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Abstract: This Workshop Plan provides the relevant information necessary for Partners in the WEMIN programme to plan and deliver arts, crafts and culture workshops with a view to promoting the integration of MRW through interaction and cultural exchange with women from the host societies. The arts, crafts and culture workshops form part of the activities planned under Work Package 5 of the WEMIN project. The plan is divided into eight sections each one outlining some element of the work package including an introduction and rationale for the work plan, an explanation of the objectives of arts and crafts workshops as well as content, a timeframe, a description of activities to be undertaken, templates for attendance and details of information to be collected for the evaluation reports and the preparation of scrapbooks.

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Table of contents

ABSTRACT	7
INTRODUCTION	8
1 ARTS, CRAFTS, CULTURE AND INTEGRATION	8
2 ARTS, CRAFTS AND CULTURE WORKSHOP	10
2.1 Workshop Aims and Objectives	10
2.2 Plan of Activities	11
2.3 Duration and Timetable	12
2.4 Workshop Methods / Approach	12
2.5 Participant Profile	13
2.6 Instructor / Facilitator Profile	13
3 ARTS, CRAFTS AND CULTURE EXHIBITION	14
4 DOCUMENTING THE JOURNEY	14
5 PEER LEARNING PLATFORM	15
6 MEASURING OUTCOMES	15
7 CALLS FOR EXPRESSION	16
8 DELIVERABLES	16
REFERENCES	17
APPENDIX 1	18
List of Workshop Instructors – D5.3	18
APPENDIX 2	19
Attendance sheet of participants (Sign-in sheet) – D5.4	19

APPENDIX 3	20
List of Exhibits – D.5.5	20
APPENDIX 4	21
Assessment of Participants’ Attitudes	21
APPENDIX 5	23
Guidelines on Creating a Scrapbook	23

List of figures

List of tables

Table 1 - Work Package 5 Deliverables	16
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Abstract

This Workshop Plan provides the relevant information necessary for Partners in the WEMIN programme to plan and deliver arts, crafts and culture workshops with a view to promoting the integration of MRW through interaction and cultural exchange with women from the host societies. The arts, crafts and culture workshops form part of the activities planned under Work Package 5 of the WEMIN project. The plan is divided into eight sections each one outlining some element of the work package including an introduction and rationale for the work plan, an explanation of the objectives of arts and crafts workshops as well as content, a timeframe, a description of activities to be undertaken, templates for attendance and details of information to be collected for the evaluation reports and the preparation of scrapbooks.

Introduction

This work plan provides information on Work Package 5 (WP 5) which is one of seven work packages that outline the activities to take place as part of the Migrant Women, Empowerment and Integration – WEMIN project. The aim of WP5 is to facilitate the integration of migrant women by developing cultural and artistic activities where these women and women from the host societies can meet, exchange experiences and create together. These activities will allow the participants express themselves, explore commonalities, celebrate diversity and explore each other's cultures. More specifically, migrant women and women from the host society will participate together in a series of arts and crafts workshops which will culminate in an exhibition of the pieces they create in the workshops. This will be the first opportunity in the project for migrant women and women from the host society to come together.

It is hoped that the activities in WP5 will produce the following results:

- Interculturalism is promoted and valued through the co-creation of arts and crafts pieces
- Social integration is recognised as a two way process and the responsibility of migrants and the host community
- There is increased understanding of the values, principles and cultural elements of different societies
- Communication with MRW improves and there is a gradual change in attitude towards MRW
- Participants build on their personal experience and skills
- The quality of life of participants improves through being given the opportunity to express themselves, share, give and accept
- Collective activities between MRW and women from the host society are promoted
- The cultural skills and traditions of different cultures are recognised as being of equal value

This work plan is divided into the following sections. Firstly, we will provide some background on the role of arts, crafts and culture in integration; secondly, we will explain what an arts and crafts workshop consists of; thirdly, we will provide practical information and advice to all Partners on how to deliver the work package. Finally, we will advise on how the workshops should be documented and changes in attitudes measured.

