



## **UK Arts & Sports as Resolution Media**

Activities report on how arts and sports related activities assist social inclusion across the UK

**UK/D8.1**

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## List of Abbreviations

D.Rad- De-radicalisation in Europe and beyond: Detect, Resolve, Reintegrate

DWP – Department for Work and Pensions

GCU - Glasgow Caledonian University

SSS - Street Soccer Scotland

## About the Project

D.Rad is a comparative study of radicalisation and polarisation in Europe and beyond. It aims to identify the actors, networks, and wider social contexts driving radicalisation, particularly among young people in urban and peri-urban areas. D.Rad conceptualises this through the I-GAP spectrum (injustice-grievance-alienation-polarisation) with the goal of moving towards measurable evaluations of de-radicalisation programmes. Our intention is to identify the building blocks of radicalisation, which include a sense of being victimised; a sense of being thwarted or lacking agency in established legal and political structures; and coming under the influence of “us vs them” identity formulations.

D.Rad benefits from an exceptional breadth of backgrounds. The project spans national contexts including the UK, France, Italy, Germany, Poland, Hungary, Finland, Slovenia, Bosnia, Serbia, Kosovo, Israel, Iraq, Jordan, Turkey, Georgia, Austria, and several minority nationalisms. It bridges academic disciplines ranging from political science and cultural studies to social psychology and artificial intelligence. Dissemination methods include D.Rad labs, D.Rad hubs, policy papers, academic workshops, visual outputs and digital galleries. As such, D.Rad establishes a rigorous foundation to test practical interventions geared to prevention, inclusion and de-radicalisation.

With the possibility of capturing the trajectories of seventeen nations and several minority nations, the project will provide a unique evidence base for the comparative analysis of law and policy as nation states adapt to new security challenges. The process of mapping these varieties and their link to national contexts will be crucial in uncovering strengths and weaknesses in existing interventions. Furthermore, D.Rad accounts for the problem that processes of radicalisation often occur in circumstances that escape the control and scrutiny of traditional national frameworks of justice. The participation of AI professionals in modelling, analysing and devising solutions to online radicalisation will be central to the project's aims.

## Executive Summary

This report outlines the main insights from United Kingdom, focusing on the key themes of collaborative arts and sports media as avenues to challenge ideas of othering and difference in communities. It explores how creative arts and sports organisations across the UK can contribute to dialogue, collaboration, and everyday practices that create a framework around reconciling the grievances that can lead to radicalisation. The report demonstrates the potential for partnerships that bring people from very different backgrounds together to make better and more resilient collective futures.

To begin, the report will draw insight from research literature around Arts/sports & social inclusions – but also referencing the impact of arts /sports in developing resilience (to anti-social behaviours/violence/extremism)

Next, we will provide a review and analysis of 2 creative arts / sports organisations across the United Kingdom as avenues to challenge ideas of othering and difference in communities. One review provides a case study report of one of these creative arts/sports organization, while the other gives an overview of the other.

The report will finally Identify 5-10 arts /sports programmes in the United Kingdom that are specifically designed to challenge aspects of social isolation, unsociable behaviour/ resilience, community cohesion. This will appear as Appendix 1.

# Art & Sports as a means of alleviating social exclusion

## Introduction

Everyday interactions are able to tell us more about people whom we meet and undertake activities with (Guillaume and Huysmans 2019). The more opportunities that a person has to interact in a meaningful way with those from different backgrounds and circumstances, the more time there is for intercultural understanding to develop. Arts and sports include a commitment to knowing together: sports forge intercultural dialogue, share identities and create role models. Such practices allow us to imagine, and to express ourselves to each other. They can be helpful in “conceptualizing a phenomenon by fleshing out different facets in order to get a nuanced understanding of it” (Butler- Kisber & Poldma, 2010, p. 4). Collaborative initiatives have a well-documented history of enhancing life skills such as interpersonal communication skills and conflict management, therefore, creating narratives through arts and sports not only to see things in different ways but also to see them from different perspectives.

This report discusses the importance of being together in shared spaces, to help us think differently, and to find better ways of working together to identify, investigate and solve our common problems. The D.Rad project<sup>1</sup> discusses sports and arts as a resolution media; therefore, this paper reflects on the role of sports and arts in deradicalization processes. Throughout this report, physical spaces where sports and art activities occur will be considered shared spaces for people who have similar interests. D.Rad project identifies the actors, networks, and wider social contexts driving radicalisation, particularly among young people in urban and peri-urban areas through I-Gap spectrum (injustice-grievance-alienation-polarisation). Within the context of the I-GAP, D.Rad project places the feeling of exclusion at the heart of the radicalisation processes of individuals. Hence, it proposes the importance of bolstering shared spaces in deradicalization as such

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<sup>1</sup> D.Rad is an international research project covering 16 different countries across and beyond the EU. <https://dradproject.com/>

spaces offer social interaction opportunities to those who gather around a common interest.

Scholars who work on social interactions from different fields have shown that when people gather around their shared interests their interactions tend to be more meaningful. Therefore, D.Rad asks how creative arts and sports can contribute to dialogue, collaboration, and everyday practices that create a framework around reconciling the grievances that lead to radicalisation. The organisations mentioned in this report focus on bringing people from very different backgrounds together to make more hopeful, resilient collective futures. The central tenants here are inter-subjectivity, being together, and collective understanding. Creating stories together through arts and sports opens up space for re-considering perspectives and foregrounds the importance of being together in shared spaces, to help us to think differently, and to find better ways of working together to identify, investigate and solve our common problems. Taken together, the artistic and sports elements of this work package recognise our differences, and commonalities, and endeavour to mobilise these in ways that can lead to deeper understandings of our very complex communities. This report will consist of two sections, first, it will draw insight from the research literature on arts/sports & social inclusions in order to capture the impact of arts /sports in developing resilience (to anti-social behaviours/violence/extremism). The second section of the report will bring 2 different arts /sports programmes in the UK that are specifically designed to challenge aspects of social isolation and discuss how these organisations contribute to social interactions among members of socially disadvantaged groups.

