clichés & stereotypes attached to nationality

The Think Diverse team worked together on the clichés & stereotypes they could have firstly on their own people and secondly on other nationals. Sometimes they were commonly shared ; other times they were very national oriented.

Spanish

- Spanish are lazy people – siesta is the national sport after Football ; so Spanish people sleep two hours, at least, after lunchtime, and wouldn't be disturbed
- People who speak in a Loud voice, noisy/ noises
- People who may be mistaken with other Spanish speaking people– (Misunderstanding clichés with people coming from Latin America)– "We are not Mexicans"
- How do you call a successful Spanish ? An Argentinian

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[15] „Sans la liberté de blâmer , il n'est point d'éloge flatteur", in Beaumarchais „Le mariage de Figaro' , 1778, Paris,

- People who are focused on Football with prestigious teams such as Real Madrid or Barcelona
- A country where life is cheap in general (compared to other countries in Europe)
- People who like to socialise – they Party a lot – "Fiesta"
- People who like to dance in their party – they have different kinds of music Sevillanas / Flamenco
- People who eat too much – 'Paella' at breakfast, lunchtime and dinner
- People who drink too much "Sangría" with the paella at breakfast, lunchtime and dinner
- As a result, Spanish people sleep a lot and wake up very late
- Spanish people are all potential toreros ; when they are not toreros themselves, Spanish people go to corrida to see the animals being killed
- As a result they are potential animal killers and proud of it with the pathetic show they give with the Corrida ;
- Spanish people are always late ; they may arrive with one day delay
- Spanish people eat a lot of meat
- Spanish people are very passionate
- Spanish women don't shave their legs ; they want to compete with German women
- Spanish people eat paella and drink Sangria
- Spanish people are very proud, all is a matter of honour
- Spanish men are macho, they hit and often kill their wives
- Spanish women are all house cleaners or maids

French

- They are most unfriendly especially with foreigners; you wouldn't find anyone to help you when you are lost in a city such as Paris even though it is supposed to be the first touristic destination on Earth
- French people assume everybody speaks French and so never learn other languages
- French people have a sense of superiority; they are most arrogant and wouldn't admit English people have a more relevant background in many fields of activities, almost all .
- They are very fond of their special bread they call "Baguette", this is from lunchtime to dinner; for the breakfast they prefer "Croissant"
- they bring their baguette unwrapped under their arm so you can easily recognise them in the street
- French people also eat a lot of cheese and pretend to have the highest number of cheeses in Europe, and so the world
- They have the strange habit to put butter everywhere in their cooking in Brittany (the Western part of France) this is a kind of salted bread
- They eat Patisserie all the day long, I don't understand why they are not bigger

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- French people only drink red wine. …
- French people like eating frog's legs which is a real shame
- The only thing which is nice with French people is their tennis event "Roland Garros" by the Boulogne Wood, and their velo tour "Tour de France" probably the best idea they ever had, a Spanish tennis man is quite popular "Rafa Nadal"
- They are very familiar with a "Bohemian" lifetime
- French people are not very clean; they hide their precious things under their soap as they don't use it
- French people cheat on their partners, men or women, this is a national sport
- French people wear a « béret » , a different fashion one according to the region ; a rural way in the mountains close to Spain (the Pyrénées), a more elegant way in Paris
- French people also wear a « marinière » ; it used to be only by sailor men on the seaside, it has become widely shared since a famous fashion designer , Jean-Paul Gautier transformed it in a fashion uniform
- French people drive a « 2 CV", whatever the social or professional background, from nuns to students or political activists.

Italian

- They are obsessed with food – they eat "Pasta" or "Pizza" all the day long with different kinds of additions, tomatoes being the basic element ; nevertheless they have a specific kind of pizza called "pizza bianca" without any tomato
- They have special kinds of food for any single season – Pannetone for Christmas,
- They are very good cookers ; they call their biscuits "biscotto". They eat them with a famous coffee and a very special sparkling milk "Capuccino" ; you can easily recognise tourists who would drink capuccino all day ; Italians only in the morning
- Italian people are Fashion victims – the Italian shoes are famous but also the pull over with all possible colours , even Italian men wear pink clothes, you wouldn't say what is for men and what is for women
- They are famous in the mechanical sport – Ferrari is the most brilliant one with Favio Briatore as key person in the car sector
- As a result Italian drivers pretend being Fanjo
- Nevertheless Italian people don´t know how to drive ; this is mots dangerous to drive in Italy , a risky business
- Italian people are born singers with some many stars such as Rafaella Carrá
- They are football fans and they are the inventors of many games such as the totocalcio they also invented a strategic game called Catenaccio based upon a defensive game
- Italian people are obsessed with football – they are always watching or talking about a football match when they are not playing themselves

- They are crazy of their body with a lot of aerobics and a passion for muscles some French people call "Biscotto"
- They are family person with the figure of the "mamma" they adore ; if this not he "mamma" this is the "nonna" , the "mamma's" mother
- They appreciate a certain kind of nostalgy they call the "Charm of decadence" that would come from Antique days, the Roman empire
- They are often "Neurotic" as illustrated in Nanni Moretti's movies
- Italian people are very outgoing and often very loud
- Italian people are lazy
- Italian people talk with their hands
- Men all think they are latin lovers and so lady killers
- Italian women all think they are Sophia Loren or Gina Lollobrigida and so « men » killers
- Italian people are always looking for a way to question or discuss anything
- Italian people still think they rule the world (Romans especially)
- Italian people try to cheat and get around laws ; many of them are thieves and liers
- Their most famous social network is called the Mafia ; it comes from Sicily with different names according to the regions – Camorra in Napoli, N'drangheta in Calabria
- As a result any Italian person is a potential mafioso
- This is not being unfair to say that Italian people are all mafia associates

2– exercise on clichés & stereotypes – songs illustrating the 3 countries

A meaningful and more personal and emotional approach is to think of songs that would best represent the three different countries. On the basis of the suggestions made, each country was asked to suggest other songs. There are two kinds of sonds– on the first hand popular ones addressing a general audience ; on the second hand rap or more activist songs addressing youngsters.

