Integrating Migrant Children at Schools through Artistic Expression

WP1-A.2: Identification and analysis of best practices

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1. INTRODUCTION
This report lists examples of best practices reported by the research project partners. The 13 best practices listed have been implemented in 7 different countries: 4 of these have been implemented in Greece, 2 in Austria, 2 in Italy, 2 in the UK, 1 in Switzerland, 1 in Canada, 1 in Germany. It is however important to underline that all the best practices reported are transferable in other contexts: in some experiences this has already happened (Migration Museum Project or MUS-E project).

It is extremely difficult to summarize the listed projects, as they are very different from one another: from the organization of specific festivals and events linked to multiculturalism and multilingualism (Festival of Language and Cultures) to museums (Migration Museum Project; the Museobilbox), from the implementation of different artistic forms through programs within the scholastic context (Step2School Project; MUS-E Project; Intercultural theater project “Wolf sein”) or outside of it (Pan Intercultural Arts, MET Project) to activities aimed at strengthening specific skills such as language skills (Tell me a Story), with a view to greater inclusion of migrant children (and their families), to best practices aimed at specific population targets (Targeted housing and integrated supported services for most vulnerable refugees - GRC 0217; The Learning for Integration Project: Quality Learning and Non-Formal Education for Refugees and Migrant Children in Greece; Creative Expression Workshops in School: Prevention Programs for Immigrant and Refugee Children).

Likewise, we have different beneficiaries of projects and activities reported (in some cases they are more specific, as in the case of refugees and asylum seekers or of children under the age of 5, in other cases beneficiaries are less defined and activities addressed to the whole community), different actors involved in the activities (belonging to the educational sector, social organizations, public or other sectors), a different level of implementation of the projects (from the local to the international level), a different timing necessary for the implementation (from a few weekly meetings to more structured and sometimes permanent activities) and different sources of funding (public and private).

This is why we prefer to refer to the description of the individual activities reported: to facilitate the reading and comparison between the various best practices, we tried to systematize the information provided by the individual partners. The only common aspect that seems to emerge from what was reported seems to be that of the need to rely on a network in order to implement the different activities: in this way it would be easier to implement long-term projects, which can rely on diversified sources of funding, able to
reach a wider target and therefore able to have a greater impact on the inclusion of migrant children and their parents.
2. LIST OF BEST PRACTICES

1. Creative Expression Workshops in School: Prevention Pro-grams for Immigrant and Refugee Children – Canada
2. Festival of Languages and cultures – Greece
3. Intercultural theater project “Wolf Sein” – Austria
4. Kindervillas educational principles – Austria
5. MET – Meticceria Extrartistica Trasversale – Italy
6. Migration Museum Project – UK
7. MUS-E. Art for integration at school – Italy
8. Pan Intercultural Arts – UK
9. Step2School – Greece
10. Targeted housing and integrated supported services for most vulnerable refugees- GRC 0217 – Greece
11. Tell me a Story (Schenk mir eine Geschichte) – Switzerland
12. The Learning for Integration Project: Quality Learning and Non-Formal Education for Refugees and Migrant Children in Greece – Greece
13. The Museobilbox – Germany
BEST PRACTICE No.1

Name of the Project / Practice: Creative Expression Workshops in School: Prevention Programs for Immigrant and Refugee Children

Country: Canada

Promoted by: The transcultural psychiatry team at the Montreal Children’s Hospital, in partnership with schools

Website (if any): https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2542909/

Target groups/actors involved

Education Sector: Kindergarten; Primary School; Lower Secondary School. The transcultural psychiatry team at the Montreal Children’s Hospital, in partnership with schools, has implemented creative expression workshops for kindergarten, elementary schools, and high school to help the children bridge the gap between past and present, culture of origin and host society.

Social Organisations’ Sector: A psychiatric team of transversal children with multiteknical schools has been developed to implement creative seminars for immigrants and refugee children

Public Organisations’ Sector: Educational authority

Other Sectors:

Beneficiaries of the Project / Practice: Migrant/Refugee families

Level of implementation: Institutional

Background and needs for the development of the Project / Practice: A large number of immigrant and refugee families in Canada have experienced organized violence in their homeland and may still be in an unstable environment even after migration. Schools are thus faced with the challenge of developing prevention and intervention programs to help new arrivals deal with their past experiences and adjust to new realities. Artistic activities, as a mean of expression, have come to be considered a good way of helping immigrant children elaborate identity issues and construct meaning around the experience. First, briefly describe programs for different age groups sand play, art and storytelling, and drama workshops – then present two vignettes
to illustrate the effect of the workshops on children’s self-esteem and symptoms. The aim of the sand play program is to improve the social adjustment of children from immigrant and refugee families when they enter kindergarten by allowing them to represent the challenges of their bicultural world through play.

**Framework / Initiative which the Project / Practice is based upon:**

Private Initiative by one of the target groups/actors.
The technique was developed by Dora Kalff (1973) and has been used both in individual therapy and as a way to work preventively in schools.

**Time frame / duration:**

Ongoing.
The elementary school creative expression workshop program was the first one developed and assessed qualitatively by the team (Rousseau et. al., 2000, 2003) and quantitatively (Rousseau et. al. 2005a). It consists of 12 weekly sessions that are part of the regular school curriculum, run by an art therapist and a community worker in conjunction with the teacher. The program is composed of three types of activities that always combine verbal and nonverbal means of expression (drawing or painting a picture and telling a story), along with times for individual work and times when the children go back to their groups to listen or present their work. Focus groups revealed that the program improved teachers’ understanding of the children’s premigration and family experiences and changed their perception of their pupils’ emotional and behavioral difficulties.

Time frame needed: years.

This became particularly evident in January 2005, when the timing of the program coincided with the Asian tsunami disaster, which affected millions of people. The school was in a Montreal neighborhood with a large population from a number of South Asian communities, and more than 60% of the children in the program were of South Asian origin. Although the group leaders did not mention the tsunami, it was represented over and over in the sand tray by many children, who expressed their concerns for their country and family, their fear of repetition, but also their desire to help, repair and, above all, make sense of such a disaster. Again, religious signifiers were at the forefront of the attribution of meaning and of the
imagined reconstruction processes. The sand play workshops were evaluated quantitatively in 2005, but the results are not yet available. The elementary school creative expression workshop program was the first one developed and assessed qualitatively by the team (Rousseau et. al., 2000, 2003) and quantitatively (Rousseau et. al. 2005a). It consists of 12 weekly sessions that are part of the regular school curriculum, run by an art therapist and a community worker in conjunction with the teacher. The program is composed of three types of activities that always combine verbal and nonverbal means of expression (drawing or painting a picture and telling a story), along with times for individual work and times when the children go back to their groups to listen or present their work.

**Funding Sources:**
Private Funding coming from external target groups/actors

**Budget needed:**
/

**Description of the Project:**
The children are given sand trays and are encouraged to create a world and a story with small figures representing nature, animals, people, and various objects. In our qualitative assessment of the first pilot project for immigrant preschoolers, the children represented death and organized violence scenes in ways unexpected for this age group. This led the team to pay special attention to the reconstruction strategies used by the children. When the children were later given numerous figures representing their cultural and spiritual universes, they made massive use of these cultural signifiers in explaining adverse events and in proposing solutions.

**Role in the promotion of migrants students’ social and linguistic integration:**
Creative expression workshops can be implemented successfully with different age groups, adapting the modes of expression to their varying developmental needs. Four aspects seem to play a key role in all the workshops: the construction of a safe space, the acknowledgement and appreciation of diversity, the establishment of continuity, and the transformation of adversity (Rousseau et. al., 2004).

They can be replicated in different school systems and adapted to class programs for immigrant and refugee children.