## Literature Review: Art & Sports as a means of alleviating social exclusion

As mentioned above, the influence of sports and arts on dialogue and collaboration among individuals has been studied by academics over the last few decades. However, academics were not the only ones who acknowledge the transformative power of these activities. United Nations (2018) identifies sport as a key tool for

social change and as able to contribute to each of the 17 Sustainable Development Goals (SDGs) for 2030 (Lindsey, Darby 2019) The UN states that,

*“Values like respect for rules and for others, teamwork, diversity, hospitality and empathy are inherently transmitted and learned through sports. Whether actively (as players) or passively (as fans or spectators), key values and life skills are imbibed”* (17 Sustainable Development Goals (SDGs) for 2030) (United Nations 2018, p8)

The UN lists several key characteristics of sports that contribute, including “work ethics, teamwork, dignity in labour, sense of belonging and community, tolerance and unity in diversity” (United Nations 2018, p9; Lindsey, Darby 2019). Additionally, the definition of sport used by D.Rad is a broad, inclusive one endorsed by the Council of Europe;

*“Sport means all forms of physical activity which, through casual and organised participation, aim at expressing or improving physical fitness and mental well-being, forming social relationships or obtaining results in competition at all levels.”* (Council of Europe 2001, article 2)

Along with these definitions from official bodies, scholars from various academic disciplines had been working on the influence of sports on people for decades. Cristian Bromberger likens football to a drama game that embraces the fundamental problems of the modern world. Football contains the balance between individuality and team play, success and failure, and struggle and destiny within itself. The game symbolically is a drama representing the lack of luck for some and the happiness for others at the same time (Bromberger 1993). Goffman similarly argued that the nature of the football team encapsulates the roles we play in society, and how cooperation is developed through recognising not only one’s own role, but also the roles of the other team members (Goffman, 1990,). D.Rad project is interested in the transformative power of arts and sports in deradicalization contexts. While the game itself represents the feelings we mentioned above, it also generates convivial experiences for those who take part in it. In the majority of recent literature, conviviality is defined as “the capacity to live together” with a

group of people who have diverse backgrounds in many aspects (Wise & Noble, 2016). Convivial culture is characterised and enabled by intermixture through everyday encounters — it is unpredictable and arises “spontaneously and organically” (Gilroy 2005, p. 124). Work on everyday conviviality underlines the importance of the normalisation of diversity or what Wessendorf (2014) calls “commonplace diversity”. According to this approach, in places where diversity becomes commonplace, the difference becomes less visible to people who live there; in such places, people become “indifferent to difference” (Amin 2013, p. 3). In this sense, we claim that both sports and arts contribute to the processes of living together by facilitating convivial spaces and experiences for people who have shared interests embodied in sports and arts.

In various academic fields, scholars have argued that personal connections and developing relationships tend to be deeper and more meaningful in spaces where people gather together with an underpinning shared interest (Asor, 2020; Wessendorf & Farrer, 2021; Wessendorf, 2014). The rationale for this is that in such spaces, people congregate with each other more regularly and can adopt a common goal or interest (Wessendorf, 2014; Amin, 2002). The question we need to ask at this stage is what sort of feelings are generated in such spaces. Turner and Bruner (1986, p.34), call “an experience” to identify the experiences that are generated by shared interests. Edward and Bruner (1985) split individual experiences into two types. First, “mere” experiences, in their terminology, capture events that do not have a deeper influence on people, and that is why we can consider fleeting interactions among individuals as ‘mere experiences’. Such experiences usually do not leave an in-depth influence over people – and, at times, may even reproduce existing prejudices. We consider everyday life a routine and a stable period of time for people when the majority of events and interactions that people experience in their everyday lives would qualify as “mere.” By the nature of such experiences, they do not challenge people’s existing way of living. An experience, on the other hand, defines the subsequent experiences that influence one’s everyday life. For Edward and Bruner (1985, p.35), such experiences can be generated from positive or negative events, such as witnessing a declaration of war or starting a new job, and can be counted as “an experience” for individuals.

Since this report particularly focuses on social interactions that potentially generate intimacy among people, it deals with the creation of “an experience.”

Moving from that approach, D.Rad project discusses how a radical individual's deradicalization processes cannot begin without meaningful social interactions between themselves and the people who represent the other to them. Hence, they require a physical space where they can gather around a shared interest. Radicalisation finds its roots in different political ideologies. Thus, D.Rad project considers spaces that arts and sports activities provide as non-political environments where people can focus on the activities only. We value such environments as they tend to ease the political tension between people and give them a space to act together. Hence, D.Rad project underlines the importance of such environments created by arts and sports activities on dialogue among people. As this report will present in the next section, the UK government also consider sports as a medium in their deradicalization approach and provides funding to sports clubs across the country to support their social cohesion projects.

## Challenging otherness through arts & Sports

### Introduction

Arts and sports participation in the UK often focus on engaging citizens *in* weaving the social fabric of communities more tightly through sporting and cultural strategies. In recent years the use of sport has become increasingly popular as an intervention to reduce crime, and increase rehabilitation among offenders, and reduce radicalisation of young adults (Department for Digital, Culture, Media & Sport., 2019). It is a commonly held belief that participating in sport can improve self-esteem, enhance social bonds and provide participants with a feeling of purpose (Richardson et al., 2017). Engaging young people in activities such as sport has been embraced by many community practitioners and government agencies as a central means of developing locally based programs that contribute to community resilience, enhance civic participation of socially marginalised youth, weaken the likelihood of young people becoming involved in groups engaged in

violent extremism (Johns et al., 2014), or reoffending in criminal activity (Meeks, 2018). While discussing the role of sports in deradicalisation programmes, Richardson et al (2017), indicate that sports have taken a new direction, (in addition to increasing fitness and being good for our health (Beets & Pitetti, 2005) that being, it has become a central tenet of many crime reduction and deradicalisation strategies (also, Hearne & Laiq, 2010), Community sports interventions can provide young people with structure and social support – especially those from chaotic and marginalised backgrounds. Engaging the opportunity for teamwork, game rules and with an emphasis on good sportsmanship, sport provides an excellent framework for personal achievement through strengthening (and sharing) knowledge and skills, and gaining recognition for hard work (Treagus et al., 2011). Sports, especially team sports, also provides avenues for emotion and conflict management skills and resilience building (Richardson, Cameron, and Berlouis 2017).

In a similar sense, arts and culture take the role of universal language and of "free space" where practices of self-expression, dialogue, and conflict management (at individual and collective level) unfold. When individuals embark on creative activities together, they connect and learn about one another. Getting together to create, cook, dance, play, or even just chat, can be considered sources of vital information that provoke reflection, and that are necessary to the interdependencies that build healthy societies. Creative activity not only unfolds on the individual level, on the contrary, it can be observed and triggered among groups in organizations where knowledge and ideas are exchanged. This is not trivial, and it can be argued that thinking creatively and imaginatively can drive broader political imaginations (Crossick & Kaszynska, 2016; Gauntlett, 2011; Matarasso, 2016). When given the opportunity to reflect and imagine together, human beings can be innovative together, discover (and voice) alternatives to existing assumptions - and, in this sense can plan better futures for themselves and others.