1 Arts, Crafts, Culture and Integration

The integration of migrants and refugees has many dimensions and is made up of social, economic, civil, cultural and political elements. For many years, the focus of integration was on

attending to migrants and refugees immediate needs, which often came through humanitarian aid. However, in recent years there has been an increased emphasis on the role of culture and the arts in the successful integration of migrants. “Whilst most research shows that language acquisition is the key driver to social and economic integration, and labour market integration is important in terms of self-sufficiency and well-being, there is widespread agreement that integration in these areas can be completely undermined if there is no respect and acceptance by host communities.” [1, p. 19]

In November of 2015, Culture Ministers from EU Member States highlighted the importance of the social and cultural integration of migrants and refugees (European Council, 2015). The Council recognized that culture and the arts can be used to promote intercultural dialogue and can promote participation and creativity allowing people to connect and understand each other’s cultures [2, p. 7]. Similarly, the 2011 European Agenda for Integration recognizes the important role local communities have in encouraging migrant participation in cultural activities. Finally, the 2016 Commission Action plan on the integration of Third Country Nationals, “stressed participation in cultural life as an important factor in creating a sense of belonging to the host society, a process of informal learning, and mutual understanding.” [3, p. 2]

In promoting integration, arts and crafts are not seen as an end in themselves, but rather as a medium for cultural expression and as a tool for participants to explore each other’s cultures and understand each other better. In the world of arts and culture, difference and diversity are welcomed and embraced because they can fuel creativity. Arts and crafts can help build community and can give migrants and refugees a voice in a non-threatening way. When working together on an arts or crafts project, participants have the possibility of pursuing common goals and developing relationships around this common pursuit. Furthermore, people have the opportunity to discover and acknowledge new talents and skills in a non-judgemental space and explore and express identities.

Arts and culture has the advantage of not being wholly dependent on language and can be used as a form of non-verbal communication between different groups, thus overcoming any language barriers that might exist. Sharing an activity together allows people to get to know each other in different ways and can shift perceptions and perspectives on other cultures and on migration itself, leading to greater understanding and mutual acceptance. This can be used to challenge discrimination and social exclusion as well as encourage intercultural dialogue. Finally, arts and

crafts also allow participants to explore traditions and customs of their own country and so highlight important elements of their cultural identity. This can have a positive effect on integration if it can be linked to identification with the new country. [2]

2 Arts, Crafts and Culture Workshop

An arts, crafts and culture workshop brings a group of people together in a common space to undertake a shared activity. In the WP5 workshops, the women involved in the activity will participate in a collaborative arts and/or crafts project that will result in an exhibition of the work they create.

It is hoped that in these workshops participants will have the opportunity to get to know each other and learn from each other. They will also be able to express themselves through their art and crafts. The final products will then be displayed in an exhibition and participants will have an opportunity to share their learning and reflections as well as their artistic talents with a wider audience.

Workshops are ideal scenarios to teach hands on skills in a non-threatening environment where people have the possibility of exploring and learning together, which encourages community building.

2.1 Workshop Aims and Objectives

The aim of the workshops are to foster the integration of migrant women and women from the host country, facilitate social participation and personal empowerment and contribute to community cohesion.

The best way to remove barriers between people and cultures is to provide a space where people can come together and share an activity. It is hoped that in these activities participants will get to know each other, positive relationships will be formed, migrants will develop language skills and everyone will recognise the richness that comes from cultural diversity. It is in this sharing that people see each other in a different context and can form new opinions of ‘the other’. In a community setting this may lead to better integration by migrants in the community. Arts and culture are ideally placed to recognise and celebrate difference, diversity and commonalities as this is often at the core of creativity. It can help to reduce isolation as it challenges perceptions of migration and of migrants. [4]

“Culture does not only provide a platform for different voices to be heard by diverse audiences, it also creates spaces where people can meet on terms of equality, independent of social or economic status, gender, ethnic or religious identity, etc. More than other domains, culture tends to create spaces that are open, where the rules for interaction are flexible and ever changing rather than fixed (as e.g. in sports or in the workplace). Meeting each other on equal terms in open spaces tends to enhance mutual understanding between individuals which, following the contact-hypothesis, seeps through to the group-level, and can help achieve more social cohesion and an easier way of living together” [5, p. 15]

2.2 Plan of Activities

Work Package 5 is divided into several key activities which are outlined below.

The first step is to identify a unifying theme. A theme is the fundamental idea that is explored during the workshops. This theme or concept will also be what will give unity to the exhibition of the pieces at the end of the workshops. The theme can be identified by the Partner organisation but should be discussed and agreed upon with the participants in the project. The theme could be about integration, migrants, home, the role of women, culture or any subject that all participants feel they identify with.

Secondly, the Partners need to decide what medium they will use to explore the theme. There are a lot of different possibilities as the medium could be a craft or art (sewing, knitting, jewellery making, painting, ceramics, sculpture), the performing arts (theatre, music, dance, poetry, writing) or could even be making a product or learning a new skill (flower arranging, upcycling). Partners also need to decide if each participant will make an individual piece or if they will make something that is part of a larger piece, for example, a tile that is combined with other tiles in a mosaic.