**Role in the promotion of social and linguistic integration of foreign families:**
First, a verbal and nonverbal means of expression must always be paired, to offer the children more than one way of expressing themselves and to circumvent the inevitable language barrier. Second, the program should metaphorically represent cultural diversity to allow a give and take between mainstream and minority cultures. Third, it is essential to provide a secure place for working through issues, and this can be done by alternating opportunities for personal expression and small group discussions to foster empathy and solidarity. Finally, the experience of the creative workshops raised
the importance of sensitizing the teachers to the children’s life experience and of supporting them in this process.

Potential impact and sustainability of the Project / Practice:
The quantitative assessment of the drama program compared newly arrived adolescents whose classes were randomly assigned to the experimental or control group. Results suggest that although the program had no direct effect on the intensity of symptoms reported through the Strength and Difficulties Questionnaire (youth and teacher versions), it significantly reduced the impairment associated with these symptoms. The therapy was also associated with a marked improvement in academic performance, especially in mathematics.

Educational Value of the Project/Practice:
The quantitative assessment of the workshops done using a quasi-experimental design suggests that the program activities are associated with a significant decrease in both internalizing and externalizing symptoms and with a significant increase in self-esteem (Rousseau et. al., 2005a). Focus groups revealed that the program improved teachers’ understanding of the children’s premigration and family experiences and changed their perception of their pupils’ emotional and behavioral difficulties.

Possibility of transfer:
Yes

Main problems:
the key issues or problems that were addressed in the implementation of the project were when a large number of immigrant and refugee Kanda have experienced orgasmic violence in their homeland.... Schools have faced the challenge of developing prevention and intervention programs to help newcomers deal with their past experiences and adapt to new realities.

Other:
The stories told by Raj and Ron illustrate how the creative expression workshops can interact with different psychopathological presentations and be useful in a variety of ways when migration traumas and losses are involved. Raj’s initial artwork was chaotic, disorganized, and messy. He seemed disturbed by his own work and would throw out most of it because it was “too messy.” Figure 1 illustrates this first phase of his work. It represents an expressionless face where the eyes are the main feature. He kept painting the eyes until holes were torn through the paper. The eyes look like they have seen a lot.
Raj gradually formed an alliance with the art therapist. He looked for excuses to stay in the classroom and help out during the break. He began to be part of the group and participated in the activity more intensely. He enjoyed the storytelling, listened attentively and used the proposed metaphor to speak about his own experience, although always indirectly. When his peers were invited to tell their stories, he suggested that the group act them out. He engaged with his peers in this drama activity, laughing and enjoying himself. In the last few sessions, his artwork was playful and much less chaotic. He used collage material to structure his work (and perhaps himself), and made use of very delicate colors. His interactions with his peers were smoother and he reported a sense of belonging to the group. Ron’s artwork is very elaborate. Heroes are usually alone and engaged in a quest (Figure 2), and houses...
are empty. In his comments, he raised a lot of questions related to spiritual matters such as God, heaven, and protection, exploring ideas about what happened to his mother, where she was, who she was with, and the emptiness he felt. By the end of the series of workshops, Ron was much more connected to his peers and teacher and this very resilient child had begun to grieve without falling apart.

Raj and Ron are similar in terms of their cultural origin, their traumatic stories, and the time spent in the host country. They differ in terms of their symptoms and in the way that they used the space for personal expression provided by the workshops. Raj expressed himself through metaphor and the dramatization of his peers’ experiences. Ron disclosed his personal story and used the healing environment to pursue his mourning process. Both reestablished links with their peers and with their teachers. In Ron’s case, the teacher also felt the need for support. The effect of disclosure on school staff who may not be familiar with traumatic stressors points to the need to support all participants in school intervention activities.

Annexes:
BEST PRACTICE No.2

Name of the Project / Practice: Festival of Languages and cultures

Country: Greece

Promoted by: Municipality of Thessaloniki, Kozani, Larissa

Website (if any): https://langtrips.wordpress.com/

Target groups/actors involved


Social Organisations’ Sector: NGO / CSO, Organisation for migrants, Informal organisation, Cultural association, Youth’s association, Public Organisations dealing with social issues, Citizens, Artistic groups.

Public Organisations’ Sector: Local authority, Educational authority, Ministry of Education, Ministry of Internal Affairs, Ministry of Foreign Affairs, Ambassadors, Consulates

Other Sectors: Sector of Tourism and sector of Athletic

Beneficiaries of the Project / Practice: Foreign youths, Greek youths, Refugees, People with Italian/Greek language difficulties, Community in general, The allophone communities, the migrants and the people in integration process

Level of implementation: Institutional, Local, Regional, National, EU (Involvement Of At Least Two Eu Member States), Other countries by their ambassador

Background and needs for the development of the Project / Practice: The inevitable influx of migrants and refugees in recent decades has threatened Greek social and educational cohesion, since Greek society was not prepared for this new multiculturalism. In this condition, we have tried to study how all the forces of the society, thus as institutors, teachers, citizens, artists, policies makers comprehend and try to promote social cohesion in their newly multicultural area. Our initiative was gathered in the Municipalities of Thessaloniki, of Kozani (North Greece) and of Larissa, in many schools,
Universities, elsewhere in Northern Greece, in Balkan, in Turkey. The teams of participators are composed of allophones communities, Institutes, NGO, teachers, cultural Associations, languages Institutes, Universities, citizen’s organizations, quite dissimilar in social origin, conceptions and educative practices.

**Framework / Initiative which the Project/Practice is based upon:**

Private Initiative by one of the target groups/actors, Local Policy Driven, Regional Policy Driven, National Policy Driven, EU Policy Driven.

The project is based on the academic issues of European universities programs and is based on the evolutionary model of training-research-action, innovative model of the doctoral thesis of Argyro Moumtzidou. The model contributes to introduce the plurilingualism pedagogy of the Awakening on languages in the attitudes, skills and knowledge of the citizens and create commons.

**Time frame / duration:**

Ongoing: It is about the annual festival of the cities of Greece. The organization of the festival is an all year organization with open seminars, cafés of plurilinguism, open discussions once a month, broadcasts and projects inside/outside of the schools.

**Funding Sources:**

Public Fund on Local Level
The research is based on the Erasmus + program

**Budget needed:**

Budget for the seminars, the locations, the organisation of the Festival, the dissemination, the organisation of the Cafés of Plurilingualism.

**Description of the Project:**

The Festival of Multilingualism started as a new institution for the city of Thessaloniki, unique in all of Greece, in June 2013 with the aim to create a common area of project presentation and collaboration for:

* Foreign language city associations and communities
* Embassies and consulates of all countries
* Educators and schools of the Prefecture
* Institutes, educational and cultural associations, and school parent’s associations
* Non-governmental organizations
* City bodies
* Language and Culture Festival institutions from Europe, but also worldwide
* Citizens from all around the world who partake in similar alternative peacekeeping and fellowship movements
The Festival of Multilingualism is organized by the Municipality of Thessaloniki’s Directorate for Education and Sport through its Programs and Lifelong Learning Department and the Municipal Company of Information, Spectacle, and Communication (D.E.P.Th.E), with the support of Institutes and educational institutions from both within and outside of Greece. This year’s events took place on the 12th-20th of May at the New Thessaloniki City Hall and at the port of the city. The main aim of the Festival is to highlight the notion of pluralism and continuity as an experience of a society that actively participates in the efforts for collaboration, awakening of the individual, solidarity, and social action both within and outside its walls.

This year’s Festival’s title was: “6th Festival of Multilingualism, Thessaloniki, 2018. Education on the street for the Democratie and the plurality”.

Locally, the Festival of Multilingualism attempts to highlight the multiculturalism and multilingualism of Thessaloniki, to contribute to the universal understanding of the rich potential generated by the intersection of cultures, all the time searching to create new opportunities of meeting and collaboration, always looking for the best practices of inclusion, thus rendering Thessaloniki a polymorphic laboratory of art, thoughts and common action creation in collaboration with Institutes, organizations and institutions from abroad. Above all, the Festival of Multilingualism promotes, encourages, and highlights the languages of Thessaloniki and of the participating countries as well as the active multilingualism of our communities in the Balkans and elsewhere, in more remote areas, thus documenting the crucial role of languages in culture production and contributing to the cosmopolitan image of Thessaloniki, as the unique multilingual city of Europe.