Place-making through arts & sports overcomes isolation and offers tools to meet the "other" in yourself and yourself in the other. These activities and engagements open up spaces to reflect, re-consider perspectives and look beyond the everyday

and local setting (Laidlaw et al., 2020). Practicing any art or sport - no matter how well or badly, is hugely rewarding, not necessarily in financial terms, but in finding out about oneself. There is also something to be gained from aspects of failure involved in the 'trial and error' that takes place within creative engagements and sporting activities – and the overcoming of 'failed' attempts. This in itself builds resilience, confidence and the 'creative capacity to deal with significant challenges' (Gauntlett, 2011: 20). This is absolutely necessary for personal well-being, but also for the growth of healthy, diverse, and inclusive societies.

This section offers discussion of two arts/sports organisations that tackle some of the factors that D.Rad view as identifying factors that lead to radicalisation – and that we call the I-GAP spectrum: Isolation - Grievance – Alienation – Polarisation. We first given an overview of the arts organisation 'Odd Arts' and then follow with a small case study of sports organisation 'Street Soccer Scotland'.

## Odd Arts

Launching in in 2004, Odd Arts Theatre Co, began research and practice working with theatre practitioner<sup>2</sup> and politician Augusto Boal in the prisons and favelas of Brazil before bringing their gained knowledge back to the UK<sup>3</sup>. Odd Arts discuss their entrenchment in community, and insist that their work is community led and collaborative.

*"A community-led approach is vital to our work. We truly value the skills, knowledge & voices of the communities we work with."*

<https://oddarts.co.uk/>

Based in Manchester's Moss Side, Odd Arts focus on wider issues relating more broadly to risk of radicalisation, including Additional Needs; Domestic/partner

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<sup>2</sup> Augusto Boal is credited as the founder of Forum Theatre – a theatre inspired form of challenging real life biases, stigma and oppression.

<sup>3</sup> <https://oddarts.co.uk/timeline/>

abuse; Sexual assault & consent; Knife crime; Exploitation & Mental Health with workshops and outreach programmes extending across the following sectors:

- Community
- Education
- Criminal Justice
- Health
- CPD & Teacher Training
- Corporate Training

The organisation uses theatre-based activities to challenge inequalities & increase opportunities for marginalised groups and people experiencing the effects of discrimination & disadvantage. Their work is multi-faceted, introducing theatre workshops and creative & community led social action projects together to reduce risk, to empower & educate and to overcome inequalities. Within their range of workshops and projects, some focus is offered to radicalisation and hateful extremism – with five project workshops leading from this focus. Two of these workshops, 'Isolation to Radicalisation'<sup>4</sup> and Blame & Belonging<sup>5</sup> take the form of interactive forum theatre performances using professional actors and specialist facilitators to explore key issues around radicalisation.

Forum theatre provides a very powerful tool for learning and changing behaviours, which is practiced in a fun and engaging way that facilitates the sharing of personal reflections and experiences. These interactive performance approaches have been mostly credited to Augusto Boal's (1985) technique, under the umbrella term, 'Theatre of the Oppressed'<sup>6</sup>. Boal's purpose of 'Theatre of the Oppressed' was to use it as a way of exploring solutions to real-life dilemmas, but always in a safe

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<sup>4</sup> <https://oddarts.co.uk/isolation-to-radicalisation/> - This particular performance focuses on media influence, male radicalisation, hate crime and Islamophobia - exploring avenues of hate inspired by the extreme 'far right' and also Daesh or I.S

<sup>5</sup> <https://oddarts.co.uk/blame-and-belonging-radicalisation/> - this particular performance focuses on the adult influencer, female radicalisation and Islamophobia. It explores people inspired by the extreme 'far right' and also Daesh or I.S.

<sup>6</sup> (Boal, 2008) Boal, A. (2008) *Theatre of the oppressed*. London: Pluto press.

environment that stimulates action, discussion, and debate. Taking the form of a theatre game in which, an unresolved problem is presented to an audience, audience members are invited to suggest and/or act potential solutions. A particular focus is placed on the audience becoming an integral part of the performance and having the power to stop, influence, and change the performance in ways that provide solutions to the performed social problems. The focus from the five workshops from the 'Radicalisation and Hateful Extremism' group of workshops is the importance of interrupting, challenging and preventing radical and extreme attitudes and behaviours against culturally diverse groups. Once an individual learns to act effectively to solve a problem in the theatrical reality, similar mechanisms and behaviours can be used in real life when dealing with injustice and various forms of violence. Through the interactive performances, Odd Arts offers people the learning tools and confidence to make positive change to their own lives, and in the lives of others. In his discussion of theatre performance as challenging the Israeli/Arab conflict through the deconstruction of demonising tropes and prompting more dialogue, Terhaag suggests that 'the acts on stage have the power to call on the audience to reflect on their preconceptions and re-evaluate their own stances' (Terhaag, 2020: 222).

The cost for these workshops is high – ranging from £650 to £1,100 per half day and £880 and £1,600 per full day. Schools, youth groups and other organisations with plans to bring these workshops to those in most need would need to have the financial means to cover the costs.

### **Street Soccer Scotland: Challenging social isolation and otherness**

Street Soccer Scotland (SSS)<sup>7</sup>, was selected as the focus for the UK research investigation of organisations that challenge social isolation and otherness through sports. SSS was founded in 2009 and uses football-inspired training and personal development as a medium to empower people who are affected by social exclusion or disadvantage. Their mission is to utilize football as a tool for empowering individuals facing social disadvantage and/or exclusion. By fostering hope and

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<sup>7</sup> <https://streetsoccerscotland.org/>

inspiration, they aspire to facilitate positive transformations in their lives, both on and off the field.

Developing trust between players and staff is crucial to supporting people on a journey towards increased confidence, self-esteem and self-efficacy; - factors that ultimately increase motivation for life, for better futures and for success. Unlike many sports organisations based around youth development, Street Soccer Scotland has no upper age limit and welcomes groups and individuals from a variety of socially disadvantaged backgrounds. This allows them to engage with individuals who do not fit the typical 18-30 age brackets, and who are often left feeling invisible with regard to help and support.

The concept for SSS was put together after Scotland's victory in the Homeless World Cup<sup>8</sup> in Copenhagen in 2007. The organisers recognized that the players had undergone a significant and transformative experience but lacked a program of continued support throughout the rest of the year (SSS, 2022). With centres across Scotland, they provide free football 'drop-in' sessions, personal development programmes, sessions for adults with additional support needs and drop-in sessions for youth in areas of multiple deprivation. They also run the 'Street 45' Women's only programme.

