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**Traduction**  
**Association Poil de Carotte, pages 50 à 75, en Anglais.**

## FRANÇAIS

Cette page présente la traduction de l'article publié dans la version française de la revue, réalisé dans le cadre du projet européen Now You See Me. Les traductions sont proposées afin de faciliter la circulation des idées, le partage d'expériences et le dialogue entre les associations partenaires.

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## ENGLISH (UK)

This page provides translations of the article originally published in the french version of the journal, produced within the framework of the European project Now You See Me. The translations aim to support the circulation of ideas, the sharing of experiences and dialogue between partner organizations.

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## ITALIANO

Questa pagina presenta le traduzioni dell'articolo pubblicato nella versione francese della rivista, realizzato nell'ambito del progetto europeo Now You See Me. Le traduzioni sono proposte per facilitare la circolazione delle idee, la condivisione delle esperienze e il dialogo tra le associazioni partner.

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### Setting wind in our sails

In the field of education, theoretical approaches and methods are so vast and numerous that a whole lifetime as an educator would not be enough to embrace them all.

Yet we all encounter routine in our practices, comfortably settled in our certainties which—at the same time—can become obstacles to expressing what we truly aspire to be as educators. The work of an educator must indeed be ambitious, and their vision must reach far, because it influences both individual life paths and the society in which they act.

Stepping away from everyday routines for a moment in order to place ourselves in a position to receive, to move towards others and open ourselves to different educational approaches means going beyond the surface of daily life. It means filling our sails with wind and experiencing the gentle exhilaration of charting our own course.

Welcome, fellow travellers!

Laurent Grima  
Director, Poil de Carotte Association

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### The Project

The association Poil de Carotte, committed to the field of child protection, has always sought to experiment with atypical forms of participation and expression. Initiatives such as La Contrée des Marmots—a festival for children gathering more than 2,500 visitors, imagined and created by children for children—illustrate this desire to open spaces where voice, creativity and collective action can emerge.

The NOW YOU SEE ME project is part of this associative culture and identity. When social work limits itself to responding to individual symptoms, it risks becoming an intervention focused solely on adapting individuals to their environment, without questioning the social, economic or political dimensions that shape their living conditions.

Educational action, however, cannot be reduced to this logic. It also implies a political and collective dimension: questioning the mechanisms that produce inequalities and creating spaces where those who experience them can become visible again, take action and participate fully in civic life.

Projects that open towards the wider world are part of this dynamic: they shift perspectives, create spaces for encounters with society and allow these young people to exist fully as actors in the world around them.

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### Youth Workers Mobility

For this final mobility, we welcomed four professionals from each organization to conclude our exchange of practices. The aim of this last training session was to share the entire week within the children's living environment.

Château-Rôcher, located in the Chambaran forest in the municipality of Roybon, hosts children for respite stays during weekends and school holidays.

Following the structure of the previous mobilities, we organized workshops to present our organisations, break the ice and reflect on how to make our approaches more inclusive.

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Each organisation's practice was also presented in its most developed form, enriched by the previous training sessions.

This mobility proved to be decisive for the NOW YOU SEE ME parade. During this training, we worked collectively on organizing the schedule of pre-parade activities, in order to highlight all the components of our partnership within a methodology that could be replicated.

In this way, we were able to design a programme drawing equally on theatre, music and visual arts skills. Facilitators from each organization also had the opportunity to meet the artistic director, Fred Monnier, and discover the giant puppets used in the parade.

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For this final mobility, we chose to move away from the usual training setting in order to anchor the experience directly in the children's living environment.

Hosted at Château-Rôcher, in the heart of the Chambaran forest in the municipality of Roybon, professionals from the different organisations shared a week of collective experimentation. This centre, which welcomes children for respite stays during weekends and school holidays, became the setting for a shared process combining educational reflection and creative practices.

This immersion allowed us to go beyond a simple exchange of methods and to question more broadly the meaning of our practices. Through various workshops, participants explored forms of artistic and collective expression that make it possible to imagine spaces that are genuinely inclusive for children.

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Being able to share time with the children within Poil de Carotte's sequential leisure care programme allowed the group's intercultural dimension to have a full and meaningful impact on the young participants.

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The transfer of cultures as a driver of collective creation

Now You See Me is structured around a question shared by the partner organisations:

How can artistic practices be made truly accessible to young people with fewer opportunities, without reproducing the elitist codes that so often exclude them?

The project was built around three youth workers' mobilities, conceived as moments for exploration, observation and, above all, the transfer of practices. Each organisation came with its own identity, its relationship to art, its pedagogical methods—and above all its way of working with young people who are distant from traditional cultural spaces.

This partnership process was not linear. It involved trial and error, questioning, and sometimes uncomfortable—but always fruitful—discussions. Together, the partners sought not simply to juxtapose artistic workshops, but to intertwine their approaches in order to allow a shared, popular and inclusive form to emerge.