The third step is to decide how many sessions will take place, what length the sessions will be, decide on dates, decide on venues and also identify who the workshop facilitators will be. It would be also important to identify a space to hold the exhibition and pick some dates for this. Partners might decide, at this stage, to contact community organisations and cultural organisations that are running arts and crafts activities and ask them if they are interested in joining the project.

The fourth step is for Partners to advertise the workshops to attract in participants from migrant and host communities. The workshops are open to all women independent of their background and of all language levels.

Before the workshops begin Partners should think about how they plan to document the process. This is discussed in section 4.

Finally, one of the expected outcomes of the project is that a positive change of participant attitude towards members of different cultures takes place and this will have to be measured by Participants. This will be discussed in further detail below.

2.3 Duration and Timetable

A minimum of three workshops of at least 16 hours duration each should be organised in each country. In general, it is advisable to have sessions of 2 or 3 hours duration. The workshops should start any time from the month of April onwards and should finish by the middle of October. Partners will need to take into account local holidays and should try and hold the workshops relatively close together (for example, on a weekly basis, although it could be fortnightly) and ensure that the final exhibition is held soon after the final workshop.

Each Partner can decide what combination of hours and days are best for them and their participants. One example of how the hours could be distributed is as follows:

Session 1 – Two hour long session to present the workshop and identify a common theme. This should be attended by all the participants.

Sessions 2, 3, 4, 5, - Three hour long sessions held with each working group (3 groups of 18-20 people) developing the project

Session 6 – Two hour long session which brings everyone together again to look at the final product and collect initial feedback of the experience

Sessions can be held in the daytime, evening or weekends. It depends on the participants and their availability. In the above example the sessions would be held over a six-week period.

2.4 Workshop Methods / Approach

The workshops will be run by a facilitator or tutor who has several key responsibilities: to teach everyone the task they have to do (art, craft etc.), to monitor the work and ensure that it is advancing according to plan and to encourage exchange, dialogue and participation between participants.

Ideally the workshops should take place in a community setting so that the participants attending will come from the local community and the location is of easy access for them.

Sessions should be highly participative and it would be useful to include some activities at the beginning or during the session to allow people to get to know each other a little. There are many examples on the Internet of activities such as icebreakers or group activities to encourage participation and exchange. Participants should be encouraged to share and talk. Remember that one of the objectives of this Work Package is to facilitate the integration of migrant women, so it is important that all the women participating have the time to talk and get to know each other.

The content of the workshops should not be too technical and instructions should be able to be understood by someone who is not strong in the host community language. Also, it is worth keeping in mind that the time for the workshops is relatively short (16 hours) so it is better to think of creating something simple rather than something too complex that might not get finished in time for the exhibition. Materials to be used depend on the medium you decide to work with.

2.5 Participant Profile

The workshops are open to all women from a community or the Partner / NGO catchment area. Partners need to ensure that 40-60 MRW and 30-50 women from the host society attend the workshops. There should be a good mix of MRW and women from the host society in each of the workshops. It would be important to have as many of the MRW that have been participating in WEMIN to date to participate. If this is not possible, the MRW can be women who have been participating in the language classes or the empowerment sessions or they can be other Third Country Nationals who have participated in previous activities.

Each workshop should have a maximum of 20 participants attending, otherwise the numbers are too big and it does not allow for integration and exchange to occur. In these workshops, all women from the local community, irrespective of their migration background are encouraged to participate. The workshops are open to women of all language levels. Please use Appendix 2 to collect a list of the participants in the workshops.

2.6 Instructor / Facilitator Profile

The person who will be running the workshops ideally should have a good understanding of the craft or art that will be taught during the sessions as well as an ability to promote exchange and facilitate dialogue. The person should have had experience with working with groups and especially working with people whose first language is not the language of the host country or who may have weak literacy skills. The person should also be able to facilitate a group, encourage conversation and dialogue and be able to make people feel at their ease. The person has to ensure that the task gets completed but in a non-threatening atmosphere which promotes learning, exchange and understanding. Please use Appendix 1 to collect the names of the instructors.

3 Arts, Crafts and Culture Exhibition

The exhibition is a 2-day event and serves as an opportunity for participants to showcase their work and to make visible themes or issues explored in workshops. The exhibition should be held soon after the workshops have finished and ideally all the workshop participants should attend. Workshop participants should also be given the opportunity to play a more proactive role in organising and setting up the exhibition. If this is the case, they should start getting involved in the planning of the exhibition while the workshops are still taking place.