What is attractive about SSS is their two-way process of inclusion: The ways in which players arrive, gain entry, (and perhaps leave, and then return), negotiate roles, take on responsibilities, agree & disagree, develop new skills, reconfigure sets of relationships, and generally respond to opportunities (and threats) as they arise in the social environment of the organisation. These qualities help develop a sense of belonging to the group, which opens up connotations of ownership – on behalf of both parties – requiring a sense of 'people like us' (and people not like us) which form a two-way reflective process of ethics and respectful relationships (Rottmann, 2018, p. 157). Many of the coaches, volunteers and staff have themselves come through the organisational programmes, resulting in a strength of empathy within understanding players' needs, difficulties, and life circumstances. They understand that people can relapse, fall away, and then

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<sup>8</sup> <https://www.homelessworldcup.org/>

return, and it is often during this return that a strength of relationships is secured, trusts are fixed in place, and hope (for better futures) is re-enhanced.

The social setting of SSS and the informal learning (confidence & relationship building) through football training facilitates social bonds between teammates, coaches, and competitors (Mueller & Agamanolis, 2005). The aim is for players to acknowledge and take ownership of their new skills and learned experiences and transfer them to their everyday lives in their respective communities. The organisation also offers flexible personal development SCQF<sup>9</sup> courses where players are expected to work through respected modules over a period of time that is dictated by their own availability and commitment. The flexibility of this learning programme is essential given the chaotic lifestyles that marginalised players often lead, and the time restrictions placed upon them by pressures from the Department of Work and Pensions (DWP) to attend Government led Work Programmes. SSS serves the needs of its players by offering a flexible SCQF course that provides personalised football-themed learning. The course comprises modules that cover communication skills, event organization, football coaching, community volunteering, and employment readiness, each of which earns credits upon completion (SSS, 2022). Participants who have committed to the course are required to work through the modules at a pace that aligns with their availability and dedication. Supplementary modules and acknowledgment of personal growth, as they acquire new skills, contribute to the participants' development and qualification attainment, fostering the desire to pursue new prospects beyond the organization. Those pursuing the coaching award become role models and peer mentors for others involved in the program, boosting their self-confidence while inspiring others to aspire to become coaches.

#### Methodology: Engaging with the organisation

In November 2022, GCU researchers made initial contact with Street Soccer Scotland (SSS) and arranged a group meeting with SSS Head of Programmes, management, and coaching staff at their city-based centre. The primary objective of the meeting was to explore opportunities for mutual benefits. All parties in

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<sup>9</sup> SCQF: Scottish Credit and Qualifications Framework - <https://scqf.org.uk/>

attendance were satisfied with the premise of the research and how it aligned with SSS objectives. As a result, it was agreed that GCU research staff would first participate in player sessions informally before engaging in any research activity.

Ethnographic methods such as focus group interviewing and participant observation were employed throughout the study: spending time with the players and coaches in their sporting environments, observing their activities and significant events and observing conversations that occurred between players. Ethnographic fieldwork of this kind involves "active looking, improving memory, informal interviewing, writing detailed field notes, and perhaps most importantly, patience" (DeWalt & DeWalt, 2002; Kawulich, 2005). The researcher aimed to work in tandem with the organisation's pre-existing events to reduce additional workload, but some external activities required participants to take part in them. These activities included at least one focus group interview and one group poetry workshop. Through participant observation, researchers can learn about the behaviour and activities of people by actively engaging and participating in their events (Campbell & Lassiter, 2015; Kawulich, 2005), and so, the researcher fully immersed herself in the coaches' and players' activities, participating and assisting with their sporting events without disruption, allowing the members to act naturally (Bernard, 1994; Kawulich, 2005).

The participation with female players in warm-up sessions, football games, and training sessions marked the beginning of the study. Informal conversations were initiated to discuss reasons for attending, the type of day they were having, and the advantages of being an SSS player. During this time, the GCU researcher also had the opportunity to get acquainted with male players attending the same sessions. Subsequently, over the following weeks and months, the researcher became well acquainted with almost all players<sup>10</sup> who were curious about her well-being and shared their own informal stories. It's important to note that the SSS staff introduced all players to the researcher and apprised them of the D.Rad/WP8 research/aims. Although several players spoke candidly to the researcher, only

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<sup>10</sup> SSS prefer to call attendees of the sessions 'players', rather than the term 'service user'. This firmly situates the players as an equal member of the organisation, rather than an individual who benefits from their services.

those who had agreed to participate in the research project had their discussions or comments recorded. Personal information or data unrelated to D.Rad research objectives were not documented. The research period encompassed football sessions, mental health groups, open days, seasonal events, focus group interviews, and one arts intervention (with poetry).

### Christmas Party / Open Days

The GCU researcher received an invitation to attend the SSS Christmas party. Upon arrival, the atmosphere was undeniably festive, with a convivial ambiance that immediately uplifted the spirits. The players were grinning, laughing, and socializing with each other, greeting newcomers with warmth and enthusiasm. Attendees from SS clubs operating in other Scottish cities had journeyed to attend the gathering and were delighted to reconnect with players they hadn't seen in some time<sup>11</sup>. The players were delighted to witness the staff and coaches donning festive attire, including Christmas elves, Scrooge, Santa Claus, and reindeer costumes. A Christmas-themed karaoke singing event was planned as part of the day's festivities, modelled after the popular show 'Britain's Got Talent'<sup>12</sup> theme. During the event, players were invited to perform a song of their choice on stage before judges, consisting of coaches and staff. Although many players were anxious and nervous about singing in front of others, the researcher noted that whenever a performer appeared to struggle, another player would immediately come to their aid and join them on stage, even if they were unfamiliar with the song's lyrics. This demonstration of friendship and camaraderie is a testament to the strong bond and mutual understanding players shared with one another, as well as their willingness to support each other, even if it meant setting aside their ego momentarily. These informal and enjoyable activities helped build players' confidence, fostered hopefulness, and strengthened relationships and trust.

### Mental Health Group Sessions

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<sup>11</sup> Players from cities across Scotland sometimes compete together at national competition events such as the Homeless World cup, or Nations cup.

<sup>12</sup> Britain's Got Talent: A UK (and now international) TV show.

During one of the weekly mental health sessions, a researcher from GCU participated alongside the group. The sessions are optional, and players can choose to participate or not. One player stood out due to his demeanour upon arrival, wearing a hoodie with his head down throughout the first 40 minutes of the session. The other members of the session welcomed him quietly, recognizing his apparent struggle without forcing communication. As the session progressed and discussion topics were introduced, the player raised his head and removed his hood, indicating his readiness to engage. The other players and the session coach had similar life experiences, allowing the player to enter the session without judgment or probing. The shared narratives and bond building among the group created a sense of belonging and trust, leading to improved self-esteem and contentment for the player. The session concluded with a feeling of confidence and purpose (Richardson, Cameron, and Berlouis 2017). During the session, discussions revolved around social and personal challenges, including how these difficulties manifest on the field. Participants engaged in conversations about conflict resolution, empathy, and altruism, drawing connections between game rules and social etiquette. Although initially reserved, players left the mental health session enthused about playing football and eager to start a new game.