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Deconstructing self-censorship in relation to art

The three mobilities enabled a process of mutual capacity-building: each organisation adopted and experimented with the workshops developed by its partners. This collaborative work covered a wide range of artistic practices:

- musical workshops
- theatre practices
- manual and visual arts workshops

But beyond the disciplines themselves, it was above all the relationship to art that was questioned.

For many of the young people involved, art is often perceived as a reserved domain:

“It’s not for me.”

“I’m not good enough.”

“I’ve never learned how to do it.”

This deeply rooted self-censorship is the result of an institutional vision of culture, where legitimacy depends on technique, qualifications or years of practice. The Now You See Me project deliberately chose to challenge this logic.

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Making music without being a musician

The most striking example is music. Traditionally associated with learning music theory, mastering an instrument and following a long progression before any public performance, it can quickly seem inaccessible.

The approach developed by the association Link proposed another path: percussion circles.

Here, there is no need to read a score or to “keep perfect rhythm”. Music becomes a collective experience based on listening, attentiveness to others and everyone’s participation.

In these workshops, everyone finds their place simply by being present.

The consequence is significant: a rewarding collective performance becomes possible in a very short time, carried by amateurs, without ever being experienced as an illegitimate performance.

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Theatre as a tool for empowerment, not as a reserved culture

Often perceived as a pillar of “legitimate culture”, theatre relies on a specific cultural capital: dedicated venues, implicit social codes, mastery of language and literary references. All of these elements can distance popular audiences.

The approach developed by Crooked House, through forum theatre, helped shift the centre of gravity: it is no longer academic culture that determines the value of creation, but the lived experience of the participants.

Scenes become spaces for debate, expression and collective transformation. Everyone can intervene, make proposals and modify the course of the action.

Theater is no longer a performance to watch in silence, but a tool to speak, question and act.

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When everything converges towards the Now You See Me parade

It is from this blend of artistic practices and this shared pedagogical approach that the Now You See Me parade was born.

Conceived in a deliberately popular spirit, close to the atmosphere of a carnival, the parade allowed a group of 18 young people to appropriate, in a short time:

- techniques for manipulating giant puppets,
- bodily expression,
- and stage presence in public space.

The street then becomes a stage. The collective becomes the driving force.

The parade is not an aesthetic end in itself, but the visible culmination of a long invisible process: shared learning, regained confidence and reclaimed legitimacy.

Now You See Me is not only what we see passing before our eyes. It is above all what has been built together, step by step, so that each participant can finally say:

“I too have my place here.”

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A week to experiment, understand and act

Beyond the final objective of the parade, the week of exchanges was conceived as a fully-fledged educational process, engaging young people in a progressive dynamic of learning, responsibility and empowerment.

Each workshop was part of this approach, linking artistic practice with educational objectives.

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Creating the group and securing a space for expression

Thanks to theatrical tools, icebreakers and team-building moments shared between partners, several sequences were set up from the beginning of the stay to allow the young people to meet and build a climate of trust. These methods rely on bodily experimentation, play and non-verbal communication, making it possible to overcome language barriers and the apprehension often associated with speaking English. The educational objective was to create a safe environment that encourages active participation and individual expression.

Imagining oneself as an artist in public space

Puppet manipulation workshops allowed the young participants to gradually adopt an artistic posture. Through practice, spatial projection and interaction with the audience, they developed skills related to coordination, stage presence and collective work. This learning-by-doing approach helped young people identify themselves as actors in the project, capable of contributing concretely to a creation that is visible and confidently expressed in public space.

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Giving meaning and political scope to the creation

The young participants were involved in a reflective process around the staging and the message conveyed by the parade. By collectively questioning what they wished to express, these moments helped link artistic practice with a political voice.

The aim was to create a space where young people—who are rarely heard in dominant public spaces—could define for themselves the messages they wished to make visible, thereby strengthening their sense of agency and their ability to take a stand.

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Training in facilitation in order to become actors for others

Participants were then introduced to facilitation work through a progressive approach. They first experienced different educational roles as participants in three distinct workshops, each based on different spatial arrangements, objectives and methods.

Debriefing sessions made it possible to identify practices that encourage participation, autonomy and inclusion, as well as those to avoid. This process aimed to strengthen young people's empowerment by enabling them, in turn, to become active contributors in supporting other groups.

Taking action in a real-life context

Finally, the young people facilitated a workshop in the working-class neighborhood of La Villeneuve, in collaboration with the Batukavi group. Designed for children and families, this workshop focused on creating fish and costumes in order to allow residents to join the parade.

By acting in a real context, the young participants were able to put their learning into practice while experiencing a form of active engagement in service of the collective.

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Learning also through informal moments

These learning experiences were naturally embedded within leisure periods, which were conceived as an integral part of the educational process. Young participants were thus able to discover the local culture, share informal moments and build relationships beyond the structured workshop settings.

These less structured times played an essential role in strengthening the group, reducing tensions and creating relationships of trust. They allowed young people to experience other forms of intercultural encounters, cooperation and participation, thereby reinforcing the collective dynamics necessary for engagement in the project and for the success of the parade.