If possible, it would be of benefit to hold the exhibition in a community or arts centre, a local library, a local school or possibly a local museum. Please use Appendix 3 to collect a list of the items displayed in the exhibition.

4 Documenting the Journey

There are many ways of documenting the work and Partners can use a variety of techniques. Some examples are: Story telling / testimonies; photographs; video; graffiti wall; diaries / blogs; interviews; photo diaries; audio recordings and an exhibition visitor's book. You need to include at least 25 items in the final digital scrapbook.

All the information collected during the process will be put together in an electronic scrapbook. Partners can ask volunteers to come and take on the role of documenting the process or can ask the participants themselves to take photos or record video. It would be important to assign one person to oversee the process, who would have responsibility for centralising all the information collected and be in charge of creating the electronic scrapbook. It is also important to start documenting the work from the very first workshop so that the journey from beginning to the final exhibition and reactions to it are captured.

Remember the tablets that are budgeted for under this work package can be used for this purpose. The tablets can be used to take photographs, record video and/or record audio; all of which can be included in the final electronic scrapbook. There are also many free apps available for tablets that can be used for creating images or electronic books; these could also be used.

Partners need to send their electronic scrapbooks to Southside Partnership by the end of October 2019. Please see Appendix 5 for more information on the scrapbooks.

5 Peer Learning Platform

A Peer Learning Platform has been designed by WEMIN partners, Hellenic Open University to be used in the project with a view to promoting peer to peer learning and the creation of an online community.

In WP5 the platform can be used in a variety of ways and each Partner can decide how best to use it. Here are some suggestions:

- It can be used by the community artists and facilitators to exchange methodologies for organising and facilitating arts and crafts workshops that promote understanding and intercultural dialogue.
- It can be used by Partners and workshop participants to share information on the process including photos, testimonies, descriptions of the activities and the scrapbooks.
- Finally, it could be used to share case studies on the activity itself which would help to promote learning on the use of art and crafts for integration.

6 Measuring Outcomes

As well as recording the process of creating pieces for an exhibition and being involved in a shared activity, the project has outlined some expected outcomes that it hopes to achieve. The specific objective for this work package (see Grant Agreement Annex 1 – Description of the Action p. 5) is to promote direct interaction and sociocultural exchange with the local society through common activities. One of the indicators to measure this outcome is a positive change in attitude towards members of different cultures.

We have designed a questionnaire, which will be given to all participants in the workshops that will assess a change in attitude. The information from the questionnaire will be collected by

Partners and sent back to Southside Partnership in order to be analysed and included in the final evaluation report. Please see Appendix 4 for a copy of the questionnaire.

7 Calls for expression

Partners agreed to use the publicity templates that have already been designed by ALDA for the other work packages to advertise the activities taking place in work package 5. Partners have the option of changing some of the images used and obviously adjusting the text. Posters and other material (leaflets, flyers, social media) used in advertising the workshops and exhibition should be collected and submitted to Southside Partnership as this is one of the WP deliverables.

8 Deliverables

The key deliverables in this Work Package are:

Table 1 - Work Package 5 Deliverables

Deliverable Number	Deliverable Title	Lead Beneficiary	Type	Dissemination Level	Due date (in months)
D5.1	Workshop plan	7 - Southside	Report	Public	15
D5.2	Calls for expression of interest– posters – other publicity material for attracting participants	7 - Southside	Other	Public	16
D5.3	List of workshop coordinators/ instructors	7 - Southside	Report	Confidential, only for members of the consortium (including the Commission Services)	16
D5.4	Participant attendance sheet per workshop	7 - Southside	Report	Confidential, only for members of the consortium (including the Commission Services)	23
D5.5	List of exhibits	7 - Southside	Report	Public	23
D5.6	Workshop scrapbooks	7 - Southside	Other	Public	23
D5.7	Evaluation report on craft and culture activities	7 - Southside	Report	Confidential, only for members of the consortium (including the Commission Services)	23

References

- [1] Z. Haque, “What works with integrating new migrants? Lessons from international best practice,” Runnymede Trust, London, 2010.
- [2] E. McGregor and N. Ragab, “The Role of Culture and the Arts in the Integration of Refugees and Migrants,” 15 February 2016. [Online]. Available: <https://migration.unu.edu/publications/reports/the-role-of-culture-and-the-arts-in-the-integration-of-refugees-and-migrants.html>. [Accessed 31 January 2019].
- [3] M. Pasikowska-Schnass, “Integration of refugees and migrants: Participation in cultural activities,” European Parliamentary Research Service, 2017.
- [4] D. Hiebert and B. Bragg, “The role of culture and the arts as a framework and a tool for settlement”.
- [5] J. De Bock, “Voices of Culture Final Report The Role of Culture in Promoting Inclusion in the Context of Migration,” 2016.
- [6] E. McGregor and N. Ragab, “The Role of Culture and the Arts in the Integration of Refugees and Migrants,” European Expert Network on Culture and Audiovisual, 2016.

