Application Form Call: EACEA/07/2017

image.in

Key Action 3: Support for policy reform - Social inclusion through education, training and youth

Nouvelle approche pour renforcer l'intégration culturelle des jeunes réfugiés à travers la puissance de l'image - Image.In

3.2_Metodologia - DRAFT

1. Introduction

Cultures change and keep being the same; they lie so deep in ourselves that sometimes we can fall into a conflict because of beliefs connected with our cultural values without even realizing it. People change as well, people grow, people develop and learn from each others. We could say that most of our life-long learning process connected to the social and cultural sphere is based on the interaction with others (may them be human or other kind of beings), and it grows wider if the "others" are different and bring diversity and new inputs to our lives. Despite the evidences of the value and potential of the implementation of a good diversity management in social contexts, many communities still live a state of alienation within the larger community (-ies) that surrounds them and the situation can get more conflictive everyday.

The project Image.in starts from this global perspective and follows-up with local steps: this documents is meant to be a guideline and a conceptual framework for developing a film/video workshop for youngsters in five diferent cities, all part of the partnership. The methodological approach selected is based upon the mixed participation of refugees and non refugees within the local communities, with the use of non formal education, intercultural dialogue and audiovisual creation. The idea is to make use of the power of the image to give a concrete opportunity to have access to the local, cultural and social life, while combating the isolation of migrant communities and the discrimination within the local context.

The methodology is based on the experience which has started in 2010 in the Municipality of Molenbeek, a town which counts a very high rate of migrants in its population where audiovisual creation workshops were provided to teenagers from various backgrounds, starting a very successfull process of intercultural

understanding and empowerment. Image.in aims at transforming this good practice, which proved to have a very good impact on the young community of Molenbeek, into a European model.

It is important to mention that the Image.in included a context research on the cultural integration of the migrant and refugee community in the five pilot cities (namely Forest – Belgium, Liverpool – UK, Lorca – Spain, Prague – Czech Republic and Pisa – Italy) : its results served as an input to this work and we strongly recommend the readers to consult it, as it will give a deeper insight on theoretical and critical framework connected to our project which could help other actors and educators while shaping their own adaptation of this model.

Another document that provided useful and sometimes necessary material for the development of the guidelines we are proposing is "METHODOLOGY AND ANALYSIS REPORT OF AUDIOVISUAL WORKSHOPS", developed during the Europea project[1] EnFeM, which ran from October 2017 until April 2018 and included a series of workshops across Europe, through which a large number of migrant and non migrant women "learned and worked together to produce their own photographs and videos". This project also included partners of Image.in, such as Alfea Cinematografica (coordinator of the partnership) and Pluralis. While the target group of EnFeM was different, many of the conclusions and recommendations contained in such report helped shaping the idea of the content you are holding right now.

These guidelines are developed according to the result of the mentiones context research, plus the needs epressed by the objectives of our project and the application itself. You will find a short teorethical part at the beginning which will help the teams understand which were the most useful (in our opinion) aspects of the interviews that we should take into account while designing the workshops. Afterwards, the guidelines become more practical and shows the timeline of the

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[1] https://www.enfem.eu/

[2] As for defining the term "local" and giving some food for thoughts, we want to insert here a quote from the document "METHODOLOGY AND ANALYSIS REPORT OF AUDIOVISUAL WORKSHOPS" mentioned above, result of the European Project EnFem:"Exclusionary practices and the so-called "Othering" of certain individuals can ultimately push them to remain fundamentally connected to their migrant heritage, regardless of administrative status or citizenship. For instance, one Belgian-born participant in the Molenbeek workshop maintained that as a child of Turkish parents she never felt accepted in her country of birth and to this day will not identify as Belgian, regardless of the administrative status she was granted at birth. These reflections are ultimately important, as they allow us to consider the group of participants we intend to serve through the workshop, the way we can and cannot categorize them through the project, and the way administrative status and self-identity do and do not intersect. To put it more bluntly: when defining the local population in a multicultural society, one can either resort to questionable, restrictive, and at times false categorizations based on race and ethnic background, or accept that "locals" may very well hold a variety of (migrant/racial/ethnic and other) identities. The dual terms defining the two groups of women to be involved with the project thus raise significant questions when one considers the multiplicity of components that drive one's image and self-image in the context of categories of nationhood, citizenship and migration. In many, if not most parts of Europe, organizations increasingly serve constituents who do not carry one single, fixed identity that corresponds to that of a "migrant woman" or that of a "local woman." Successful strategies for the project thus have to sustain some level of openness and flexibility with regards to identifying participants from either