The Festival of Multilingualism includes: round table discussions, theatrical productions, music and dance performances, film screenings, multilingual workshops, research projects, a multilingual café, memory and photography exhibitions, talks, thematic cycles of academic and research interest, seminars in the form of workshops, language stands, tributes to authors who focused on pluralism, interchangeability, networking and interaction, participatory knowledge workshops for citizens, parents, educators, and children, open discussions, multilingual literacy and calligraphy, the citizen’s cuisine, and the highlighting of the transnational nature of regional cuisines etc. While at the roundtables concerns may arise and a contemplative mood may be created, it is therefore important to ensure active listening and consultation between the present bodies and the citizens during the interim meetings.

The organization of this 3-day Festival has been communicated to thousands of people in Thessaloniki, Greece and abroad, and the series of established partnerships with related European Festivals have rendered the city’s initiative a medium of bringing together communities, families, schools, cities, people, NGOs, and associations. Therefore, the mosaic of people who are asked to live together harmoniously and co-create an open society is acknowledged, while mobility and meeting trails and routes focusing on peace and honest interest are created. The organization includes two (2) open meetings- workshops, a Multilingualism Café with participating bodies, educators, NGOs and citizens focusing on the innovative Awakening of Languages and Cultures, all in all emphasizing the sustainable development of the individual as a Person in History.
For more information you can consult the Municipality’s website as well as the voluntarily collaborating “Educator’s Group on Multilingualism” website: https://langtrips.wordpress.com/. You can present your own actions via the collaborating radio stations http://StarClassic.gr and post on our social network pages.

Role in the promotion of migrants students’ social and linguistic integration:
After 6 years of experience on the Festival of Plurilingualism, we can confirm that the evolutionary model we use to train the social partners is able to enhance the linguistic and cultural capital of groups of different origin, as well as to contribute to the creation of commons. It seems that the festival of Plurilingualism, based on the educational innovation Awakening languages, offers strategies of social inclusion. It contributes to social cohesion. Since 2017, the festival of plurilingualism appears in the list of good practices of the spiritual heritage of Unesco and has the support of the Minister of Culture.

Role in the promotion of social and linguistic integration of foreign families:
The festival of Plurilingualism is based on the contact of languages and cultures via intergenerational projects, open discussions between the citizens, the parents, and the children. The Cafés of Plurilingualism (social strategy of informal education) provide an opportunity for the citizens, the parents and the students to talk about their family language and culture, their migratory project, and their experiences on the host country. In this case, the festival of Plurilingualism offers a repertory of tools giving to the teachers, to the educators, to the pedagogical agents of the NGO, the opportunity to work with the families taking advantage of their linguistic and cultural back round and including this capital in the academic process of student’s learning.

Potential impact and sustainability of the Project / Practice:
The Festival of Plurilingualism, as a model, includes a series of seminars for the awakening of citizens to the plurilingualism and its benefits, to the positive effects of languages and cultures on the cognitive and socio-emotional development of the children. Languages appear on the social scene, get in touch, and transform each other. There is therefore, an ecological advantage for the languages. There is a whole intercultural methodology that trains institutions in common with citizens, teachers, cultural mediators, educational and linguistic policy agents.

Educational Value of the Project/Practice:
The festival of plurilinguisim starts a Erasmus + Program and involve Greece, Spain and Portugal. The Program aims to identify and to measure the benefits on the formal education of children, on the inclusion of their family in the school process, on the development of long life skills, intercultural skills, and social skills.

Possibility of transfer:
Yes: it is a question of the institutional culture of each community, as well as of the academic instances, the educational linguistic policies, as well as the sociohistorical and political background of each country. It is a question of the training culture of the teachers, the role of the civil associations on educational and social policies.

Main problems:
It seems that the most significant gain is to have the summative participation of
teachers in seminars, as well as in open discussions throughout the year. The national educational curricula could be a problem for the implementation of the Language Awareness innovation. The collaboration between institutions, public schools, Institutes in the same project is a long life gain.
BEST PRACTICE No.3

Name of the Project / Practice: Intercultural theater project „Wolf sein“

Country: Austria

Promoted by: Kindervilla

Website (if any): /

Target groups/actors involved
Education Sector: Primary School
Social Organisations’ Sector: /
Public Organisations’ Sector: /
Other Sectors: /

Beneficiaries of the Project / Practice: Physically / sensory disabled; Community in general; People socio-economically disadvantaged; School community; Families

Level of implementation: Institutional; Local

Background and needs for the development of the Project / Practice:
Situation Occasion: Social topic at the age of 9-10 year old children in relation to the desire to decide for themselves, but to experience themselves as being determined by others.
Out of that- Creating a comprehensive prepared environment to make creative, profoundly social and personal experiences.

Framework / Initiative which the Project / Practice is based upon: Private Initiative by one of the target groups/actors (teacher and class)
School day: There were 24 children from the 3rd class of elementary school. The project took place in all school subjects. Based on the reading material of the book: "Be Wolf" by Bettina Wegenast, Children and their teachers have also created their own lyrics and songs for the play. The lyrics, songs and the choreography were rehearsed. The stage design and the costumes were designed together with parents.

Time frame / duration: Finished (4-8 weeks)

Funding Sources: Owned Resources/Budget: no financial support

Budget needed: /

Description of the Project:
The project took place in the public elementary school “Innsbruck-Arzl”. Project leader was the teacher Johanna Kollreider. Her class, 24 students, were the per-formers. Parents of the children were also involved in the project to design the costumes and the stage design. The project took place over 3 weeks in all subjects and at the end there were several performances for parents and students in the school. Also in the com-munity on the theater stage of a public institution "Bierstindl" the play was performed.

The content of the story:
The sheep “Kalle” is a strong young guy. When the wolf dies, there is a chance to take his place: Kalle applies to the employment office and gets the job. But as soon as he has slipped on the wolf fur, in front of the eyes of his friend “Locke” already begins the change. Agonizingly fast “Kalle” finds himself in the role of the carnivorous alpha animal. He orders his friend Locke around and even eats his friend “René”, a clever and gentle sheep who shares the pasture with them.

But then it's over with Locke's friendship, with the big hunting scissors he cuts open Kalle's stomach and saves René. But he shows himself conciliatory and renounces serious revenge. Finally, the three remember the beautiful sides of being a sheep and bring together the wolf fur back.

Every single child was able to participate in this project. No matter which country of origin or which language it has spoken of. In the end, the children proudly created something together!

Role in the promotion of migrants students’ social and linguistic integration:
Self-confidence: it was a win in the form of positive experiences for all children Refining of Perception: for themselves (What am I able to do already/ What I’m not able to do yet?) and for others (How do we complete each other?) Strengthening personal artistic expression (body language, dance and musical skills, knowledge of text) Experience of autonomy, solidarity and competence: I / we / World experience: the children express a concern with the content of the play and show themselves

Role in the promotion of social and linguistic integration of foreign families:
High attractiveness to come to school and witness what your own child in the school community offers.

Potential impact and sustainability of the Project / Practice:
After the project came to an end, many positive changes in group dynamics could be recognized: Changing social skills, improved ways of communicating with each other, demonstrably more courage to get involved in the community. Everyone had an essential role in the piece and translated this into everyday school life. To be good and to be evil was recognized by the children as an assumed role and unmasked. This resulted in an open space in conflicts. Switching points became easier. (Sheep / Wolf)

Educational Value of the Project/Practice:
-On a personal level: I perceive myself. I refine my motor skills. I can create texts and memorize them. I can express body expression. I can listen and perform tasks. I am part of a community.
- On a creative level: I can express feelings (in words, in songs, in movements). I can sing songs with other children, accompany them with instruments, dance to specific dance forms. I can make stage designs expressive.
- Emphatie: I can empathize with other roles and express points of theatrical content.
- Solidarity level: I can encounter topics at the level of action. I experience the teamwork as enriching and complementary. I learn to endure or manage conflict situations. I'm learning something about others and my powers are getting bigger through the team.