### Focus Group Interviews

A focus group setting was utilized in this study to mitigate power structures that can sometimes be present in qualitative research interviews. By gathering the player participants as a group, they could support each other, while the researcher's extended period of interaction with the players helped to level out any power imbalances. The group setting of the focus group allowed for unique interview experiences, including teasing, in-house humour, and non-verbal behaviour between participants, with the added benefit of providing opportunity for individuals who had difficulty articulating their experiences to receive support from their peers. However, the researcher was mindful and promoted equal discussion throughout, ensuring that no one voice dominated the conversation.

Players attending the SSS often have chaotic lifestyles, and while the SSS offers a solid routine, there are times when individuals relapse, encounter poor mental health, or otherwise fall away and miss sessions. It's not uncommon for players to

stop attending altogether, as was the case during the research project. However, the constant engagement by the GCU researcher over a prolonged period seemed to be noted as favourable by other players who were not initially part of the project, as they came forward and agreed to participate in the focus groups.

Two players, DRV3, a Ukrainian player who had been in Scotland for less than a year with no experience of the English language, and DVR1, a coach who had progressed through the players program, were offered interviews. One also attended the focus group interviews.

During Focus Group 1, all participants spoke openly about their personal experiences and how the SSS had benefited them, with the most common description of the organization being that of "a family." Afterward, all participants, the researcher, and one member of staff walked to a local café, where discussions continued informally. The players were enthusiastic about the focus group and how it encouraged them to think more deeply about the impact the SSS had on their lives.

During Focus Group 2, both players who had missed the first focus group returned on their day off just to participate. The intimate setting of one researcher to two players made for a relaxed focus group experience, and the two players responded to most of the questions in a two-way conversation. Afterward, the players, staff member, and researcher walked to a local café, where they reflected on the activity and discussed their thoughts about the questions. Both players spoke enthusiastically about the experience and how being part of the SSS had helped them externalize their experiences within the focus group event.

The walk to the café after each focus group allowed for individual self-reflection and thoughtful conversation. Discussion returned to the subjects of discrimination, social exclusion, and othering, and how being part of a team had inspired players to reflect on these topics both on and off the pitch. Players reflected on their own experiences of discrimination and exclusion while also reflecting on their own actions and behaviours in relation to these topics. They were able to articulate examples and moments where they had been guilty of not passing the ball to certain people during a game of football and how, through being part of the SSS,

they had learned to reflect on those behaviours and shift their thinking to be more selfless and inclusive on the pitch. These character-building lessons paved the way for better relations long-term, both on the pitch and in their personal lives

### I AM Poetry

The GCU researcher spent time at SSS engaging with the players by participating in their sessions and special events and conversing with them. During this period, the idea of a poetry workshop was suggested as a part of the research methodology and mental health sessions. The research poetry workshops did not involve the researcher leading with predetermined questions. Instead, they left a space where participants could share their own experiences and meanings related to particular topics of inquiry. The ongoing engagement process with the group of participants allowed everyone to get to know each other over time, develop comfort and trust, and to take equal seats around a table when conducting the workshop. Collaborative engagements, such as poetry sessions, often require time to get off the ground. Trust and confidence must be built before engaging people in any kind of collaborating process. The poetry workshop exercise asked the players to write poetry using a template of "I AM" (appendix 4). "I Am" poetry is a form of self-expression that allows individuals to explore and articulate their identity, experiences, and emotions through the creation of a poem that typically begins with the phrase "I am." This type of poetry provides a platform for introspection and self-discovery, allowing individuals to delve into their thoughts, beliefs, and personal characteristics. While the template might suggest similarities within the results, this is typically not the case. The players write from their situated positions, and they write in the first person. The aim of the exercise is to use poetry as a tool to communicate and describe their lives, using language, metaphor, imagery, and comparison to share their experiences. The participatory nature of poetry workshop events allowed for sharing of understandings and stirring of memories. The writer takes control of representing their own experiences, memories, inspirations, and ideas of the self, telling their stories in their own way through their own lens. The session began as a group activity, and then the players progressed to writing their own poems individually.

**Method:** Writing and I am Poem (appendix 4)

Players were asked to complete each line of a sentence, beginning with “I am...”, “I feel...” ( see appendix 4 for the full exercise).

During the initial exercise, the researcher wrote the first two words of each line on a flip chart, and asked attendees to contribute ideas to complete each sentence. The group then engaged in a discussion of the meanings conveyed in each line, and this process continued throughout the poetry template. Attendees were enthusiastic and actively participated in the exercise, offering input and suggestions. Following this, players were provided with printed copies of the poetry template, pencils, and erasers, and were asked to complete a poem individually. During the session, seven players completed their poems, while three others took theirs home to finish. A few players received help from a reader and scribe, which was offered in the closed group setting.

Appendix 3 showcases three focus group members' poems. Other poets in the group were unable to participate in the research due to not meeting the age-group criteria. After typing up all the poems, adding some graphics, and anonymizing them, the researcher returned the poems to their authors. Feedback from SS staff revealed that the players enjoyed writing their poems, took pride and felt a sense of accomplishment in their creations, and found having their own copies of their poem meaningful.

*Everyone really enjoyed writing their poems – feeling pride and accomplishment and having their own copies of their poem was deeply meaningful. One player left their copy of their poem on the bus and asked for a duplicate. Some players purchased frames for their poems and wished to present them to family members,*

It's worth noting that while all poems were anonymized, players' initials were used to provide some credit for their poetic works. The content of the poetry produced centred around family and relationships, self-improvement, significant moments from the past, and future-oriented hopes and life goals. Almost all of the poems drew on experiences of being a member of SSS.

## Findings and in relation to I-GAP Spectrum

The D.Rad I-GAP approach suggests a process of factors that enhance the risk to radicalisation: Injustice – Grievance - Alienation – Polarisation. Areas of society thought to be most at risk of radicalisation have often been found to have citizens not engaging in radical activities. This may be due to the presence of protective factors, such as having a strong family life that provides a sense of belonging, self-esteem and purpose, friendships that would be jeopardised by involvement in terrorism, or being open to challenge from other perspectives (Prevent, 2017). Almost all of the players at SSS described the organisation a ‘feeling like a family’, and that this almost-kinship relationship was important to keeping them hopeful and with a sense of belonging. Within the context of the I-GAP spectrum, activities and social interactions that challenge and disrupt toxic narratives are those that consist of relationship-building strategies that shine a light on commonalities between people across all social borders and that explore how stories and narratives can unite or divide us. In our research, the participants of the arts and sports activities come from disadvantaged backgrounds, and they also indicate the importance of friendship in tackling discrimination journeys.