pilot project themselves, enriched by some suggestions on logistics and implementation.

2. Objectives

The priority of the project is to establish transnational cultural and audiovisual series of workshops that can:
• help refugees and migrants to socialize and express themselves without necessarily mastering the language of the host country;
• be broad learning platforms that encourage respect and understanding of diversity, intercultural and civic competences, democratic values and citizenship;
• offer European citizens the opportunity to discover and understand the values and cultures of refugees and to learn from them - in a process of rediscovering and enriching their culture

Besides the priorities just mentioned above, we recall the importance of test and adapt a successful methodology and make it become a European model, while enriching and building the capacity of each of the actors involved in the process.

The focus will be on the learners, on their needs and their own experiences. While the video and the image will be the communication channels and the narrative thread of the course, other means of cultural expression can be used to help the participants open up, bond and connect among themselves (although, the primary tool should be the video, with all its connected aspects). The learning experience, expecially in non-formal education settings, is much more intense if people feel free to share and listen, that's what we want to achieve.

3. Some thoughts on the concept of "cultural integration"

In this paragraph we would like to address some of the issues raised by the interviewed youngsters during the research phase, as something to consider while designing and implementing the workshop.

Somebody mentioned the fact that many times migrants have to change something of themselves in order to fit in the hosting society, while they actually shouldn't. It appears as a sort of nostalgic and a bit rancorous attitude towards the fact that the adaptation to a new culture is a process which is often far from being easy and smooth. We think that, while it is of course an understandable feeling, such an attitude could be as unhelpful as a discriminative one when coming to creating intercultural relationships and new, complex cultures among generations. **Intercultural understanding** isn't about remaining the same and never questioning one's values and cultures: this is something that is needed to be worked on during our workshops as much as **constructive feedback** and **nonviolent communication**. While we praise every culture as a source of richness and we try to respect everybody's feelings as much as we can, we understand that no culture is better that any other, and cultures themselves can change and develop out of our own beliefs and control. Perfection is not on the table: everybody is allowed to change or to remain the same.

Another question that caught our attention was about what were the parameters to be respected in order to be considered a "culturally integrated person". The person who raised this point mentioned the fact that sometimes people feel like they need to fulfill certain requirements in order to feel accepted by the society, but what if your identity and preferences do not fit with the mainstreamed side of the hosting culture just as much as the identity and the preferences of a part of the community you are living in? Not all the people who are considered locals in a city do like to participate in the local main festivities or to eat the traditional food, this does not mean that they do not feel well in the cities where they live. What we want to say with this is that we are not looking for assimilation of the migrants and refugees by letting locals teaching them the basics of their traditions and cultures, but **to give everyone the tools for making their own way into the complex society we live in, as well as making people reflect on the concept of identity and its spectrum**. Identity is indeed something we should work on with our groups, as to know oneself is the basic of opening up to others in an honest way.

As many youngsters mentioned, we believe that the teaching of the language of the country where the workshops will be based is a fundamental part of the good development of the **project. All the interviewed people talked about the language classes and the professionals who supported their learning in a very positive way, recognizing the power given by the language of the community you want to live in**. Being able to communicate feels crucial and help you out while trying to build networks and new relationships. In any case, it has to be remembered that images and videos (as art, in general) are powerful languages too so, while teaching the local language, keep in mind that this is not the major objective of the project, although it helps reaching it.