**Possibility of transfer:**
Yes: is there the "spirit" for something like that?
Do you have enough energy, the knowhow, and the courage to implement the project?
Are you ready for this extra work? Is the right group size given?

**Other:**
The project shows: Success lies in the fact that separating thinking ceases and joy of each other prevail.
BEST PRACTICE No.4

Name of the Project / Practice: Kindervillas educational principles

Country: Austria

Promoted by: Kindervilla

Website (if any): http://www.kindervilla.info

Target groups/actors involved

Education Sector: Kindergarten

Social Organisations’ Sector: /

Public Organisations’ Sector: /

Other Sectors: /

Beneficiaries of the Project / Practice:

Foreign youths; Refugees; Migrant/Refugee families; Community in general; People socio-economically disadvantaged.
It’s for all families whose children attending Kindervilla.

Level of implementation: Institutional

Background and needs for the development of the Project / Practice:

Children and families in Kindervilla come from 24 different countries and speak 18 different languages. It is important that all parents and children in our institution are well informed and integrated. Every single family, whether with or without a migration background, has the opportunity to always be up to date through our multilingual educators and assistants. Children with another first language than German, they run through a special programme.

Framework / Initiative which the Project / Practice is based upon:

Private Initiative by one of the target groups/actors

Time frame / duration: Ongoing, 3 years, always evolving

Funding Sources:

Owned Resources/Budget; Public Fund on Regional Level; Public Fund on National Level

The costs are covered, partly by the parents and partly from the regional and federal government fundings.

Budget needed: No special budget for this programme is available.
Description of the Project:
Each family is greeted with an initial interview at the facility. If there are families that do not speak German, a language assistant is called in to support them. At this first meeting with the educational director, the parents are shown the premises, presented our pedagogical concept and answered the first questions.
After the family has decided to attend "Kindervilla", the respective teacher approaches the family to be informed about the next steps, namely familiarization. Again the families and educators are accompanied by a language assistant if necessary.
At the beginning, parents receive a Kindervilla- Reader and a welcome folder with all the most important information.
After the gentle familiarization phase with which the parents work closely together with the teacher, a reflexive talk between teacher, director and parents, follows. Parents are informed about the process of familiarization, integration into the group and well-being of the child. Many questions that may arise during this time will be answered.
Collaboration with parents is very important in the children's villa. Each semester, a progress meeting with parents about the educational development of their children, teachers and director takes place. Parents learn in great detail how the children develop in the areas of: language, cognition, motor skills, perception of social and emotional competences.

Parents are informed each month in writing about the learning topics and have their own login access to view photos and videos of the activities of the group.
Over the entire period in Kindervilla, the families are supported by our language assistant.
The same system is taking place for their children too. From the very beginning on, the children are accompanied - if available - by the language assistant. E.g. for the most important migrant languages like German-Turkish, German-Bosnian, German-Arabic.
The parents and children are accompanied by these language assistants and get supported through the whole educational system together the group teacher. But also in the kindergarten groups (3-6 years) all children, german and non german speaking ones get trained and educated by a second language: english, italian and french.

Role in the promotion of migrants students’ social and linguistic integration:
One of the Kindervilla’s principle criteria is to encourage the children's linguistic and communicative skills. We hereby differentiate between the maintenance of these skills and the acquisition of new ones. A good command of the first language is the best way to ensure confidence in a second or foreign language.
This approach is already being used in the crèche and is continued in the kindergarten / preschool groups, where German is the main language accompanied by a foreign language.
A German speaking kindergarten teacher is in charge of the group and is supported by a native speaking assistant.
In the crèche this model also includes the languages Turkish, Serbian, Croatian and Bosnian, hereby taking into account the needs of children with a migration background. We have bilingual assistants for these children. The contribution to the concept of inclusion recognizes the child’s family and cultural background,
encouraging diversity and cultivating mutual empathy.

**Role in the promotion of social and linguistic integration of foreign families:**
The fact that we also have language assistants with and without a migration background makes the work, the communication and understanding of parents and teachers immensely easier. They get counselled by Kindervilla staff about the educational system and how to support their children during the preparation to the school career.

**Potential impact and sustainability of the Project / Practice:**
Through parenting and parent involvement, parents often bring respect and recognition.
The regular meetings and conversations between parents and staff and the familiarization period, in which the parents accompany the child, a good basis of trust is created. If the trust and security of the parents are given, the child is better able to separate from the parents and feels secure.
Parents are friendly, cooperative, hard-working and very grateful.
Parental work and the involvement of parents has a very high priority in Kindervilla! Cultural resources are used: for example, the group learn about foreign food. Songs, dances or stories from other cultures are taught.
Parents are also used as experts for their country, bringing their culture into everyday life.
Through contact with all parents with a migration background, global thinking is developed and there is a cultural broadening of horizons. One exchanges views on individual cultures and thus can better recognize and understand the problems of parents from other cultures.

**Educational Value of the Project/Practice:**
Respect:
Our image of the child is that of a self-respecting and respectful person. The human person is an individual with self-esteem, with specific needs and inherent rights.

Independence:
A special goal of education is the growing independence in the realization of one's own needs and rights.

Education and parenting:
Education and upbringing is therefore in our understanding at the level of the personality development of the child, promotion and implementation of needs and rights, so that one's own life succeeds.

In the child's life stage, in order to develop a positive self-esteem, it is first necessary to leave space for priority self-centeredness, which then enables the child to respect and even stand up for the needs and rights of others in social interaction. In this atmosphere, values-oriented behaviors and attitudes such as compassion, mindfulness, responsibility, respect and cooperation are practiced.

**Possibility of transfer:**
Yes
Other:
Collaboration with parents.
We associate the term parent cooperation with the intention of encouraging parents to engage with their parenting role. This reflection should, in particular, make aware of the relationship of the parents with our childcare institution, which they have entrusted to their child, and show that the parents with this role also contribute to the successful work of the children's villa. In cooperation with the parents, we rely on the greatest possible transparency and cooperation.
**BEST PRACTICE No.5**

**Name of the Project / Practice:**

MET – Meticceria Extrartistica Trasversale

**Country:**

Italy

**Promoted by:**

Cantieri Meticci

**Website (if any):**

http://www.cantierimeticci.it/

**Target groups/actors involved**

**Education Sector:** Public Bodies dealing with educational issues

**Social Organisations’ Sector:** ONG / CSO; Organisation for migrants; Informal organization; Cultural association; Youth’s association; Public Organisations dealing with social issues

**Public Organisations’ Sector**

Local authority; Educational authority

**Other Sectors:**

Beneficiaries of the Project / Practice:

Foreign youths; Italian youths; Refugees; People with Italian language difficulties; Community in general; People socio-economically disadvantaged.

**Level of implementation:**

Local, Regional, National, International

**Background and needs for the development of the Project / Practice:**

Need to build opportunities for contact between natives and foreigners, with activities in particular aimed at refugees and asylum seekers given their increasingly presence.