France

Edith Piaf– La Foule–1957 – https://www.youtube.com/watch?v=Fgn8gZHJZzA

Dalida– Besame mucho– https://www.youtube.com/watch?v=4MOSHY9mU9E

Charles Aznavour – Je m'voyais déjà – https://www.youtube.com/watch?v=rjHq8BGcLwU

Edith Piaf, La vie en Rose – https://www.youtube.com/watch?v=kFzViYkZAz4

Zaz, Je veux – https://www.youtube.com/watch?v=7X9kpHB7Aow

Italians on French stereotypes :

1. Merci – Carl Brave https://www.youtube.com/watch?v=VhusFed39OI

(Italian song on French stereotypes)

2. Non me rompe er ca – Gigi Proietti https://www.youtube.com/watch?v=dix7kyojepw

(Italian comic rendition of the famous "Ne me quitte pas")

Rappers

Lady Laistee– ET si – https://youtu.be/HU89SgpApSI

Emma Peters– Fous – https://www.youtube.com/watch?v=QBt94glSREM

Nekfeu– on verra – **https://www.youtube.com/watch?v=YltjliK0ZeA**

Une rappeuse– Doria– **https://www.youtube.com/watch?v=IgGwJq8BNuI&list=PLkqz3S84Tw-SJR1AAfenuW4_55alcfqWA**

MC Solar– "Sonotone" – **https://www.youtube.com/watch?v=wyMPLotr224**

La fouine– tous les mêmes– https://www.youtube.com/watch?v=sqTL29J5bwk

L'artiste– Chocolat feat– https://www.youtube.com/watch?v=NuXaPB_KWg8

Vald– Désacoordé– https://www.youtube.com/watch?v=kutk2XHEZNU

Lomepal– Mômes– https://www.youtube.com/watch?v=qtw3ZGyvL5g

Damso– Julien– https://www.youtube.com/watch?v=1uBsiHLOENA

Italy

Toto Cutugno– L'Italiano, 1983– https://www.youtube.com/watch?v=syc78JzHGTs

Eros Ramazotti– Se bastasse una canzone– https://www.youtube.com/watch?v=WYwH1R60twk

Gianna Nannini– I Maschi, 1987– https://www.youtube.com/watch?v=L9WwhwU6NIc

Richi e poveri (1981 sara perche ti amo – https://www.youtube.com/watch?v=8wA_0lSxkG8

Rappers

GHALI – CARA ITALIA – https://www.youtube.com/watch?v=gUfs4BJ6RSI

GHALI – Habibi – https://www.youtube.com/watch?v=fgt6luBwzz0

Sfera Ebbasta– Tran Tran – https://youtu.be/tU_KbOs8w2o

Spain

Julio Iglesias– a caricatural form of "Spanish lover", in Spain it is said that thanks to his powerful abilities of seduction, ninety nine per cent of kids in Spain would be his children

https://www.youtube.com/watch?v=u5jAurxAPaM

https://www.youtube.com/watch?v=aqAC0zDH1Ts

https://www.youtube.com/watch?v=KlCO2e-8pHk

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Lola Flores, a Spanish artist gathering all clichés, strongly linked to the history of Spain.

https://www.youtube.com/watch?v=JF-dTBA3ywY

https://www.youtube.com/watch?v=9Hn96uHkthU

Mala Rodríguez (Rap): 'La mala';

https://www.youtube.com/watch?v=afFnP1OSQ7I

https://www.youtube.com/watch?v=nawuHf66fKQ

Rappers & other for youngsters

Rosalía – music and aesthetics principles are a mixture (In Spain we say 'Batiburrillo') of a bunch os Iberian stereotypes, such as flamenco, bull fighting, etc.

 https://www.youtube.com/watch?v=_6YCNd3ONUU

https://www.youtube.com/watch?v=Rht7rBHuXW8

Bebe (Poprock): songs about social issues; for example, 'Malo' is about gender violence:

https://www.youtube.com/watch?v=90GqAf3zJ8s

https://www.youtube.com/watch?v=IhTOKqwXgzQ

HAZE – Rap Flamenco ft EL CANELITA (Doctor Haze, 2010)–
https://www.youtube.com/watch?v=hBEFwqKPMDE

ToteKing – Matando la Liga– 10 déc. 2020– https://www.youtube.com/watch?v=u8ez2ZVaVrg

Mala Rodríguez – Aguante – 28 juin 2019 – https://www.youtube.com/watch?v=LNaiiSgi3

Exercice for youngsters

Even though this is not Spanish, a Los Angeles group punks entitled „Spanish love songs" may give a perfect illustration of the creative approach based upon provocation

The idea of the group is to use the standard of mainstream music and clichés „national story telling" to denounce the violence of society ; we are not living in Candy's world.