*“We didn’t have such close connections with Scottish girls, but after and during Dundee (Nations Cup) and after that, we found that we became a family, by a lot of support. Everyone come help you if you need it, and nobody arguments. To be honest, we didn’t understand fully Scottish language, or English, but it turned out that it wasn’t a problem at all... our coach and how she supported us. It gives you like wings and you can fly so high”*

*“I felt it really welcoming, and eh... a lot ... eh... lot of people altogether when you come, and it gives you new relationships friendships that you build up and these can be friendships for life and maybe you might not have had these friendships before you came to something like this orga-zina... eh organisation. Then when you come these places, you meet. It breaks down barriers eh, maybe you’ve had problems with other people in the past and it breaks down that barrier and it gets you all playing and being a team and work with people you might not have worked with and getting along.”*

*“We went with one girl to football training and it was a really good experience to be honest. In fact I didn’t think that she liked me because*

*my English is not so good but she decided to invite me and I was so inspired that she invited me, and when she invited me I felt so good.”*  
(DRV3)

People are often drawn to radicalisation and extremist ideas because they are angry about something. However, the root cause of much anger and frustration (poverty, alienation, hopelessness, frustration, vulnerability, angst, confusion - all the ingredients for the exploitation of extremist groups) is often shared with many others across all sectors of society. The response to any fear, normally, is to remove the threat (of the other) from the discussion and the easiest way to do this is to simplify the narrative (cause) by narrowing it down to a ‘them-us’ account. It’s a circle of discord that is boundless. As one side commits an attack, the other responds resulting in each group feeding the other relentlessly. Both of the organisations discussed in the previous sections could be described as meeting with UK Government antiterrorist and anti-radicalisation programmes – particularly in relation to their Channel programme<sup>13</sup>, and point 1, ‘*Prevent*’, of the four work streams from their CONTEST<sup>14</sup> strategy. The focus of Prevent is to find ways to prevent people from being drawn into or supporting terrorism. This includes challenging hateful ideologies and those who promote it, while supporting individuals who are especially vulnerable to becoming radicalised. In relation to this, as we discussed above, the significance of the environments where people gather and build interactions becomes more visible.

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<sup>13</sup> Channel is a programme which focuses on providing support at an early stage to people who are identified as being vulnerable to being drawn into terrorism - <https://www.sunderland.gov.uk/article/12176/Preventing-radicalisation-and-the-prevent-duty#:~:text=What%20is%20CONTEST%3F,Pursue%2C%20Protect%2C%20and%20Prepare.>

<sup>14</sup> CONTEST is the name of the UK's Counter-Terrorism Strategy. CONTEST is split into four work streams that are known within the counter-terrorism community as the "four P's": Prevent, Pursue, Protect, and Prepare. <https://www.sunderland.gov.uk/article/12176/Preventing-radicalisation-and-the-prevent-duty#:~:text=What%20is%20CONTEST%3F,Pursue%2C%20Protect%2C%20and%20Prepare.>

In this regard, both organisations we have described above could be counted as spaces of social interactions for people who come from a deprived area or a disadvantaged groups. By the environments provided by such organisations, people who face discrimination and/or alienation for varying reasons, can find a place where they can build meaningful and deeper interactions with others. As we discussed above, such interactions have a positive impact on the tackling process of the othering at individual level. One of the most crucial aspects of the possibility of such interactions is providing individuals a space where they can find like-minded others who share similar interests with them. Hence, the importance of organisations, like the two we analysed for this report, becomes clearer.

*“Emm, also like, it’s not just about the football or whatever. Em, you could be having a really bad day, or whatever and you come down and you can, like, it’s easy to be able to just open up and chat, because, you are guaranteed to have somebody who has went through a similar situation or whatever so you feel comfortable enough to be able to open it up, and they kind of pass it on with their experiences a lot happened and maybe different coping mechanisms and stuff like that.”*

### **Building relationships and sharing narratives**

Activities such as those described in Street Soccer Scotland and Odd Arts provide tools to help build or maintain relationships, or networks of people who can be, potentially, beneficial to establishing advantages to one’s life. These might be work-related goals or simply goals that help one develop ideas for improved futures. The concept of getting to know others through shared narratives derives from the idea that when people come together and talk about their lives, interests or experiences, they learn things about others that resonate with their own lives: they are able to see something of the other in themselves and themselves in the other.

*“You maybe have like, a breakdown with a relationship with your families, or, you might just be suffering mentally, like your mental health might be really low and bad and just being able to speak to somebody. Em, and they’re sharing like their experiences or... somebody else... like everybody’s got problems in life, em, and different like kind of struggles so being able to be comfortable to come down and actually*

*...speak about stuff like that. Especially like with the men aswell, like, it's harder for them to open up and actually speak about it because the way society's been like for many years, it's like men shouldn't cry, men shouldn't do this. Em and like aye, we're just a big family and you can open up and while one person might not be able to help somebody else has got that situation or a wee bit of experience so."*

*"some boys come in a wee bit earlier to have that wee chat and that and on a Thursday we have like a wee mental health group so we all come in on a Thursday and we all sit together and we go through the room, and we ask everybody 'how's your weekend been, how's your week been?'. And where you feel where you are at with this, so we all go round the room it's all confidentiality and stuff, and that's like a wee safe space for us all to speak."*

In terms of the D.Rad I-Gap spectrum, we feel that it is these everyday social interactions at the micro level that challenge processes of radicalisations by interfering in the isolation-alienation aspects of the radicalisation process. Learning about each other's experiences uncovers shared understandings and reveals overlaps (or similarities) between competing narratives. In this sense, it has the potential to build bridges, shift paradigms of thinking, and ultimately, create new joint narratives where people acknowledge shared interests and experiences which in turn feel a deeper sense of 'fitting in'. Even if they feel like they may not belong or fit into their wider community, within these spaces there may be a group of people with, at least, a few experiences similar to their own, to offer a foundation for social interaction. As the above quotations show, when people find like-minded others, they tend to build deeper and more meaningful relations with them. In such examples, the activity that gathers them at the beginning of their relationship loses its importance over time and leaves space for friendship between people.

## Conclusion

This report outlines the main insights from United Kingdom through two organisations and, focuses on the key themes of collaborative arts and sports media as avenues to challenge ideas of othering and difference in communities. It explores how creative arts and sports organisations across the UK can contribute to dialogue, collaboration, and everyday practices that create a framework around reconciling the grievances that can lead to radicalisation.