**Framework / Initiative which the Project / Practice is based upon:**

Private Initiative by one of the target groups/actors

**Time frame / duration:**

Several months

**Funding Sources:**

Public Fund on local level; Public Fund on European level

**Budget needed:**

/

**Description of the Project:**

The MET is a diverse group of artists from over twenty different countries that make living a large hybrid laboratory, spaces designed specifically to create contact between the outside, the city, and the artistic processes; it is a space for theatrical performances, jam sessions, exhibitions, artistic activities, video installations, ateliers, hybrid exhibitions that mix languages: a kaleidoscope of artistic forms from all over the world. And it is also the home of Cantieri Meticci, a cultural association that for
years has found its distinguishing mark in the "métissage" between arts and people. Cantieri Meticci organizes and conducts theater workshops for intercultural groups, also involving asylum seekers and refugees. In particular, the guests of the two reception facilities in Bologna are involved, in collaboration with Cooperativa L'Arca di Noè, as part of the Emilia-Romagna Terra d'Asilo project, and the SPRAR project of the city of Bologna. Over the years the project has consolidated to become a reference point for migrants and refugees of all origins and experience, and to create a working group that includes over fifty actors from Afghanistan, Belgium, Cameroon, China, Ivory Coast, Ghana, Iran, Italy, Morocco, Nigeria, Pakistan, Democratic Republic of the Congo, Russia, Sierra Leone, Syria, Somalia, Senegal, Gambia, Guinea. I Cantieri Meticci thus constituted are renewed year by year, always welcoming new people as they arrive at the centers, continuing to maintain in its core even the old visitors. This system guarantees a gradual process and a growing involvement and sense of responsibility for the "old" members, creating at the same time a welcoming and prepared environment for newcomers.

In 2014 the Compagnia established itself as a Social Association, with the name of Cantieri Meticci. Next to the theater workshop, other activities started, with asylum seekers and refugees at the center. Among the activities implemented, a theatrical workshop at kilometer zero, the place to acquire the basic tools of acting and scenic writing, an opportunity to meet and exchange with people of different ages, geographical origins and life experiences. These are "Quartieri Teatrali", a capillary project curated by Cantieri Meticci, articulated on over ten routes activated in as many key locations in the city of Bologna. The workshops involve students, artists, migrants, asylum seekers, guests of the Sprar structures, and anyone who wants to get involved, to rediscover (while having fun) that together they can tell a different story.

**Role in the promotion of migrants students’ social and linguistic integration:**
The laboratories are distributed in many neighborhoods and are proposed as many "gyms" in which to generate "social métissage" and new political and civil awareness; they are privileged places of exchange and learning of the Italian language for those who come from afar, and moments to develop new tools for reading and rewriting our neighborhoods and the city of Bologna.

**Role in the promotion of social and linguistic integration of foreign families:**
Through listening practices, artistic elaboration and restitution to the people who live in the neighborhood, one wonders about the main problems that our societies are experiencing, trying to think together with possibilities for meeting and change.

**Potential impact and sustainability of the Project / Practice:**
Between 2016 and 2017, there were 15 itineraries activated by the "Quartieri Teatrali" project, which ended between May and June with three days of celebration, in which more than 200 participants brought to the public the results of the work carried out during the year. The trip, the meeting and the relationship with the different were at the center of most of the dramaturgy on stage, elaborated starting from immortal texts of the theater (such as "The dream of a midsummer night" by Shakespeare) or from narrative cues proposed by the participants.
The new laboratories were completed in May 2018

**Educational Value of the Project/Practice:**
This is a much larger project than a simple theater course: it's a project that aims to concretely affect the territory and place of thought and political action.

**Possibility of transfer:**
Yes

**Annexes:**
BEST PRACTICE No.6

Name of the Project / Practice: Migration Museum Project

Country: UK

Promoted by: A range of arts, academic, charitable, corporate sources

Website (if any): http://www.migrationmuseum.org/

Target groups/actors involved
Education Sector: Kindergarten; Primary School; Lower Secondary School; Upper Secondary School; Colleges; Higher Education; Ministry of Education; Public Bodies dealing with educational issues

Social Organisations’ Sector: NGO / CSO; Organisation for migrants; Informal organisation; Cultural association; Youth association; Public Organisations dealing with social issues

Public Organisations’ Sector: Local authority; Educational authority; Ministry of Education; Ministry of Internal Affairs; Ministry of Foreign Affairs; Arts & cultural sectors

Other Sectors: /

Beneficiaries of the Project / Practice: Foreign youths; Native youths; Refugees; Migrant/Refugee families; Physically / sensory disabled; People with native language difficulties; Community in general; People socio-economically disadvantaged

Level of implementation: Institutional; Local; Regional; National; International

Background and needs for the development of the Project / Practice: The Migration Museum at The Workshop, London UK tells stories of movement to and from Britain through exhibitions, events and education workshops, and through publications and video. The Project creates links with local, national and international partners.

Framework / Initiative which the Project / Practice is based upon: Private Initiative by one of the target groups/actors; Local Policy Driven; Regional Policy Driven; National Policy Driven; EU Policy Driven. Migration Museum has secured the support of a wide range of trustees and friends en-compassing individuals with a diverse range of experience and
expertise – all of whom share a passion for telling Britain’s migration stories in a dedicated national museum. It has brought together trustees and participants from a range of relevant backgrounds who guide and support its learning work, and have convened a high-powered steering committee for the Migration Museums Network.

**Time frame / duration:**
Ongoing.
Since 2013, Migration Museum have staged an acclaimed series of events, exhibitions and education workshops at a wide range of venues across the UK, shedding light on the lively part that migration plays in the national life, and helping to hone its strategy and receive input and feedback from individuals and communities. Exhibitions and events have been attended by over 100,000 visitors, while more than 5,000 school and university students have participated in our education workshops.
Migration Museum Project is currently based in a temporary arts and community space dedicated to inspiring creativity and knowledge exchange, housed in the London Fire Bri-gade engine workshops on Albert Embankment. One of its key aims is to develop a per-manent venue within London to enhance its capacity to share stories and experiences of migration.

**Funding Sources:**
Owned Resources/Budget; Private Funding coming from external target groups/actors; Private Funding coming from internal target groups/actors (families, migrants..); Public Fund on Local Level; Public Fund on Regional Level; Public Fund on National Level; Public Fund on European Level.
Migration Museum receives support funding and support from a range of academic, arts, charitable and corporate organisations and trusts.

**Budget needed:**
Migration Museum has received funding and support from a range of academic, arts, charitable and corporate organisations and trusts over the past four years, including:
Alfred Caplin Charity Settlement, Arts Council England, The Baring Foundation, City Bridge Trust, Doris Pacey Charitable Foundation, Economic and Social Research Council, Esmée Fairbairn Foundation, Hogan Lovells, Kohn Foundation, Londonewcastle, Migration
Description of the Project:
The Migration Museum Project is a museum and centre currently housed in a temporary venue in Lambeth London until a permanent venue is established. It aims to increase knowledge and appreciation of how migration has shaped Britain across the ages through the creation of:
• an authoritative and inspiring permanent national Migration Museum’
• a far-reaching national education programme;
• a knowledge-sharing network of museums and galleries across the UK.

The Arts Council England-funded Migration Museums Network was founded in 2017, bringing together heritage-sector organisations across Britain to share knowledge and best practice, with the aim of increasing and improving outputs related to migration across the UK heritage sector. Migration Museum Project has established a programme of exhibitions, events, lectures, educational programmes, and it generates publications and other outputs such as videos. Exhibitions include:

No Turning Back: 7 Migration Moments that changed Britain
http://www.migrationmuseum.org/exhibition/noturningback/
This exhibition explores seven such turning points Some brought people together, others moved people apart; all had a profound effect on individuals who lived through them and on the country as a whole. Each moment is explored thematically through a combination of art, photography and personal stories.

100 Images of Migration
This was the exhibition which launched the Migration Museum Project in 2013. The prod-uct of a competition run with the Guardian newspaper – people were asked to submit images that were, for them, resonant of migration – it collected images provided by professional and amateur photographers alike, each of which provides a snapshot on the lived experience of migration. Together, they project a powerful image of migration in Britain today – sometimes inspiring, sometimes unsettling, at times dramatically mundane, always arresting. The exhibition is close to the heart of what the Migration Museum Project is about; reflecting the full range of the experience of migration; challenging us to review our understanding of, and attitude to, migration; identifying the human stories that lie behind the treatment of the subject in our mainstream media.