Vidéo– Kick (2020) – https://youtu.be/li8_sda6Gt0

„Taking influence from the storytelling narrative stylings of Bruce Springsteen and the killer hooks of Manchester Orchestra and upcoming tour mates The Menzingers, 'Kick' finds the band looking back on tough times ('When you saw your dad shoot up for the first time, it must have come as quite a shock') and putting on a brave face as you get stuck in a routine with harrowing consequences: 'You're selling H with a guy to catch up . But it's clear you're using. I didn't have the guts to be a better friend. But what's another ten grand gonna fix in

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the end?'; 'Claim you're a hero if you can make it off the couch. You know there's truth in what they say – the world's gonna kick you either way'." .

Source: https://spectralnights.com/2020/01/07/spanish-love-songs-kick/ downloaded 17/05/2022

In complement, professionals may suggest the film directed by Denis Hopper „Colors" (USA, 1988) that denounces the violence of the police in Los Angeles against youngsters and minorities. Even through this is undiscussable to say that gangs are violent, they permanently live in a violent society with an unfair treatment provided by the police. There are many examples in the film showing the institutional violence for instance when a young Afro-American is killed in his bed with his girlfriend, unarmed, because he meant to take his trousers.

3- Exercise of diversity on Rome, Grenada & Paris

The three countries and organisations are mainly located in Rome (Italy), Grenada (Spain) and Paris (France). So we suggest an exercise on the diversity among these three European cities on a cultural and religious perspective. They are three different examples of city -Paris and Rome are considered as global cities or world city ; Grenada is a regional one but with a high diversity.

Culture is a common point for the three cities. The notion of "world city" was popularized by the American sociologist and economist Saskia Sassen in 1991. The term refers to metropolis scored first rank in the global urban hierarchy. Their characteristics are the following. Firstly, they have proved an ability of controlling the world economy with main central powers/headquarters of relevant companies. Their emergence is the result of a double and paradoxical dynamic of: dispersion (relocations and relocations of goods production activities), centralisation of the functions of global coordination, forecasting and management. The more international the economy, the more control functions of large firms are concentrated in a small number of locations. According to S. Sassen's criteria, there were three global cities in 1991: Tokyo, London and New York. In a ranking updated by Anne Bretagnolle (2018), the first three cities are: London, New York and Paris. Other major world metropolises are "global" only at regional scales . Other geographers such as Cynthia Ghorra-Gobin (2007), refers to the economic measure of global command, while "global city" refers to historical and cultural aspects.

The Global Cities Working Group of the Department of Geography at the University of Loughborough in the UK calls them "world/global city" to integrate city-to-city relationships into the study of global cities. According to this ranking, in 2018, the top 5 cities are: London, New York, Singapore, Hong Kong, Paris. 16

3.1   Rome

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16 ENS Lyon, Source: http://geoconfluences.ens-lyon.fr/glossaire/globales-mondiales-villes ; March 2018

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Rome is classified as a global city as it is one of the oldest continuously occupied sites in Europe, the Vatican City is an independent nation within the city of Rome, and the historic centre of Rome has UNESCO World Heritage status.

Rome is a diverse city with all the tourists, mostly pilgrims, coming from all continents. We should be very careful not to create another type of cliché & stereotype before stating ,for example, that "Rome is all white and all catholic"– this is both unfair and untrue. This also shows a total lack of knowledge on Rome and its cultural and religious background.

The question is to check whether there is a real diversity among the catholic church. Faced to a general trend of secularisation, especially in the Northern or Western countries faced to a main decline of religious practice, the countries from the South are the future of the catholic church. This is not unusual to attend a religious service in a church in Rome where the priests perfectly reflect this high diversity: one priest coming from the Philippines , other priests coming from Africa or Latin America.

This cultural diversity strongly exists in Rome, not only in the catholic church as for instance the headquarters of the Food and Agriculture Organization (FAO) are located in Rome; with a recruitment worldwide of highly qualified staff as for any UN institution that is asked to strongly respect an equal and fair treatment and representation of all its members. The stigmatising image of African people selling African articles in Rome's streets or bridges is therefore another clichés, like the one of African women who would be only housemaids for old Italians ("badanti" mainly come from Africa, a lot from Cabo Verde)

Rome is strongly associated to Catholicism because of the Pope and the State of the Vatican created after the Latran agreements – a mutual recognition of the Italian State and Vatican State (Holy State) in 1929.

Another question is to check whether religious diversity is respected.

Concerning the religious diversity, this is quite easy to find information on the Great synagogue built in the early XXth century (a piece of art, Liberty style), after the Italian unity (1870) that gave citizenship to all Italians whatever his/her religious belonging. As the republican principle proclaims an equality of rights among inhabitants and citizens. The Great Synagogue of Rome is the biggest in Europe ; it exists 19 synagogues in Rome.

This is not either difficult to discover that the biggest mosque in Europe was built in 1974, with the funding of the Saudi Arabia also in Rome.

So religious diversity is strongly respected in the Italian capital which happens to be also the capital of Catholicism with the State of the Vatican. Any believer can easily find a place to have a religious practice.

3.2   Grenada

Grenada is a city where diversity can be clearly observed. Despite having its own identity, this place welcomes thousands of people from all over the world. As it has a huge tourist attraction, the number of people who visit it every day is considerable.

