

To the attention of
OHCHR
Methodology, Education and Training Section

Associazione Culturale Raizes
Palermo
Via Belgio, 8
Teatro.raizes@outlook.it
Code: 97353130822

OBSERVATIONS ON THE DRAFT PLAN OF ACTION FOR THE FIFTH PHASE (2025-2029) OF THE WORLD PROGRAM FOR HUMAN RIGHTS EDUCATION

We thank you for including Raizes Teatro among the civil society organizations that will contribute to the development of the plan of action for the fifth phase (2025-2029) of the World Program for Human Rights Education.

Fully sharing the mission and objectives that have been identified in the draft submitted for our reading, we would like to point out that based on our experience, we believe that it is necessary to support the evolution of youth education on human rights in the following directions:

- Promoting the use of arts and of shared public spaces to strengthen young people's voices all over the world
- Promoting the use of arts as youth non-formal human rights education
- Giving space to youth as new g-local leaders and not just as subject to protection rules, and to help and support activities
- Creating spaces and resources for the evolution of young people's ideas and for their implementation
- Cooperating with national and international institutions to promote cooperation between formal and non-formal education institutions, and access to resources and services for civil society organizations.

To facilitate the pursuit of the objectives, we share the following observations:

Regarding

II. Children and youth empowerment through human rights education: plan of action for the fifth phase (2025–2029) of the World Program for Human Rights

C. Specific objectives

We ask to consider the strengthening of the use of the **“Arts and Creativity for the Promotion of Human Rights**, and as a tool of formal and non-formal youth human rights education education”

Regarding

D. Components

We ask to consider the opportunity to create **“New Guidelines on the Use of Arts and Theater** in shared spaces as new tools for non-formal education, to redesign shared public space as human rights friendly, to strengthen the voices of young leaders and to bring out the voices of young members of underprivileged and underrepresented communities”

Regarding

2. Teaching and learning processes and tools

We ask you to consider the inclusion of **“Tools borrowed from art, holistic disciplines, self-exploration and self-knowledge, as tools of human rights non-formal education.”**

and

“The use of shared public space, urban and extra-urban, as a place for the expression of young people's ideas and a place for meeting, debate and discussion on human rights.”

Regarding

(ii) Skills of children and young people

We ask you to consider the possibility to include **"Youth training to develop the necessary skills to design, create and distribute creative and artistic contents on human rights: theater, dances, music, paintings, social media campaigns, films, documentary, short films. "**

and

to encourage **“the use of shared public space, for discussion and debate and to support youth voices and their freedom of expression.”**

The use of art and shared public space transforms the voices of young people into voices capable of influencing public debate and transforms them from objects of protection to subjects capable of promoting change.

Regarding

(iii) Attitudes:

We ask you to consider developing **“New young people’s awareness on their capacity for initiative and proposal, and for presenting their own needs and the needs protected by human rights, and to take action to promote a positive change and the improvement of human rights standard”**

Regarding

3. Training of educators

We ask you to consider the possibility to promote **“Training for human rights educators on self-awareness, on the exploration of emotions and on their beliefs on human rights, on listening to young people to guarantee the diffusion of youth trainings that will free young people's creativity and their democratic voice and will replace generic support activities and generic help to young people”**

And

to cooperate with national institutions to promote **“the official recognition of the curriculum of Youth Workers and human rights educators all over the world.”**

All the considerations and observations reported are the result of a five-year experience developed by Raizes operators and educators in Europe, Africa, Asia and the United States. Over the last five years of activity, the organization has been able to observe the beneficial effects of art and creativity on the psychophysical balance of young people, on their ability to become protagonists of democratic life at a local, national and international level.

The universality of art and theater also fosters the building of bridges between major institutions and youth communities, including underprivileged, underrepresented ones and the ones based in geographically decentralized areas.

Palermo,

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Alessandro lenzi

Director of youth human rights education activities

Raizes

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