Call Me by My Name: Stories from Calais and Beyond
Originally staged to critical acclaim in London in June 2016, four months before the demolition of the camp, this updated multimedia exhibition from the Migration Museum Project delves beneath the headlines to examine the complexity and humanity behind the Calais camp and the ongoing migration ‘crisis’. It is both a record of a complex temporary space that no longer officially exists and an exploration of the individual stories and creativity of those who temporarily inhabited it, many of whom remain in and around Calais – some sleeping rough – and continue
to face an uncertain future. Meanwhile, hundreds of thousands more individuals remain on the move, seeking new lives in the UK and elsewhere.

Migration Museum also features:
- Lectures and discussions
- Teachers’ events
- Book club
- Publications, videos etc.

**Role in the promotion of migrants students’ social and linguistic integration:**
The Museum has had a considerable impact on local and national knowledge available about migration; it is regularly featured within the media:
http://www.migrationmuseum.org/category/press-coverage/

**Role in the promotion of social and linguistic integration of foreign families:**
The Museum promotes this through its exhibitions and projects such as:
The New British/New Londoners: the World in a City
The project focuses on families originally from conflict zones settling in London, but has evolved thematically to encompass the phenomenon of migration more broadly. A phenomenon described as a ‘seismic shift’ in our national landscape.
http://www.migrationmuseum.org/the-new-british-the-new-londoners/

**Potential impact and sustainability of the Project / Practice:**
The Project aims to extend its impact and sustainability through a permanent venue.

**Educational Value of the Project/Practice:**
The Museum regularly works with families and students to familiarize them with the issues the education programme is central to its work. Since May 2017, it has welcomed more than 6,000 students from primary and secondary schools, colleges, and universities to Migration Museum at The Workshop in Lambeth.

**Possibility of transfer:**
Yes: The Project could be transferred to another area/region/sector as its focus of migration within a specific context could be transferred to another venue. It would require research and development to disseminate the history and background of migration within the selected area.

See further information on alternative museum settings on the following webpage:

**Moving Hearts International Project forges links with Australia.**
The Project is a collaboration between Migration Museum Project, Australian artist Penny Ryan and Professor Anna Reading and Dr James Bjork from King’s College London. Moving Hearts builds on Penny’s Connecting Hearts Project, which has involved 1000s of people in Sydney reflecting on their connection with people seeking asylum, particularly those in detention.
http://www.migrationmuseum.org/event/moving-hearts-workshops/2018-03-03/
BEST PRACTICE No.7

Name of the Project / Practice: MUS-E. Art for integration at school.

Country: Italy

Promoted by: MUS-E Italia Onlus

Website (if any): http://www.mus-e.it/

Target groups/actors involved
Education Sector: Kindergarten; Primary School
Social Organisations’ Sector: Cultural association ; Public Organisations dealing with social issues
Public Organisations’ Sector Educational authority
Other Sectors:

Beneficiaries of the Project / Practice:
Foreign youths; Italian youths; Physically / sensory disabled; Refugees; People with Italian language difficulties; Community in general; People socio-economically disadvantaged.
The Association in the current school year operates in 150 schools, 483 classes, for a total of 11554 children in 13 different cities. 170 artists work for the project.

Level of implementation: Institutional; Local; Regional; National; International

Background and needs for the development of the Project / Practice: The MUS-E Project promotes the integration between the children of pre-primary and primary public schools offering them the opportunity to experience artistic creativity. To this end, the class teachers are supported in class by professional artists, carefully selected and trained by the MUS-E offices.

Framework / Initiative which the Project / Practice is based upon: Private Initiative by one of the target groups/actors

Time frame / duration: Three years. The MUS-E activities take place weekly from January to May during class time and are addressed to children of the last classes of the kindergarten and the first classes of the Primary school: the training course lasts three years and is completely free for families.
Funding Sources: Private Initiative by one of the target groups/actors

Budget needed: /

Description of the Project:
The MUS-E project is an idea born from the mind of an artist, the famous violinist and conductor Yehudi Menuhin, with the aim of promoting integration, respect for cultures and the enhancement of diversity among the youngest. In the classes reached by the project art becomes a means of social inclusion. According to the intuition of Menuhin, through art, children learn to communicate with a universal language in which differences become riches.

Kindergartens and primary schools can participate in the MUS-E Project on spontaneous demand or because they are proposed by institutional partners, such as the Municipal, Provincial or Regional Administrations, or by other partners operating in the educational and social field or at the request of the same parents. The Educational Directions of the Schools participating in the Project stipulate with MUS-E a Memorandum of Understanding which describes the mutual commitments and guarantees compliance with the MUS-E guidelines. The Project is implemented in the context of the P.O.F. (Plan of the Educational Offer) of each school.
The MUS-E Artists are characterized, as well as for the specific professional preparation, also for a strong pedagogical orientation and for the predisposition to the relationship with the children. At the beginning of each school year, MUS-E Italia organizes a training course of several days for the MUS-E artists of all the locations, to which the Teachers are invited.

During the lessons and at the time of programming, the active presence of the teachers is indispensable: close collaboration and sharing of the project between teachers and artists is the necessary condition for the success of the project.
The artistic disciplines practiced in the MUS-E laboratories are music, singing, theater, movement in its different forms, the figurative arts and mime.

Role in the promotion of migrants students’ social and linguistic integration:
Group activity facilitates communication and sharing of creative experiences and promotes integration between children of different socio-cultural backgrounds. The project is proposed to kindergartens and public primary schools with a high presence of immigrant children or with difficult socio-family situation.
Through the artistic experience, with the use of non-verbal languages, all the expressive experiences and the different cultural specificities are valued. Moreover, the child learns to know each other, to show himself to others spontaneously and to accept the diversity of others, living them as a resource and not as a limit.
In this way the little ones feel free to express themselves and acquire self-esteem and respect for others, verifying in the artistic laboratory - where children, teachers and artists actively collaborate - that each is part of a whole, discovering the value and the gratification of act together. The project is also aimed at children with disabilities, as it allows them to express their qualities too often underestimated.

Role in the promotion of social and linguistic integration of foreign families:
The MUS-E project seems to help children to integrate more, also producing positive effects in the relationships between pupils, teachers and artists and between families
and the school community. At the end of the year, at the end of the workshops in the classes, an "open lesson" (or other more complex events) is organized to show families the MUS-E working methodology and what was done by the children during the experience.

**Potential impact and sustainability of the Project / Practice:**
Under the guidance of professional artists, the most diverse creative disciplines favor the expressiveness and the enhancement of differences. This is why MUS-E is aimed above all at schools in cities and neighborhoods where socio-cultural and, therefore, human discomfort is highest.

**Educational Value of the Project/Practice:**
The purpose that MUS-E proposes is not the learning of specific artistic techniques, but the sharing of the communication code of the individual arts and the discovery of the most different modes of expression. In this way, school is no longer just a place for study and learning, but also becomes a space for living together with creativity and passion.

**Possibility of transfer:**
Yes. The Menuhin Foundation promoted the establishment of national MUS-E Associations in many European countries in Brazil and Israel. MUS-E brings to the schools more than 1000 artists who work in almost 2000 classes and lead over 50,000 children to discover the human potentialities of art
BEST PRACTICE No.8

Name of the Project / Practice:  Pan Intercultural Arts

Country:  London, UK

Promoted by:  Public, charitable and private organisations

Website (if any):  https://www.pan-arts.net/

Target groups/actors involved

Education Sector:  Kindergarten; Primary School; Lower Secondary School; Upper Secondary School; Colleges; Higher Education; Ministry of Education; Public Bodies dealing with educational issues; International groups; Organisations

Social Organisations’ Sector:  NGO / CSO; Organisation for migrants; Informal organization; Cultural association; Youth’s association; Public Organisations dealing with social issues; International groups; Organisations

Public Organisations’ Sector:  Local authority; Educational authority; Ministry of Education; Ministry of Internal Affairs; Ministry of Foreign Affairs; International groups; Organisations.