Likewise, it is important to consider the diversity that it has thanks to the university that has one of the oldest in the world. Thanks to the educational offer and to being a pioneer in different fields, such as neuroscience, the University of Grenada is a melting pot of cultures, where students from different parts of the world can interact.

In this way, Grenada is seen as a city in which different cultural elements are combined, and not only in the present, but also historically. It is a place where coexistence and the defense of the diversity of values are shown.

In relation to the other cities, Rome and Paris, it is understood that these also allow a great diversity of cultures and people, since they have similar historical and economic characteristics, so common work between the three participants is interesting.

A main highlight in Granada is the Alhambra . It is quite famous for being among the most famous medieval palaces for its sophisticated planning, complex decorative programs, and its many enchanting gardens and fountains. Its intimate spaces are built at a human scale that visitors find elegant and inviting17.

The Alhambra, an abbreviation of the Arabic: Qal'at al-Hamra, or red fort, was built by the Nasrid Dynasty (1232–1492)—the last Muslims to rule in Spain. Muhammad ibn Yusuf ibn Nasr (known as Muhammad I) founded the Nasrid Dynasty and secured this region in 1237. He began construction of his court complex, the Alhambra, on Sabika hill the following year.

The Alhambra's most celebrated structures are the three original royal palaces. These are the Comares Palace, the Palace of the Lions, and the Partal Palace, each of which was built during 14th century. A large fourth palace was later begun by the Christian ruler, Carlos V.

This main higlight is a meaningful summary of the past of Spain with a very original combination of Arabic and Muslim heritage then a Christian one – this is a cultural way to express diversity.

It is a perfect legacy of Al-Andalus a term designating all the territories of the Iberic pensinsula with some territories in the South of France under the domination of Arabic and Muslim States between 711 and 1492.. The cohabitation between Jews, Christians and Musslims was an example of peaceful and friendly relationship.

3.3   Paris

Paris is also a diverse city . It has been for many years the first destination for tourists coming from all over the world. It is not the most ancient city in France,

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[17] https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/ap-art-islamic-world-medieval/a/the-alhambra

Marseille was created 2600 years ago18. Both cities are examples of what geographers call a "world or global city".

Diversity seems obvious with Marseille and reflects the many waves of immigration and so diverse communities that have enriched this harbour open to the Mediterranean. It also reflects its history and the main crisis and turmoil in the region. This reality was weaponized by extremist political parties especially in the 1970s and 1980s , times where the economical and social situation in the city was critical with the decline of many industries linked to the harbour – after the oil crisis of the 1970s and the end of the colonial times in France in the 1960s. Paris has obviously another kind of diversity that may have raised some clichés and stereotypes such as "Paris is a city for rich people closed on themselves and unfriendly". This is untrue. Paris cannot be reduced to the 8th district where social diversity doesn't exist. This is due to a high proportion of business activities with the prestigious and iconic Champs Elysées   a lot of international firms have their headquarters and so Palace hotels , restaurants and all the activities linked to a top level tourism in complement to many other business activities (for instance layers for the legal agreements).

Being the first destination of tourism in the world creates some obligations with an historical centre highly touristic with numerous activities directly linked to tourism (hotels, restaurants, shops…) ; even the law applicable to staff had to be adapted (for instance it is possible to work on Sunday without any special exception. Anyway all types of tourisms exist in Paris: from very mass tourism (low cost) to luxury tourism (palaces and all the services attached to this demanding standard). The fashion with very famous and luxury labels (Chanel, Vuitton, Hermès…) is a main source of revenue..

There is indeed a common process of gentrification in all global cities (being owner of a real estate is difficult, it is worse in London or New York City). Nevertheless, a public policy has been implemented in the past twenty years with socialist mayors (M. Bertrand Delanoë , 2001-2014; then Mrs Anne Hidalgo since 2014) to enhance a kind of social mixite. It means there must be a minimum percentage of real estate to be dedicated to social housing in each district. The State and the City of Paris officially count 255,355 SRU social housing units in service in Paris on 1 January 2020: this represents 22% of the main residences19 ; the same in 2021 and about 24% If we add financed social housing under construction.

Paris belongs to a wide variety of international networks. The "International Association for French speaking mayors (AIMF)" was created by former mayor Jacques Chirac (1977-1995) gathering cities all over the world. Paris has an exclusive patronage with Rome. Its diplomacy is a tool of „soft power" for instance

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18 Hugues Nancy , « *Il était une fois Marseille*, », France, 2022 (110 min) ; France 3, 06/04/2022.
   [19] APUR, "Derniers chiffres du logement social à Paris", – https://www.apur.org/fr/nos-travaux/derniers-chiffres-logement-social-paris

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during the international summit for the Planet (COP21) in 2018 with at the same time the « summit of one thousand mayors ».

The many churches in Paris are more testimonies of cultures than religious symbols. This was quite obvious in 2019 with the fire in Notre Dame de Paris – whatever the religious or cultural belonging, everybody was concerned not only in Paris or France but worldwide. The cathedral is also popular thanks to the many adaptations in movies or cartoons based upon Victor Hugo's novel „Notre Dame de Paris". This is a universal story with characters chosen by Victor Hugo that reflect inequalities in society with the „Cour des miracles" , very poor people, badly tratead but thanks to their courage and will who could overcome many critical issues. Another message even more universal was that an ugly person, Quasimodo, could be charming with a beautiful woman, Esmeralda.