Finally, it is fundamental to observe the participants, their reactions and their stories very well since the very beginning, in order to manage and shape the program according to their needs and to the local context. **The team of professionals can decide to give more or less space to the group building, or to film techniques, to the conflicts management, or to the personal analysis and the storytelling, or to the spaces of communion and sharing.** In any case it is necessary to always keep the focus on the well being of the group and to create a **safe environment** from the early phases.

3. Target group

Our workshop are supposed to welcome twenty participants aged 15 – 24 years old, to be involved during four months. The group is supposed to be composed by locals[2] and refugees or migrants, equally.

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3.1 Recruiting (mid October 2018 – mid December 2018 + 1 info Day in these months)

In this phase, visibility, communication and the word of mouth are key aspects. It is important to create **diverse communication material**, such as leaflets (in local and in the languages of the communities we want to speak to), posters, banners and "ready to use" short information to pass on whenever there is an opportunity. The diversity of language can be handy for communicating to different publics: **easy, appealing and colorful** for youngsters and **more detailed** for the professionals of the organization or institution that work with the collectives we are interested in informing of this opportunity.

We understand that not everybody will work with the whole age range we considered as target, so **according to the age group you want to work with, you should select the spaces where to spread the material** and the graphic of it. Schools/universities, youth centers, skate parks, malls, leisure center and libraries can be good options, plus of course the organizations who work specifically with migrants or/and refugees in town or in the region. It is recommended to send digital materials and physical one. Use an easy registration form, but that allows you to understand the expectation of the applicant and the reason why they are applying (**consider not to ask what is the gender of the applicant, or to leave a blank space so people can identify as they want**). Ask suggestion from professionals who have been worked with those youngsters (especially if they are minors), many time it can help discovering background information that could help during the selection process. Remember that the meetings with the reception center are not optional, and there are very good reasons for paying attention to what the operators can contribute with.

Take into consideration that a very effective way is always the word of mouth, though. **It is important to start spreading the news that a professional video maker will give a training course for free for those who will be selected for this very unique opportunity. Try to identify "multipliers" among the youngsters you are in touch with and let them know that**. Try to make sure to have many pre-inscription, the diversity will be ensured during the selection process.

3.2 Selection (December 2018)

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way we can and cannot categorize them through the project, and the way administrative status and self-identity do and do not intersect. To put it more bluntly: when defining the local population in a multicultural society, one can either resort to questionable, restrictive, and at times false categorizations based on race and ethnic background, or accept that "locals" may very well hold a variety of (migrant/racial/ethnic and other) identities. The dual terms defining the two groups of women to be involved with the project thus raise significant questions when one considers the multiplicity of components that drive one's image and self-image in the context of categories of nationhood, citizenship and migration. In many, if not most parts of Europe, organizations increasingly serve constituents who do not carry one single, fixed identity that corresponds to that of a "migrant woman" or that of a "local woman." Successful strategies for the project thus have to sustain some level of openness and flexibility with regards to identifying participants from either group and reflect on the meaning of either category.".

How much diversity is the team able to manage? This is the question that facilitators need to ask themselves while selecting participants. Within the age range and the local/migrants background criteria, there is a whole constellation of possibilities you can go for.

If it is the first time that you approach such kind of project, you might want to consider sticking to the age range you normally work with, or to focus on a certain country of origin for what refers the part of the group composed by people who migrated. Within the team it should be honestly discussed the experience of each of the members and, based on that, go for either a more diverse group or a more homogenous one (you will be still sticking to our criteria if you select ten people coming from the same third country, or if you go for a group of teenagers because you normally work with this target group).

There are many factors to be taken into account, both based on the profile of the participants and the organizers of the activity, sometimes it is not easy to analyze and understand a situation. A big motivation can give many points, but keep in mind that people with communicative challenges would not spend many words in the application; you might need an interview with the participants you preselect. The social sphere of the project needs to be relevant and understood by the participants from the beginning, so to not create false expectations: indeed it will be a video-making course, but it won't be an academy, and other for of art or cultural expressions might be used. We promise fun, learning and new friendships, together with the possibility of using good quality material and a stage to build your own pieces of art on during four months…but you might not create a whole movie and go to a film festival, it depends on the flow. Honesty must be the basics of the exchange with the participants from the very beginning, it essential to create a familiar environment.