Other Sectors:

Beneficiaries of the Project / Practice:  Foreign youths; Native youths; Refugees; Migrant/Refugee families; Physically / sensory disabled; People with native language difficulties; Community in general; People socio-economically disadvantaged

Level of implementation:  Institutional; Local; Regional; National; EU (Involvement Of At Least Two Eu Member States)

Background and needs for the development of the Project / Practice:

Pan Intercultural Arts is a dynamic London-based arts company, formed in 1986, using intercultural performance work to help facilitate self-expression and promote deeper understanding of changing cultural identities. Pan work with a diverse range of communities across London and internationally, empowering people to use the arts as a tool for change in their lives. Participants include:

• Women who have survived trafficking into the UK
• Victims of torture and trauma-affected young refugees
• Unaccompanied minor asylum seekers
• Young people living close to crime and violence
• Those affected by natural disasters, conflict and social prejudice (overseas projects)

Framework / Initiative which the Project / Practice is based upon:
Private Initiative by one of the target groups/actors; Local Policy Driven; Regional Policy Driven; National Policy Driven; EU Policy Driven.
Pan has developed its expertise in theatre for development and now delivers a range of successful creative development and leadership programmes for disadvantaged young people across Greater London. These include a Refugee Arts Programme and an Arts Against Violence Programme which access over 4000 people every year through work-shops, performances, festivals, lectures, conferences and DVDs.
Pan's work has also been recognised internationally as a beneficial tool in aiding the rehabilitation of those who have been affected by war, extreme poverty and natural disasters and works alongside the British Council and various other NGOs on humanitarian programmes.

Time frame / duration:
Ongoing
Pan delivers workshops with different groups in the local area, nationally and internationally, developing participatory arts programmes to increase community cohesion through positive investigation and celebration of the differences and similarities between different groups.
Pan was the first company to use the term 'interculturalism' and its ethos; the forging of understanding through creativity when different cultures meet; lies at the heart of all Pan's work.
Funding Sources: Owned Resources/Budget; Private Funding coming from external target groups/actors; Private Funding coming from internal target groups/actors (families, migrants...); Public Fund on Local Level; Public Fund on Regional Level; Public Fund on National Level; Public Fund on European Level

Budget needed: /

Description of the Project:
Pan's expertise in arts for social change techniques has been called upon to assist in the development and support of specific disadvantaged groups addressing a range of issues in society. Projects developed through strong links with partners such as Freedom from Torture, Medaille Trust, Refugee Council, British Council, the UN, or by invitation from organisations such as The Metropolitan Police and Youth Offending Services. Pan delivers three main strands of work:

- Refugee Arts Programme
- Arts Against Violence
- International Theatre for Development

Different projects run throughout the year using a range of art forms and providing participants with creative activity, peer mentoring and leadership training, and a number of community performances and showcases. Participants also benefit from stability, new friends and a chance to re-imagine their live.

Refugee Arts Programme
Refugee Arts Programme began through a relationship with Freedom from Torture who recognised that the creative programme could complement the therapy they provided to young refugee and asylum seekers who have experienced trauma and persecution in their own countries. The programme grew to meet the demands of participants and grants from BBC Children in Need, Heritage Lottery, Comic Relief and Arts Council England supported a programme of creative development spanning the age ranges 14 - 25 years, within which are the following groups:
Arts Against Violence

In 1998 Pan began a new area of intercultural work in its home borough of Camden. Working with the Camden Equalities Unit it designed 'Keep the Peace', a project created to engage with the growing problem of race-based violence on housing estates in South Camden. In these areas tensions between different ethnic groups was leading to anti-social behaviour and crime, particularly amongst young people, creating a sense of fear amongst the community. Through participatory arts activities using creativity to investigate social issues such as racism and prejudice, young people were empowered to gain a voice to examine and explore their situation, their possibilities and their futures. By providing a safe space where they could take time out from the pressures of their lives they reflected on their actions and consequences.

One of the biggest barriers the programme tackled was the sense of territorialism between different groups of young people, using creativity to organically bring groups together in a neutral venue to share performances and to open positive debate on issues raised. Over the years there has been a proliferation of reported cases of youth crime, increasingly more violent, which has escalated feelings of fear and a negative perception of today's youth. As a response Pan's Arts Against Violence programme has expanded across Greater London using a similar model to the initial project in Camden. Past projects such as F.U.R.I.O.U.S and 'There Ain't No Black in the Union Jack' engaged over 3000 young people, working in conjunction with youth centres and schools across London, resulting in DVDs, publications and showcases of young people's creative reflections of growing up in London.

International Theatre for Development

When Pan began International Theatre for Development work 20 years ago, the work was small scale and pioneering, beginning with the establishment of the Vidya theatre company in India. Over the years recognition of the value of this work has increased demand and Pan have now been contacted by the Foreign and Commonwealth Office, United Nations, The British Council and Save the Children to start substantial projects for them. Such organisations now see the potential of theatre to engage with social problems or post-disaster situations and initiate discussion with affected communities to find solutions and "alternative futures". The two largest recent projects have been in Sri Lanka and Myanmar, both engaging with major social problems after traumatic events, and leading to the formation of several ongoing theatre for development companies.

Current projects: https://www.pan-arts.net/projects

Role in the promotion of migrants students’ social and linguistic integration:

A numer of Pan projects support students and families social and linguistic integration:

Amis Project

Amies project (French for female friends) was established in 2011 to provide creative arts workshops for young women trafficked into the UK for prostitution or domestic slave labour. Three groups meet weekly to make friends, learn new skills and get creative together. Amies Freedom Choir meets weekly to sing together. The choir aims to develop the musical and cultural awareness, and support language development of young women from different ethnic backgrounds by exploring songs and musical styles from each others’ cultures and languages, working with Pan artists.
and professional musicians from different regional traditions. The choir is building a repertoire of songs, vocal and choral skills as well as developing musical and cultural understanding. https://www.pan-arts.net/projects/amies

Sri Lanka
In the east of Sri Lanka, working with the British Council and the Centre for Performing Arts, Pan established Shakthi, a new company of Tamil and Singhalese members who have all been affected by the long lasting civil war, which had recently come to an end, leaving a fractured society. Working in both languages, they have created plays around lives which have seen families and houses destroyed, education interrupted, economies collapsing and apathy and depression prevailing. The plays oblige the audience, all of whom will recognise the problems, to ask how they can emerge from these situations through their own efforts rather than waiting for outside help. Performances tour remote areas where prejudices about “the other” have built up and where the war has left a deeply damaged society. https://www.pan-arts.net/projects/sri-lanka

Potential impact and sustainability of the Project / Practice:
Pan has a longstanding record of creating a sustainable impact on individuals and communities through its extensive record of projects. See details on following webpage:
https://www.pan-arts.net/projects/past-projects

Educational Value of the Project/Practice:
Pan create educational opportunities with all levels and sectors of education, working with students within statutory and voluntary educational levels:

School Residences
Pan work closely with schools to tailor the workshops to the needs of the young people, offering excellent theatre and performance opportunities to young people that struggle in mainstream education. The workshops combine drama games, improvisation, character work, and Forum theatre; examining broad themes and using choice and consequence as the driving force for an insightful dialogue with young people. The specific topic or area the play explores comes from the young people, allowing participants to express their hopes, fears, aspirations and the barriers they face to realising their potential.

Statistics from Pan Schools Residencies:
• 89.5% increase in commitment and enthusiasm
• 94.7% increase in willingness to perform
• 42% increase in the confidence and self-expression

Feedback:
‘Learning, acting, fun, friendship, acting in front of people, teamwork, jokes, creating the play, the techniques we learnt, the people we worked with, having a new ability.’

Statistics from questionnaires filled out by audience members at the final performance after our 10-week school-based project:
• 56% agreed some aspects of the performance seemed relevant to their own life
• 72% agreed they were completely absorbed by what was happening on stage
• 67% agreed they felt they could identify with the characters/storyline
• 56% agreed they would be talking about the experience for some time to come
https://www.pan-arts.net/projects/woc-school-residencies

**Possibility of transfer:**
Yes: Pan are already active within a range of international contexts so are familiar with adapting their projects to different needs and contexts.