This romantic part of the story has also been a main source of clichés on Paris, supposed to be the City of romance. In reality in Paris as in all modern cities, the proportion of bachelors is very high, and the romantic part is an „artificial image" given by Paris closely attached to a certain way of life, that could amplify the former mentioned cliché of „Paris for rich people" .

C. Exercise on clichés & stereotypes linked to religion

This last point tackles the sensitive issue of clichés and stereotypes linked to the main religious communities in Europe – Christians (mainly Catholic), Muslim and Jews.

1– Clichés & stereotypes on Catholics

Many scandals were revealed in the past twenty years on the misconducts and sexual abuses of priests who were protected by the Catholic church. They began in America with an affair revealed by the Boston Globe (Philadelphia)– the "Spotlight" team composed of journalists of investigations who won the 2003 Pulitzer prize for Public service20 who revealed widespread and systemic child sex abuse in the Boston area by numerous Roman Catholic priests. In France, a commission chaired by M. Sauvé worked during two years and published in October 2021 the same process at stake in the French catholic church since the 1950s. This has increased clichés and stereotypes already popular on sexual abuses in catholic church. The specific status of priests and nuns in catholic church (bachelors having made the vow of chastity) is also a main source of prejudices. The Catholic church that used to be very rich has still a bad reputation on the origins of its wealth and the way the money is used especially by the catholic hierarchy (especially at the Vatican).

1– Catholic priests and Catholics are sexual abusers
2– Catholics behave as crusaders [21]
3– The nuns are the maids of the priests

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[20] Biographical drama Film directed by Tom McCarthy « Spotlight" (USA, 2015)
[21] Their purpose is to convert all people to their religion

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4– Catholics don't have sexual relationship before marriage

5– Catholics drink real blood during the mass

6– Catholics wouldn't marry any non-Catholic people

7– Catholics can't attend a religious service when they are divorced

8– There is a strong catholic network in the medias; the first step to join it is to work for Vatican news

9– If you commit suicide, you won't be allowed to have catholic funerals

10– Catholic women can only teach catechism as they haven't followed any study

11– Catholic priests have made a vow of chastity, but they have a double life with hidden wife and children

12– Catholic priests keep the money of the collection for themselves

13– There is a secret society at the Vatican composed of archbishops with financial expertise who are just focused on profits for enriching the Vatican

14– Catholic priests are more interested by rich people who support them than by poor people who need them

15– Catholic priests are asked to capture the legacy of old people who wouldn't have direct heirs

2– Clichés & stereotypes on Muslims

Geopolitics play a crucial role for creating or increasing clichés & stereotypes. Obviously, the terrorist attacks conducted in the past years in Europe by extremist organizations (France as a main target but also in Spain and Italy) have emphasized prejudices against the Muslim community. The following clichés & stereotypes are commonly spread by alt right organizations mainly focused on terrorism but also on private life and especially intimacy and the relationship between men and women.:

1– Muslim people are terrorists

2– Muslim people are willing to impose their religion by force

3– Muslim people are very violent, they support a religious war (jihad) against all other religions

4– it's very easy to become a Muslim, you just have to say three times a short prayer and you are a Muslim

5– all Muslim women wear a scarf

6– the Muslim scarf is the evidence they are not free, it is imposed to them by their husbands, brothers, or fathers

7– as soon as they become adult Muslim women are married by their families

8– all Muslim women are excised (a special operation to avoid sexual pleasure)

9– when a female Muslim youngster goes for holiday in her parent's country, she is forced to be married

10– Muslim men go to the native country of their parents to get married

11– All Muslim men wear a beard

12– Muslims all speak Arabic

13– Muslims have close links with all Arabic countries

14– Muslim men don't address a woman and wouldn't shake hands with them

15- Muslims brutalize animals, especially after the Ramadan

All these clichés and stereotypes are also used by a terrorist propaganda. They spread violent videos defending a jihad against non-Muslim countries, with a very negative image of women (whose main role is to marry a jihadist they meet for the first time online) and a very stereotyped image of men (trained to war, with war guns and a violent attitude). Many specialists underline that their knowledge of Arabic is more than basic just for the purpose of mechanically repeating some verses of the Coran they wouldn't understand.

Extremist imams also spread videos using all these clichés with an unequal relationship between men and women, and a black and white vision of the world, the western countries being presented as heretic countries. The same speech is used by many authoritarian regimes weaponizing religion - for instance the Russian Orthodox church strongly supporting Putin in the Ukraine war. The Russian chief of the Orthodox church has been questioned since the beginning of the war in February 2022 as accomplice of war crime and even worse (the International Court of Justice is documenting the case thanks to the many testimonies collected).

3- Clichés & Stereotypes on Jews

The studies conducted in the European countries in the past years have underlined an increase in antisemitic acts or speech. In France yearly reports have been published since 2014 to document the increase of antisemitism France. The last report published in 2022 used the most common clichés & stereotypes to gather the opinions among the population [22] Other studies have been carried out on a European level, for instance initiated by the Action and protection league (Brussels, 2021). The following clichés and stereotypes expressing prejudices are based upon the questions asked.