This report discusses the importance of being together in shared spaces, to help us think differently, and to find better ways of being together to identify, investigate and solve our common problems. In this regard, the authors of this report reflect on the role of sports and arts in deradicalization processes - and propose both sports and arts as a resolution media. The evidence supports the idea that sport and art related activity offer a level of social interaction between people that it is not always easy to access elsewhere – especially for some, more marginalised, groups, and identifies the ways in which the activities help individuals build friendships, and, provide a connection between strangers from a wide variety of social groups.

While not the answer to all problems, these opportunities to share stories and build relationships through football or creative engagement offer common ground and safe spaces to develop tools to mitigate risks and provide a deeper understanding of how one's own values, interests and life expectations are intertwined with their and others' positions.

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## Appendix 1

5-10 arts /sports programmes in your own national country that are specifically designed to challenge aspects of social isolation.

| Organisation Name        | Date set up | Bio                                                                                                                   | Place                                                                     | Activity                                                                                                                                                         | Target Group                                                                                                                                                     | Aims                                                                                                                                                                                                             | Source                                                                              |
|--------------------------|-------------|-----------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| 1.Street Soccer Scotland | 2009        | SSS use football to create positive change in the lives of socially disadvantaged adults and young people in Scotland | Aberdeen , Edinburgh, Glasgow, Greenock Dundee, Motherwell, Scotland, UK. | Drop-in Football sessions, mental health support & skills development. 2023 will see teams from Wales, Scotland, England & N. Ireland will travel to Sacramento, | socially disadvantaged groups across Scotland: Individuals who have experience(d) homelessness, addiction, mental health challenges, social isolation , or/& the | Street Soccer provide free football-themed training & personal development opportunities for socially disadvantaged groups across Scotland. Their underlying principles are founded on relationships and purpose | <a href="https://streetsoccer.scotland.org/">https://streetsoccer.scotland.org/</a> |

|                        |   |                                                                                                                                                                                        |                              |                                                          |                 |                                                                                                                     |                                                           |
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|                        |   |                                                                                                                                                                                        |                              | California, USA to participate in the Homeless World Cup | justice system. |                                                                                                                     |                                                           |
| <b>2. Achieve More</b> | - | <b>Achieve More Scotland delivers programmes to improve young people's physical and mental health and well-being, confidence and self-esteem, aspirations, personal responsibility</b> | <b>Glasgow, Scotland, UK</b> |                                                          |                 | Leading and empowering children and young people from Scotland's most deprived communities to enhance life chances. | <a href="https://aandm.org.uk/">https://aandm.org.uk/</a> |

|                              |                    |                                                                                                                                                   |                                                                                                   |                                           |                            |                                                                                              |                                                                      |
|------------------------------|--------------------|---------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------|-------------------------------------------|----------------------------|----------------------------------------------------------------------------------------------|----------------------------------------------------------------------|
|                              |                    | <p>ility and life chances by engaging them in structured , positive activities that work across communities and are delivered by role models.</p> |                                                                                                   |                                           |                            |                                                                                              |                                                                      |
| <p><b>3. Leap Sports</b></p> | <p><b>2013</b></p> | <p>Leap works for greater inclusion for LGBTI people in sport and against homophobia, biphobia and transphobia in a sports context.</p>           | <p><b>Edinburgh, Glasgow, Inverness, Livingston, Lossiemouth, Nairn, Perth, West Lothian,</b></p> | <p>Team &amp; Individual sports clubs</p> | <p><b>LGBTI people</b></p> | <p>Leadership, Equality and Active Participation in Sports for LGBTI people in Scotland)</p> | <p><a href="https://leapsports.org/">https://leapsports.org/</a></p> |

|                             |             |                                                                                                                                                                                                                                                 |                           |                                                |                                          |                                                     |                                                                                   |
|-----------------------------|-------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------|------------------------------------------------|------------------------------------------|-----------------------------------------------------|-----------------------------------------------------------------------------------|
|                             |             | We are committed to breaking down the structural, social and personal barriers which prevent lesbian, gay, bisexual, transgender and intersex (LGBTI) people across the country from accessing, participating and excelling in Scottish sports. | <b>Scotland, UK</b>       |                                                |                                          |                                                     |                                                                                   |
| <b>4. Creative Stirling</b> | <b>2012</b> | Creative Stirling objectives are to assert                                                                                                                                                                                                      | <b>Stirling, Scotland</b> | <b>Creative arts workshops &amp; community</b> | <b>Children &amp; Adults – including</b> | <b>Providing Community arts based programmes to</b> | <a href="https://www.creativestirling.org/">https://www.creativestirling.org/</a> |

|                               |             |                                                                                                                                                                     |                            |                                                             |                                                       |                                                                                                                                                                                                                                                                       |                                                                       |
|-------------------------------|-------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------|-------------------------------------------------------------|-------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------|
|                               |             | change through enterprise, arts and culture - working with and for all of Stirling's diverse communities.                                                           |                            | nity<br>engage<br>ment<br>activiti<br>es                    | disadva<br>ntaged<br>commu<br>nities &<br>groups      | marginalise<br>d groups,<br>including,<br>LGBTI<br>youth,<br>refugees<br>groups,                                                                                                                                                                                      |                                                                       |
| <b>5. Heavy Sound Project</b> | <b>2015</b> | Heavy Sound transforms the lives of vulnerable and disengaged people across East Lothian, Midlothian and Edinburgh improving their health, wellbeing and capability | <b>Edinburgh, Scotland</b> | <b>Music, sport, film-making &amp; mentoring programmes</b> | vulnerable, disadvantaged and disengaged young people | Heavy Sound makes learning work for vulnerable, disadvantaged and disengaged young people, re-engaging them through innovative projects involving hip hop and rapping, song writing, DJ'ing and mixing tuition, electronic music production, sound recording, graphic | <a href="https://www.heavysound.org/">https://www.heavysound.org/</a> |

|                   |             |                                                                                                                                                                              |                                   |                                 |                             |                                                                                                                                                                                                                                                                                                                                                                                                                  |                                                                           |
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|                   |             | by teaching them new skills in music, biking, sports, life skills and mentoring, leading them to become contributing citizens with positive pathways to future destinations. |                                   |                                 |                             | design and film making, as well as mentoring. We focus on prevention and early intervention by offering a range of bespoke services, which can be tailored to suit individual and group needs. The projects teach young people new skills in the creative arts, whilst addressing issues around self confidence, self esteem and general wellbeing by exploring self expression in a fully supported environment |                                                                           |
| <b>6. Phoenix</b> | <b>2019</b> | Phoenix Alternative Music is a non-profit                                                                                                                                    | <b>UK (online) via Exit Hate,</b> | <b>Raising awareness to the</b> | <b>Individuals who have</b> | Phoenix Alternative Music allows Former far-                                                                                                                                                                                                                                                                                                                                                                     | <a href="https://www.exithub.org/music">https://www.exithub.org/music</a> |

|                          |  |                                                                                                                                                                                                                                                                                      |                   |                                                 |  |                                                                                                                                                                                                                                            |  |
|--------------------------|--|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|-------------------------------------------------|--|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|
| <b>Alternative Music</b> |  | community project which allows Former far-right activists to create music however they want to raise awareness of the impact of extremism, but also help activists release their feelings and show what they are thinking today, what involvement is like and how people can change. | <b>London UK.</b> | impact of extremism <b>through music making</b> |  | right activists to create music however they want to raise awareness of the impact of extremism, but also help activists release their feelings and show what they are thinking today, what involvement is like and how people can change. |  |
|--------------------------|--|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|-------------------------------------------------|--|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|