3.3 Motivation

Four months are long, especially in some phases of life. When you are not in school or working (as it happen to be the situation of many asylum seekers when they are expecting their application to be processed) you day schedule can change from one day to another, depending on the opportunities you are given. Apart from that, we experience a very high rate of drop outs in regular activities which are free, not mandatory and longer than one month, especially when talking about people in the last year of high school or in university. Based on the fact that our group might change, it might be a good idea to start with a larger group.

Also, it is good to keep small goals clear and share it with the group, in order to boost motivation and maintain the group dynamic. It is good to play side games (such us "the question", where you ask people to think about an unconventional question, than you tell them to ask it to the maximum amount of people in the group over free time, reporting the best or the funniest answer, etc..).

4. Pilot projects (January 2019 – April 2019)

In the Molenbeek example, the workshops are structured over **4 months (4 hours per week)** and will be shared in:
• 6 weeks - 4 hours / week: group building + learning the different techniques and key skills for shooting
• 6 weeks 4 hours / week: shooting
• 4 weeks 4 hours / week: editing and postproduction.

This structure does not have to be implemented as such, as there is room for adaptation, but it has to be taken into account while designing the whole series of workshops. **Language couching** will be dedicated to refugees and migrants who will need some support due to the language barrier; therefore there is the need of a language coach within the team who will be present during the whole development of the workshops, help facilitating if needed and keeping an eye on assuring the inclusion of everyone in the learning process.

4.1 Teams (preparation meetings during November – December 2019 + implementation January – April 2019 + evaluation according to the calendar we agreed on)

We understand the composition of each team can be discussed by organizations depending on the needs, the resources and the local context, so we present here a list of tasks and competences that should be covered instead of giving a strict number of people to be included.

As a basic team, it should be composed of at least one professional film-maker, a local coordinator with the required competence in intercultural dialogue and who will also be a creative facilitator and a coach in languages.
This team will meet twice a week for two months to draw-up the calendar of courses, workshops, timetables, logistics, teaching material if required.
As mentioned above, the team could also count on a different amount of people, as long as we fulfill certain requirements :

- the technical part of filming, shooting and editing needs to be on a professional level, even if the final result doesn't necessary have to be a short movie made by the participants
- a person prepared for coaching and helping bridging the language barriers should be present during all the workshops
- at least one member of the team should be trained for supporting and managing group dynamics, intercultural groups and mentorize the team for what concerns the design of the program
- the trainers should be the same for all the duration of the workshop series and should be available for the preparation phase as well as the selection phase
- one person should cover the task of keeping in touch with other representatives of the other pilot projects and the documentary team from Alfea, in order to make it easy for them to visit the project in the right moment and be able to record active parts, which we will need to agree on beforehand.

4.2 Practical needs and logistics preparation

- One of the main difficulties will be to get in touch with young foreigners (asylum-seekers or refugees) especially those unaccompanied. In each pilot city (Pisa, Murcia, Prague, Forest, Liverpool) **the teams will organize every month a meeting with organization which works with refugees and/or migrants (once a month – two hours) during a three-month period (October – December 2018)** in order to gain trust and to explain the project together with the professional that they already know, while inviting them to take part in the workshops. During these meetings, activities and games to demonstrate the methodology to the youngsters can be used also.

- **Info days : One morning devoted to the presentation in each pilot city) October - Nov 2018**
In order to invite the local population to take part in the workshops, every organization will organize a briefing session. These can be announced in the media, on the municipality website. Invitations to be sent to school headmasters in the municipality and to teachers. These days will be the opportunity to describe the workshop project to a new audience.