1- Jews are very united [23]
2- Jews are richer than the average French
3- Jews are too powerful in Economics and Finance
4- Jews are too powerful in the medias
5- Jews exploit Holocaust victimhood for their own purposes
6- Jews are too powerful in politics
7- Jews are responsible for economic crises
8- A Jewish person is petty
9- Jews are exclusive and wouldn't let anyone join their religion
10- Jews will never be able to fully integrate in society
11- This would be better if Jews left our country "

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[22] D. Reynié (sous la direction de) « Radiographie de l'antisémitisme en France – édition 2022 », American Jewish Committee (AJC) & Fondation pour l'innovation politique (Fondapol), Paris.
[23] The idea of a communautarism closed on itself- if you belong to the community you are supported, if you don't you are not

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12- There exists a secret Jewish network, a world conspiracy, in political and economic world

Geopolitics also play a major role; a modern form of antisemitism is linked to a very negative speech on Israel. With the idea that being Jewish means being a supporter of Israel; each time there is a new event in the Israeli-Palestinian conflict, there is an increase in antisemitic acts or speech in social medias but also on the ground in Europe:[24]. It may also happen in other occasions such as the explosion of the Beirut harbour in 2020[25]

13- Jews all defend first and foremost Israel,
14- Israelis behave as Nazis with Palestinians

There are also Christian prejudices linked to supposed true stories in old times, such as the "blood legends" as reminded by a Polish anthropologist[26]

15- In medieval age, Jews killed Christian children for using their blood to prepare Azim bread

D. Some suggestions for professionals – the case study strategy

The practical exercises suggested in this last point must be constantly updated and illustrated by concrete examples as hate speakers and disinformers never give up and are quite creative. The issue is when they increase the number of their "followers" on the social media as they are heard, and believed, by youngsters. The more "followers" the more credibility they gain.

The first step is to raise awareness among professionals on the many facets of diversity and therefore discriminations at stake.

A second step is to illustrate the situation by concrete examples that would combine a theoretical point (for instance discrimination against woman) and a very practical application – describing the context , detailing all the elements, …- with relevant questions in order to enhance a critical thinking. This is the case study approach.

A third step is for professionals to design his/her own resources with examples of discriminations found in the medias, and to write their own case studies. The more they document their experience, the more convincing they will be.

A case study usually comprehends- a summary, an explanation of the background, a focus on critical points, a suggested conclusion together with a list of questions as basis of the discussion to open perspectives.

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[24] For instance in May 2021 during 10 days the attacks from the Hamas against Israel have been the occasion of a main campaign of disinformation worlwide
[25] This time this was the Hezbollah weaponised by Iran, the Mollahs regime leading a strong hybid war against Israel
[26] J. Tokarska-Bakir (2015) « Légendes du sang- pour une anthropologie de l'antisémitisme chrétien », Paris : Albin Michel

Conclusion

This guide combines a theoretical and practical approach focused both on creativity and diversity at stake in the Think Diverse. The idea is to support the creative sets to be designed in the Intellectual output 1 (IO1). The format is short (55 pages) on purpose as the management of diversity, using a creative thinking, will be more detailed in the handbook to be designed for the Intellectual output 3 (IO3) after the creative sets have been tested among professionals and youngsters (16-35 years old) for the Intellectual output 2 (IO2).

Anyway, this guide is the result of an intensive work conducted during the first year of the Think Diverse. It was carried out in three steps.

In a first step, the work was focused on a theoretical basis thanks to a research & selection of relevant articles, some mentioned in the application form but enriched by other articles (especially the works published by the OECD). The creative approach has to be understood especially for people unfamiliar to the approach, even though creativity is not really unknown (generally associated to creation). We suggest to educators who would be interested to read carefully the literature selected for them– available on the google drive of the project.

Secondly, the "Think Diverse" approach had to be applied as the innovation of the project is to combine a lifelong learning expert with a creative partner. In France, the experience was unexpected; several creative partners were involved – an orchestra, then a circus school and finally an improvisational theatre association that has been the most relevant and convincing partner to illustrate an original and innovative creative approach. So, the French team applied a creative selection process. There are many ways to be creative; we can be without being able to explain to other professionals who work with young people how to proceed. A very pragmatic approach is needed to equip professionals with a relevant strategy– the guide offers many examples and illustrations to explain the process. It must be constantly updated, especially in the light of current events.

In a third step, the creative sets could be designed in each country after the perspectives for diversity were dispatched on the occasion of the kick off meeting (Rome, September 2021)– gender diversity for Italy, health/mental diversity for Spain and cultural & religious diversity for France. The choice of the national teams is still a piece of information. The different perspectives had to be explained– this is done in the last parts of the guide after the Tink Diverse team could meet a second time (Rome, March 2022) and work on clichés & stereotypes. The creative sets are composed of a PPT based upon the PPT designed by the Eurosviluppo team (Rome, November 2021)+ word document (insisting on the specific approach) + a video in each country illustrating the way the three teams have proceeded.