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Extending the experience: recognition and cultural capital

Following the final performance, the young participants took part in the European Youth Theatre Meeting, organised by Créarc. This event gave them the opportunity to attend live performances from across Europe, contributing to the development of their cultural capital.

Beyond their role as spectators, they were also involved in a collective debriefing session. During this moment, they were able to speak directly with performing arts professionals. The aim was to acknowledge their ability to analyse and articulate their own experiences.

The symbolic recognition associated with this moment played an important role. Identified as members of the Now You See Me project and wearing the project's T-shirts, the young participants were publicly recognised and applauded by professionals from the performing arts sector. This recognition helped strengthen their sense of legitimacy, in line with the empowerment objectives that guided the project throughout the process.

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The giant puppet parade, imagined and carried out by the young participants, became the highlight of the Now You See Me project. Through a visual and symbolic narrative, it conveyed a powerful message about social inequalities.

The young people chose to represent imbalances in the distribution of wealth and relations of domination through a marine universe. The octopus, placed on a closed chest, embodied the

concentration of power and resources. The small fish represented the people seeking to make their demand for a fairer distribution heard.

The parade was structured around a repetitive narrative cycle. In each sequence, the fish collectively demonstrated in front of the octopus. In response, the moray eel and the piranha—figures symbolising the forces protecting those in power—intervened to contain the movement. The birds, for their part, represented opportunistic actors, shifting their position according to the balance of power.

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The resolution marks a turning point.

The fish decide to unite and, through collective action, succeed in overturning the moray eel, the piranha, and finally the octopus. The chest is opened and its contents — symbolised by leaves — are redistributed. In a joyful momentum, the leaves are thrown towards the audience, transforming the final moment into a shared celebration.

At the end of the parade, the young participants set down their puppets and launched into a flash mob that had been rehearsed throughout the week. Gradually, the audience joined the movement, turning the end of the performance into a collective dance — a symbol of openness, encounter and shared experience.

This moment marked the official opening of the 37th edition of the European Youth Theatre Meeting, organised by Créarc.

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A collective and cross-cutting creation

The parade brought together young people from several strands of the project:

- the young people from BatukaVI,
- the young participants from Crooked House,
- participants from the European Youth Theatre Meeting,
- the young people from Link,
- and the young participants from Poil de Carotte.

The project also involved educators, youth leaders and professional artists, including Fred Monnier, artistic director, and Pelin Tufekci, choreographer.

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Making visible what is not

When specialised education becomes detached from the dynamics of popular education, it risks being reduced to an individualised intervention focused on adapting the person to their environment rather than transforming that environment.

In such a case, the educator becomes a technician of personal well-being, without questioning the social, economic or political causes that produce the difficulties experienced by the individual.

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When social work is carried out solely on the basis of an individual symptom, it risks being reduced to an intervention focused on adapting the person to their environment. Although this approach is sometimes necessary, it leaves untouched the systemic dimensions — social, economic and political — that shape people's living conditions.

In this context, the role of the educator cannot be merely technical or reparative. It is also political and engaged. It involves questioning the structural causes of the difficulties encountered and acting upon those causes.

This tension between individual support and social transformation is particularly evident in the field of child protection. Educators often intervene where the system no longer knows how to respond: with those who are excluded, invisible, or labelled as “outside the norm”.

Specialised institutions allow for case-by-case adaptation that society itself often struggles to provide. Yet paradoxically, they can also contribute to reinforcing certain forms of marginalisation, particularly through limited openness to the outside world and weak connections with everyday social environments.

It therefore becomes necessary to seize every opportunity to connect with others, participate in social life and break down the barriers that confine our daily practices.

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Showing other narratives, sharing other images

The challenge is not only institutional or media recognition. Above all, it is about collective emancipation from these stigmas.

If the educator has a role in social transformation, it becomes essential to share with society fragments of our reality that do not correspond to dominant stereotypes.

For although our daily lives may sometimes be marked by tears and cries, they are just as much made up of laughter, joy, love, creativity, madness, hope, play and conviviality.

These are essential dimensions not only for the development of children, but also for humanity as a whole.

It is precisely from this desire to make these dimensions visible that projects such as the one presented in these pages emerge.

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From La Contrée des Marmots to Now You See Me

From these observations, several projects have emerged. Among them, La Contrée des Marmots stands as a significant reference point. During this festival — recognised and eagerly awaited by families in the region — the social status of the young organisers became secondary. What truly mattered was their creativity, their commitment and their ability to make us resonate collectively.

In this space of sharing and social connection, the young people were no longer perceived through the lens of their institutional pathways, but through what they were able to show and bring to life.

Now You See Me continues along this path. By mobilising the arts as a language, the project places young people at the heart of an initiative centred on sharing and celebration. It affirms that these community spaces are sources of humanism, creativity and meaning.

The Now You See Me popular parade embodies this conviction: to make visible what is not, to break into public space, to reclaim the street and to celebrate the strength of being together.