- **Local promotion : Distribution of posters and leaflets in schools - Oct - Nov 2018**
In order to invite young natives to get involved in an innovative activity of intercultural dialogue, the partners will distribute promotional material in schools in the municipality (within the 5 pilot cities)

- **Identify the physical location of the workshop (November – December 2018)**

- **Selection of participants (December 2018)**

-- **Identify the timetable and schedule the programme (mid October – December 2018)**
Depending on the composition of the group and the local context, suggestion on this point may vary. In Spain we observed that youngsters between 14 and 20 participate more if it is required for them to come less days per week, so they can still manage their other tasks and responsibilities. The best option would be one, maximum two days per week, if in weekdays it would be better after six, in weekends not before 11,30.

- **Rental/Purchase of materials (January 2019 – May 2019)**

While each local instructor might provide additional feedback regarding the necessary materials for the workshop, we propose the following as a basic list of essential items:
• 1 video camera with tripod
• 1 photo camera with lenses
• 1 camera pole mount
• Computer with editing program (the state of the art is the Mac run Final Cut Pro but PS alternatives such as Adobe Premiere Pro might be acceptable)

- Photo paper
- Projector
- Accessories: memory cards, hard drive(s) to store footage, USB memory stick, blank DVDs

4.3 Program design and adaptation

The program will be largely based on the professionals' work, but there are some basic guidelines to be taken into account, coming from Molenbeek's experience.

All the participants, starting with any language level, will learn to produce their own story, their own short film, the script, the shooting of sequences, the editing. The idea is that together, they will be involved in a joint project. All the basics will be treated and agreed upon through a collaborative method: locations spotting, writing, interviewing methods, approaches to atmosphere and actions, organization of shootings, sound recording and shots, directing, editing plans and computer-aided editing.

In each pilot city, each team will be requested to follow one common theme for developing short films: the daily life of young refugees in the host community. Anyways, we would say to not establish the final product (or products) of the workshops too rigidly. This must arise from the needs that will be expressed in the course of the activity itself, the creation of an elaborate video must be a means to express itself and not an end to be achieved at any cost.

Through the workshops, we want young people to acquire new skills that will help them express themselves on the various themes that concern them, as well as to work on critical thinking, so to have a wider view towards society and to better understand the challenges of the globalized society.

Language support: the coacj

Finally, it is fundamental to share with the other partners, during the course of the project, all the information about how the adaptation of these guidelines is taking place in every local context, in order to compose a sort of "puzzle" of possible variants of the same virtuous (respected) scheme implement in every different realities. This will allow us not only to inspire and build capacity one for another, but also to increment the value of the model we are contributing to create. Responsibles from Alfea Cinematografica will visit each pilot project once, but the communication among team in every country must be fluid for the all duration of the workshop series.

6. Evaluation
Since the methodology is innovative, there is a need to have the external perspective on the approach, and identify which elements works best, and what are the factors which supports the integration of refugees and migrants, which Non Formal Education can provide.

Specific Objectives of the evaluation

- To identify factors that influence the motivation and encourage refugees to participate in the offered programmes
- To identify factors which support the integration and personal development of the refugees and migrants
  - For this objective we plan to run the research with the groups of refugees and migrants separately with the objective to develop two different groups of factors; in case we will identify that the factors are the same, we will proceed with one group of factors.
- To measure the impact of the workshops on participants
- To measure the impact of the workshops on refugees
  - Since the project specify that the methodology of the pilot projects are focused on creating tools to support the integration of refugees, we plan to measure the impact on this group specifically
- To develop set of recommendations to encourage the better management of the cultural diversity and inclusion of refugees in social and cultural local activities.