![Think Diverse logo]

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Glossary (creativity, diversity & lifelong learning)

creativity –

1. ..."creative" refers to novel products of value, as in "The airplane was a creative invention." "Creative" also refers to the person who produces the work, as in: "Picasso was creative." "Creativity," then refers both to the capacity to produce such works, as in "How can we foster our employees' creativity?" and to the activity of generating such products, as in "Creativity requires hard work." (Weisberg, 1986)
2. Creativity is defined as the tendency to generate or recognize ideas, alternatives or possibilities that may be useful in solving problems, communicating with others and entertaining ourselves and others. (Franken, 1994)
3. Creativity is an orderly and predictable process, meaning that creativity can be engineered and that all of us can realize the enormous creative potential lying within us. (Epstein, 2008)
4. Creativity is the process of bringing something new into being. Creativity requires passion and commitment. It brings to our awareness what was previously hidden and points to new life. The experience is one of heightened consciousness: ecstasy. (May, 1994)
5. Creativity is a combinatorial force: it's our ability to tap into our 'inner' pool of resources – knowledge, insight, information, inspiration and all the fragments populating our minds – that we've accumulated over the years just by being present and alive and awake to the world and to combine them in extraordinary new ways. (Maria Popova, Brain Pickings Blog).
6. The Systems Model of Creativity (Csikszentmihalyi, 1996):
   a. the creative domain, which is nested in culture – the symbolic knowledge shred by a particular society or by humanity as a whole (e.g., visual arts)
   b. the field, which includes all the gatekeepers of the domain (e.g., art critics, art teachers, curators of museums, etc.)
   c. the individual person, who using the symbols of the given domain (such as music, engineering, business, mathematics) has a new idea or sees a new pattern, and when this novelty is selected by the appropriate field for inclusion into the relevant domain
   d. Creativity is any act, idea, or product that changes an existing domain, or that transforms an existing domain into a new one...What counts is whether the novelty he or she produces is accepted for inclusion in the domain."
7. "the interaction among aptitude, process, and environment by which an individual or group produces a perceptible product that is both novel and useful as defined within a social context", reflecting its multidimensional and social nature (Plucker, Beghetto and Dow (2004) .selected by the OECD (PISA 2021, third draft, 2019).
8. Creativity with capital „C" versus litlle „c"– Big C' creativity is associated with technology breakthroughs or art masterpieces demands that creative thinking be paired with significant talent, deep expertise and high levels of engagement in a particular area, as well as the recognition from society that the product has value . 'Little c' or everyday creativity (e.g. creatively arranging family photos in a scrapbook; combining leftovers to make a tasty meal; or finding a creative solution to a complex scheduling problem at work) can be achieved by nearly all people capable of engaging in creative thinking (Kaufman and Beghetto, 2009), OECD, 2019.

Creative thinking– in PISA 2021 it is defined as the „competence to engage productively in the generation, evaluation and improvement of ideas, that can result in original and effective solutions, advances in knowledge and impactful expressions of imagination"

diversity –

1- All persons who differ from each other by their geographical, socio-cultural or religious origin, their age, their sex, their sexual orientation, etc., and who constitute the national community to which they belong (Larousse 2020)

2- it has become a major political-cultural issue with the post-enlargement Union (since 2004) with a need of a common European identity and set of values. At the same time the earlier emphasis on "integration" was substituted with the current one on "identity".. The "united in diversity" motto of the European Union and the idea of "forging a common destiny" imply interaction and dialogue between diverse cultures (Blokker, 2006). Since 2007, many charters for diversity were adopted all around Europe following the adoption in 2000, of two directives: the Employment Equality Directive prohibited discrimination on the basis of sexual orientation, religious belief, age and disability in the area of employment; the Racial Equality Directive prohibited discrimination on the basis of race or ethnicity in the context of employment, but also in accessing the welfare system and social security, and goods and services (Halba, 2014)

3- Culture of diversity: a balance achieved which ensures the fair and proper treatment of persons belonging to minorities and avoids any abuse of a dominant position (Council of Europe, 2005).

Superdiversity – 3 main definitions

1- Several physical characteristics (disability or age for example), psychological (mental illness or temperament for example) and social (sex and socioeconomic status for example) are used to differentiate people where several differences converge simultaneously (Vertovec, 2007)

2- Other authors speak of "diversity on several levels" - some diversities are part of the individual himself and cannot be changed (innate), and others are linked to elements that have been developed over time. time (acquired). A graphical model of these multi-level diversities has been developed by Gardenswartz & Rowe (1998) and can be used to identify the diversity at play in a given situation.

3- This model identifies four levels of diversity: personality (personal level);the interior dimension;the external dimension;The organizational dimension. The heart of the problem is the level considered intangible or the "minimum minimorum".(definitions proposed by UNIMI, Migraid project, 2019)

discrimination– unequal treatment based on a criterion prohibited by law, such as (origin, sex, age, etc.) or in an area covered by the law, such as employment, housing, etc. (Ministry for Youth , France, 2019)

discrimination (legal definition, France) – a legal definition is stated in the article 225-1 of the French penal code and depending on the area (work, housing or other), specific provisions may be provided for in other codes such as the labour code or the national education code or in specific laws. In general, for the offense of discrimination to be established and for it to result in the judicial conviction of its perpetrator (s), two cumulative conditions must be met: intervene in a specific area (rental of a property, sale , access to employment, social benefits, etc.) provided for by law; and relate to a specific reason (age, sex, origin etc.) provided for by law. (Info-droits, 2019)

direct or indirect discrimination- Discrimination is direct when it is deliberate and corresponds to one or more criteria prohibited by law and, as the case may be, punishable by criminal sanction. It is indirect when a provision, a criterion, an apparently neutral practice, is likely to have the same impact as direct discrimination and to have an adverse effect on a person or a group of people because of a criterion (Ministère de l'Ecologie solidaire, 2019)

differential valence of the sexes – „an extremely powerful cognitive model", a heritage, transmitted from generation to generation, also by women, which characterizes a situation of "social and mental domination of the male over the female" which is "an archaic creation of the 'human spirit' (Françoise Héritier, 2014)