Appendix 1

List of Workshop Instructors – D5.3



WEMIN - Migrant Women Empowerment and Integration

List of Workshop Coordinators / Instructors

Please provide a list of all of the coordinators / instructors that facilitated the workshops

Country:

WEMIN-Partner:

Name of coordinator / instructor	Subject area (sewing, painting etc.)	Dates of workshops	Length of time of workshops	Signature of coordinator / instructor

Appendix 2

Attendance sheet of participants (Sign-in sheet) – D5.4



WEMIN - Migrant Women Empowerment and Integration

Sign-in sheet for participants

Country:

Location:

Date:

Workshop:

Surname	First name	Country of origin / nationality	Signature

Appendix 3

List of Exhibits – D.5.5



WEMIN - Migrant Women Empowerment and Integration

List of Exhibits

Country:

Location:

Date:

Name of Exhibition:

Exhibit number	Exhibit name	Description	Artist

Appendix 4

Assessment of Participants' Attitudes



WEMIN – Migrant Women Empowerment and Integration

Assessment of Participants Attitudes

Please give this questionnaire to participants in the workshops at the end of the activity.

Country:

Partner:

No.	Questions	Agree strongly	Agree	Neither agree nor disagree	Disagree	Disagree strongly	Don't know
1	This was my first time being involved in a project with people from different countries						
2	I'm used to working with people from other countries.						
3	I find it interesting to be involved in projects with people from different projects						
4	It is easy for me to share my experiences with women from different cultures						

5	Working on this project with people from other countries has made me understand different issues from another perspective						
6	My perception of other people and their cultures has changed as a result of participating in this project						
7	Through this project, I discovered that many elements of my culture are similar to those of other cultures						
8	Communicating with people from different cultures has helped me understand my own culture better						
9	People are people no matter where they are from						
10	A culturally diverse society has many advantages						
11	I would like to have the opportunity to participate in other projects with people from different countries						
12	Any final comment or observation.						

Appendix 5

Guidelines on Creating a Scrapbook

WEMIN – Migrant Women Empowerment and Integration

Guidelines on Scrapbook

Each Partner can decide exactly how they want to present the scrapbook and what content it will have but please follow these general guidelines.

1. A scrapbook is the means by which the personal story of work package 5 will be told. The photos, other images and words put together in the book should speak for themselves and there does not have to be a lot of writing in the book unless you are using testimonies or interviews.
2. The scrapbook needs to be presented in electronic format so please be aware of this when you are collecting information to put in it. There is free software online for creating digital books which will allow you to use images, sound and video so it is worth exploring these. If you only plan to use text and images it could be prepared in Microsoft Word or something similar.
3. It is important to document the whole process of the workshops and the final exhibition. So please collect information in the beginning, the middle and the end.
4. You can use any content in the scrapbook but it would be important to use different elements: photos, written word, testimonies, quotes, scanned items etc.
5. The challenge is to try and use these 'scraps' to document a journey; the journey of creativity, from initial concept to final product and the journey of integration and relationship building from first contact and first impressions to (hopefully) a greater sense of connectedness and understanding.
6. The scrapbook will be a public document so please ensure that if you use someone's name or image that you have their permission to do so.
7. The scrapbook can be prepared by WEMIN Partners, but you could also ask participants in the workshops to help or contribute with ideas and with memorabilia.
8. It might be useful to have a brainstorming session before the workshops begin to try and think of ways of generating content for the scrapbook. For example, you might have a graffiti wall where people can put comments or you might ask invite participants to comment on how they are feeling or what their expectations are at the beginning of the project and again at the end.
9. There is no restriction on what you can and can't do, just please remember to start collecting information and not wait until the end when it will be too late.
10. The scrapbook should be divided into the following sections: 1) an introduction explaining the context, the purpose of the workshops, who the participants are 2) some input (pictures, quotes) that show the process at the beginning 3) some input that illustrate the process and the development of the workshops 4) input to show the final result and exhibition 5) some words of conclusion about the experience itself.