Tools of evaluation

In order to assess the pilot projects, we propose the variety of tools of evaluation, which will be run with the different target groups – participants of the workshops, refugees participating in the workshops, and workshop facilitators. We propose to use the following tools:

- ✓ ***Evaluation forms and documentation review for the analysis of the selection of participants process*** – the selection of participants process is often missed from the programme evaluation and those processes potentially could have an important role in motivation building, and decisions about participating or not in the proposed activities; we will evaluate the inclusiveness and attractiveness of the promotion and selection processes of participants based on the documentation presented by all project partners (call for participants, information how the call was distributed, posters and other tools used by the organizations, review of social media where the information about the programmes were provided, and as well we will prepare the special form to be filled by the person responsible for the recruitment of participants of the programmes)
- ✓ ***Entry en exit questionnaires done with participants of the programmes*** - all the participants will be asked to **fill two similar forms first time during the first workshop** (or before starting), and second time after the programme ends. The aim of those questionnaires is to evaluate how participation in the activity influenced the change in competences of participants.
- ✓ ***Evaluation forms to asses short term results of each of the workshop*** – after each workshop participants will be asked to fill out the short questionnaire with few very simple questions - if they have learnt something, how they feel in the group, and what kind of motivation they have to continue;

✓ *Impact assessment and definition of factors supporting integration and personal development of refugees using phenomenological analysis* – this part can be implemented only **after the workshops finishes**, and will be run in form of the in depth interviews with participants. External evaluator will prepare local partners to run those interviews. We expect 3 interviews with refugees participating in the workshops per partner.

✓ *Evaluation with the facilitators of the workshops* – we will prepare the evaluation forms for the facilitators to have as well their observations and experiences. In case we will have facilitators who speaks English there will be few interviews organized between the evaluator and facilitators.

TIMELINE

Period	Activity	Documents to be prepared and by whom
November - December 2018	Preparation of the detailed description of the workshops and methodology of the pilot projects, and its submission to the external evaluator	Each partners submits the detailed description of the activities of pilot projects – agenda, methodology (in English)
December 2018 – January 2019	Development of the evaluation tools to be used during the pilot actions.	- Entry questionnaire for participants - Evaluation form of the selection of participants phase for partners - Evaluation form for participants to be distributed after each workshop
February – March 2019	Evaluation of the selection process of participants	Each partners submits to the external evaluator filled out evaluation from the process of selection of participants
February – March 2019	**Evaluation phase I** – this phase aims to identify what are the competences and the level of motivation and integration of refugees before entering into the programme.	All partners submits the entry questionnaire for participants (in English)
February – May 2019	**Evaluation phase II** - this phase aims to collect the data of the results of different workshops.	Partners collect the filled out evaluation forms and sent them in English to external evaluator.
May 2019	**Evaluation phase III** – this will be the first part of evaluation to	Partners needs to submit the following documents

	assess the impact of the action, and must be implemented after all the workshops has been implemented.	in English: - Exit form of all the participants - Written evaluation of workshop facilitators - Information about attendance and drop-out rate
June – July 2019	**Evaluation phase IV** – data gathering in form of the in-depth interview for the phenomenological analysis	Each partner needs to run 3 in-depth interviews with 3 refugees participating in the programme. Then the transcript of the interview in English needs to be sent to external evaluator.
September – October 2019	Data processing and analysis – desk work done by the external evaluator.	External evaluator prepares the outputs of the work – meaning evaluation report and recommendations.

Remarks:

- Although there is a partners meeting in March 2019, it will be challenging to bring already some results for this meeting. Taking into the consideration that the programmes will be running for a month only, **it is not enough time to gat data, process data and draw conclusions. Although the meeting can serve for the preparation of the partnership for the data collection phase on form of the in depth interviews;**
- Please follow the instructions regarding the target groups of the research, since some of the evaluation tools will be directed to all the participants, and some (in-depth interviews should be run only with refugees);
- **There are two ways of collecting the data from the participants – you can run the evaluation forms in form of printed sheets or online (google doc); Since the documents needs to be later on digitalized, we recommend to check with participants if in your case it will be inclusive to run the evaluation online.** In this case it will be easier for partners to make translations. We recommend the online tool deepl.com – which is a very good translator; please remember even if you use the online tools for translations, please read the text and adapt, it the online translation misunderstood some parts. **Please** remember that the online evaluation form can be run only if they are inclusive, and second of all,

please remember that while running the online questionnaires there is a risk of people not sending them.
- All the documents send to the external evaluator needs to be prepared in English.