Diversity charters - launched in France in 2004 based upon the two European directives ;other charters were launched in Europe from 2007 – the signatory organization (legal person) undertakes to comply with specifications validated each year by the signatory companies, which must provide precise information on the way in which they have concretely implemented diversity in their recruitment strategies (before) , training (during) but also support when employees leave the company (after retirement or voluntary departures).(Les entreprises pour la Cité, 2020)

diversity in learning- a distinction is made between formal learning (Bologna process, meant to translate all diplomas and certifications in terms of skills since 2000, to allow better mobility of Europeans) and non-formal and informal learning (Copenhagen process, since 2002, insisting on a holistic approach: school, outside school, in the workplace, in voluntary work … (Halba, 2020)

Assessment:

1- either the process of appraising knowledge, know how, skills and/or competences of an individual against predefined criteria (learning expectations, measurement of learning outcomes). Assessment is typically followed by validation and certification

2- the total range of methods (written, oral and practical tests/examinations, projects and portfolios) used to evaluate learners' achievement of expected learning outcomes (Cedefop, 2008)

Formative assessment- a two way reflective process between a teacher/assessor and learner to promote learning (Cedefop, 2002)

Summative assessment – the process of assessing (or evaluating) a learner's achievement of specific knowledge, skills and competences at a particular time (Cedefop, 2002)

Competence- 3 defintions

1- proven and demonstrated ability to apply knowledge, know-how and associated knowledge in a usual and/or changing work situation (CEDEFOP)

2- combination of knowledge, skills and attitudes appropriate to the context. (EC, 2006)

3- key competences are those which all individuals need for personal fulfilment and development, active citizenship, social inclusion and employment. (EC, 2006)

Assessment of competences– The sum of methods and processes used to evaluate the attainments (knowledge, know-how and/or competences) of an individual, and typically leading to certification (evaluation is used for assessing training methods or providers) (Cedefop, 2002)

Certification of competence- The process of formally validating knowledge, know-how and/or competences acquired by an individual following a standardised assessment procedure. Certificate results in the issuing of certificates or diplomas by an accredited awarding body. (Cedefop, 2002)

Recognition of competences- formal recognition by awarding certificates or by granting equivalence, credit units, validation of gained competences differs from social recognition defined by the acknowledgement of the value of competences by economic and social stakeholders. (Cedefop, 2002)

Education in lifelong learning

1- **Formal education**- education acquired at school or in any official educative Institution with an official curriculum and system of inspection of educational institutions by external bodies (Huber & Reynolds, 2014)

2- **Informal education** - education acquired with exchange with friends, parents, colleagues and within actions undertaken alone. Informal learning continues throughout life (lifelong learning) and adults are more likely to take responsibility for their own learning by seeking new experiences and interactions with people (Huber & Reynolds, 2014)

3- **Non formal education–** activities which focus on the attitudes, knowledge and understanding, skills and actions. The planning is governed by pedagogical traditions which are both general and specific (Huber & Reynolds, 2014)

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Team

 (Italian flag)

 EUROSVILUPPO has a great experience in the development of methodologies and innovative contents regarding adult education, it has a secure management, administrative and financial stability and can take on a leading role, ensuring the high quality of the results and management.

 (Skill Up logo) is a consultancy and training company, based in Rome, whose activities are aimed at the enhancement of Human Resources, through the development of innovative training methods, tools and approaches. Skill Up plans and conducts training events on Soft Skills development based on the personal and professional growth of the participants.

 (TAG - Tevere Art Gallery logo) Tevere Art Gallery was born in 2014 from the union of an internationally renowned printer, a musician and a project manager. Since 2014 TAG has produced and realized about 70 photographic and art exhibitions, about 150 concerts, two international photography awards, edited twenty art catalogues and one photography auction. For the last 5 years, TAG has represented its artists and photographers at Europe's most important photography event: "Rencontres d'Arles". (Encounters in Arles)

 (French flag)

 (iriv logo) the Institute for Research and Information on Volunteering is a free private institution, non-profit, with the aim to improve knowledge and practice within the non-profit sector on lifelong learning. Focused on volunteering between 1997 and 2003, it has enriched its field of research since 2003 with migration and since 2013 with Diversity. Iriv Conseil and its director dr Bénédicte Halba have been involved in 60 projects both on a national and European level. Since 2004, iriv has published an electronic review, les rives de l'iriv (www.benevolat.net) on Lifelong Learning and since 2016 a newsletter dedicated to Diversity (since 2018). It has built relevant networks in France and Europe (EU projects and European conferences)..

is an association specialising in improvisational theatre, created in the Val d'Oise (Ile de France region) in 2003, which trains young people and adults in an innovative approach to stand-up comedy, theatre and sport (theatre sport in English). It belongs to the urban education activities with hip hop, rap or graph ("street art"). It was aimed primarily at young people living in sensitive urban areas.

is an educational and training consultancy that focuses on skills development, talent management, digitalisation and entrepreneurship. It is a company focused on increasing quality in all processes for maximum personal and professional development.

as a school and audiovisual production company, has been operating since 2003. From 2009, it began to teach higher-level courses in Production and Sound. During all these years of work, the professionals who have collaborated with both the school and the production company have continued to develop their professional careers regardless of their occupation in teaching.

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