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|--------------------|------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------|
| 7.<br>Oddarts<br>– | 2004 | <p><i>Odd Arts is an alumni of the US Embassy Exchange on Countering Violent Extremism.</i></p> <p><i>They focus on wider issues relating more broadly to risk of radicalisation, including: Additional Needs; Domestic/partner abuse; Sexual assault &amp; consent; Knife crime; Exploitation &amp; Mental Health.</i></p> | Manchester, England. UK | <p><b>Odd Arts uses theatre to challenge inequalities &amp; increase opportunities for people facing the greatest level of discrimination &amp; disadvantage.</b></p> <p>They work in three ways: <b>Therapeutic theatre workshops</b> to reduce risk; <b>Interactive theatre tours</b> to empower &amp; educate</p> | <p><b>Disadvantaged groups &amp; Offenders of radicalisation</b></p> | <p>Reduce risk of (re) offending</p> <p>Build more cohesive and safer communities</p> <p>Improve mental well being including increased confidence and self worth</p> <p>Improve work based skills through accreditation, communication skills and therapeutic learning</p> <p>Increase access and engagement to the arts and culture for disadvantaged groups</p> | <p><a href="https://oddarts.co.uk/">https://oddarts.co.uk/</a></p> |
|--------------------|------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------|

|                                    |             |                                                                                                                                                                                                  |                                                                                               |                                                                             |                         |                                                                                                                                                                                                           |                                                                       |
|------------------------------------|-------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------|-------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------|
|                                    |             |                                                                                                                                                                                                  |                                                                                               | ; Creative & community led social action projects to overcome inequalities. |                         |                                                                                                                                                                                                           |                                                                       |
| <b>8. Show Racism the Red Card</b> | <b>1990</b> | Show Racism the Red Card is an anti-racism educational charity. We aim to combat racism through enabling role models, who are predominantly but not exclusively footballers, to present an anti- | <b>UK – North Shields; Essex; Manchester England, Glasgow, Scotland &amp; Cardiff, Wales.</b> | <b>Football activities &amp; programmes</b>                                 | <b>Inclusive to all</b> | <b>Producing educational Resources.</b><br><br><b>Developing activities to help people, including young people, to challenge racism.</b><br><br><b>Use sports, including football to challenge racism</b> | <a href="https://www.theredcard.org/">https://www.theredcard.org/</a> |

|  |  |                                                                                                                                                                                                                                                                                                                                                                                    |  |  |  |  |  |
|--|--|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|--|--|--|--|
|  |  | racist<br>message<br>to young<br>people and<br>others.<br>Show<br>Racism the<br>Red Card<br>acknowled<br>ges that<br>racism<br>changes,<br>as do the<br>experience<br>s of Black,<br>Asian and<br>minority<br>ethnic<br>communiti<br>es in the<br>UK. Our<br>message<br>and<br>activities<br>therefore<br>need to be<br>able to<br>respond to<br>such<br>changes<br>as and<br>when |  |  |  |  |  |
|--|--|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|--|--|--|--|

|  |  |                  |  |  |  |  |  |
|--|--|------------------|--|--|--|--|--|
|  |  | appropriat<br>e. |  |  |  |  |  |
|  |  |                  |  |  |  |  |  |

## Appendix 2: Poetry

Write an 'I Am' Poem

When writing your poem, try to describe/include your experiences of your everyday life, your journey to & with SSS (past), your other present experiences, and hopes for the future. Try to write in sentences, and not

I AM (e.g. two special characteristics (or colours /sounds /moments /qualities /emotion)

\*

I WONDER (something you are actually curious about)

\*

I HEAR (an imaginary sound)

\*

I SEE (an imaginary sight)

\*

I WANT (an actual desire)

\*

I AM (the first line of the poem restated)

\*

I PRETEND (something you pretend to do)

\*

I FEEL (This could be two things - e.g. a feeling about something imaginary / emotional – or even a non-primary colour)

\*

I TOUCH (an imaginary touch)

\*

I WORRY (something that really bothers you)

\*

I RECALL / I REMEMBER (something that you remember (i.e. grandmother's cooking?))

\*

I AM (the first line of the poem repeated)

\*

I UNDERSTAND (something you know is true)

\*

I SAY (something you believe in)

\*

I DREAM (something you actually dream about)

\*

I TRY (something you make an effort to do)

\*

I HOPE (something you actually hope for)

\*

I AM (the first line of the poem repeated)

\*

## Appendix 3: Authored Poems

JM



*I am hungry for success  
I wonder how many goals I have scored at SS  
I hear the TV blasting & the birds singing  
I see myself back in the gym  
I want a job with SS  
I am grateful SS helped me as I was lost  
I dream of having a wife & kids  
I am trying to get back on my E-bike  
I hope all my qualifications are good - and that my  
volunteering goes well  
I am trying my best to, every day, go out the door to  
SS or the barbers, or the local shop  
I find it hard but I keep trying  
I know that going to SS has given me friends & a  
reason to go outside  
I now meet people who don't want to batter me or slag  
me  
They help me - and I am grateful*

I AM....

# SC



*I am thankful for living  
I wonder what the future holds for me  
I hear my daughter calling me 'daddy'  
I see a bright future  
I want to be financially stable for me and my family  
I am thankful for living*

*I pretend to be happy all the time  
I feel emotional and thankful  
I worry about my family relationships  
I remember the phone call when my dad passed away  
I am thankful for living*

*I understand how to deal with my feelings  
I say "Life is for living"  
I dream for my daughter to have a better life than me  
I try to do better  
I hope for a bright future for my daughter  
I am thankful for living*

# I AM....

# C.M.



*I pretend to be a family  
I feel happy  
I touch a football  
I worry about family sometimes  
I remember making my debut for my team  
I am happy at Street Soccer  
I understand I'm not perfect  
I say "I love football!"  
I dream of playing for Celtic  
I try to be funny  
I hope for a good car  
I am happy*

# I AM....