**Main problems:**
Hundreds of young refugees and asylum seekers have joined Pan’s arts for change groups to find ways of dealing with trauma and to discover new futures far from their first homes. Pan continues to welcome refugees and urges governments and international bodies to deal with the current crisis at source, on the journeys and on our own thresholds.
BEST PRACTICE No.9

Name of the Project / Practice: Step2School

Country: Greece

Promoted by: NGO METAdrasi: Action for Migration and Development

Website (if any): /

Target groups/actors involved
Education Sector: Kindergarten; Primary School; Lower Secondary School; Upper Secondary School
Social Organisations’ Sector: NGO / CSO
Public Organisations’ Sector:
Other Sectors: The activity is implemented as part of “Stavros Niarchos Foundation” initiative “Open Schools”. “Stavros Niarchos Foundation” is one of the world’s leading private, international philanthropic organisations, making grants in the areas of arts and culture, education, health and sports, and social welfare.

Beneficiaries of the Project / Practice: Foreign youths; Italian/Greek youths; Refugees; Migrant/Refugee families

Level of implementation: Local

Background and needs for the development of the Project / Practice: Migration streams to Greece have been rapidly increased during the last two years. Greece is thought to be a crossroad to Europe for millions of refugees who seek to find for themselves and their families a safe place to live. Due to the unexpectedly large migrant flows reaching Greece through the Aegean Sea, in combination with bureaucratic obstacles and slow processes, migrants are required to stay in Greece much longer than they want, before continuing their journey to central and north Europe. As a result, they are almost “trapped” in Greece until their asylum or relocation applications are processed by the system.

Step2School aims to ensure that migrant children who stay in Greece either permanently or because they are waiting to move to another European country, do not miss another school year. Its motto is “No children out of school” and
is based on the perception that a child out of school is an unhappy child. Also, remaining out of school, even if only for a year, makes it harder for a young kid to adapt back to an everyday school routine, a fact that decreases the kid’s potential to perform well when returning to school. The activity addresses the need for ensuring every child’s right to education and, at the same time, attempts to create the most favorable conditions for the smooth social integration of migrant children and families.

Framework / Initiative which the Project / Practice is based upon: National Policy Driven

Time frame / duration: Ongoing: the activity started in the summer of 2017 and is still running. Time frame needed: some months (or an academic year)

Funding Sources: Private Funding coming from external target groups/actors; Public Fund on European Level.

The activity is implemented by METAdrasi’s volunteers, in schools belonging to the Municipality of Athens, as part of philanthropic organisation’s “Stavros Niarchos Foundation” initiative “Open Schools”. The Step2School activity is implemented with the valuable support of UNICEF and funding by the European Union – Civil Protection and Humanitarian Aid.

Budget needed: Not available

Description of the Project:
The activity was initiated in the summer of 2017 as part of a “Stavros Niarchos” Foundation initiative entitled “Open Schools”. The “Open Schools” programme is an innovative initiative run by the City of Athens, which has grown really popular within the local community. Specific schools’ premises of Athens turn into meeting points and centres of action where the local community is invited to participate in recreational, cultural, educational and sports activities, organised for people of all ages. During the weekdays, those schools remain open until 21.30, while on weekends from 10.00 to 20.00.

In that framework, METAdrasi organised in 2017 a summer education programme, aiming at preparing refugee and migrant children for the upcoming school year. The activity was addressed to young children and adolescents aged 6 to 17, living in camps, shelters for unaccompanied minors, rented flats, etc. Volunteering teachers of METAdrasi provided a free non-formal education programme consisting of the following courses, depending on the age of the students: Greek language,
Mathematics, English language, German language, Computer science, physical education, artistic and intercultural activities. The children’s parents/accompanying adults had the opportunity to attend free English, German, and Greek language classes, too.

After the successful implementation of the summer programme with the participation of around 350 children, METAdrasi continues the programme in schools of the city, during the school year. Lessons are offered on weekdays for children aged between 6-12 years old at 16:00-18:00, and for older children at 18:00-20:00. In addition, Farsi and Arabic lessons are offered to children and adults during the weekends, as well as intensive courses of Greek, English, German and computer science for teenagers (16 to 18 years old).

Role in the promotion of migrants students’ social and linguistic integration:
The activity aims not only to help students integrate into Greek schools, but also provide them with all the necessary skills to integrate into society, too. The combination of multiple language classes and school courses (like mathematics and computer science) can help young migrant students perform at school and, at the same time, adopt to living in their new country. As a result, young migrants can feel more confident and comfortable in participating in social activities and events, thus improving their everyday life. Learning Greek can act as a contributing factor in the successful integration of migrant students, as it can help them interact with children of their age, making them feel like children again, after having experienced such traumatic incidents. Especially for young migrant children, artistic activities provided by Step2School can facilitate communication and interaction with their peers, improving their potential to perform at school and socialize in the school and social environment.

Role in the promotion of social and linguistic integration of foreign families:
As already mentioned, the activity offers free language classes to parents and accompanying adults of students, as well as to migrant teenagers. In that way, families are provided with linguistic skills that are necessary for their successful integration to Greek society. In addition, it should be noted that helping students integrate to schools can help them and their parents become members of the school community, thus contributing to developing social relationships with other parents and students. Throughout this process, migrant families get to better integrate to society, by meeting people with the same interests and worries, e.g. having children who attend primary schools.

Potential impact and sustainability of the Project / Practice:
As long as interest from migrant students and their families remain, the activity can continue running. METAdrasi’s volunteers are more than willing to continue offering their services and the City of Athens plans to keep on running the “Open Schools” initiative. Even though migratory flows continue to increase and school needs become more demanding, Step2School wishes to ensure that no child is left out of school. Taking into account that multiple institutions believe in the activity’s aims and support its implementation, the sustainability potential of Step2School can be thought to be high enough.

Educational Value of the Project/Practice:
As already mentioned, migrant children get to attend classes on different foreign languages (Greek, English, German), as well as their native language (Arabic or Farsi). In addition, they can join mathematics and computer science classes, participate in artistic activities and exercise during physical education. The activity aims to provide an as much as possible integrated educational programme, that can actually benefit migrant children integrate into school and society.

**Possibility of transfer:**
Yes: the activity could be implemented in other Greek cities where migrant communities have been established. However, METAdrasi holds offices only to the two largest cities of Greece, Athens and Thessaloniki, so implementing the activity in other cities would require either establishing some branches or running it from distance. In addition, the courses are provided in schools of the “Open Schools” initiative, run by the City of Athens. In other cities, potential available venues for holding the courses should be identified before starting to implement the activity. Last but not least, volunteers to provide the free courses will have to be found, a process that may not be as easy as it sounds, due to the fact that in smaller cities volunteering rates tend to be lower.

**Main problems:**
It seems that the most significant gain is to have the summative participation of teachers in seminars, as well as in open discussions throughout the year.
The national educational curricula could be a problem for the implementation of the Language Awareness innovation.
The collaboration between institutions, public schools, Institutes in the same project is a long life gain.
BEST PRACTICE No.10

Name of the Project / Practice: Targeted housing and integrated supported services for most vulnerable refugees - GRC 0217

Country: Greece

Promoted by: ANTIGONE


Target groups/actors involved
Education Sector: Kindergarten; Primary School; Lower Secondary School. This Project involves adults as well.

Social Organisations’ Sector: NGO / CSO

Public Organisations’ Sector

Other Sectors:

Beneficiaries of the Project / Practice: Refugees (and asylum seekers)

Level of implementation: Regional

Background and needs for the development of the Project / Practice: The growing number of refugees, arriving in Greece the last three years, brought the need for meeting their vital needs and providing them with the necessary support. Apart from covering their basic needs, such as food, shelter, water, the issues of education, especially for children, and their inclusion are also important. Therefore, the main objective of this project is not only to provide them access to safe and dignified living conditions, but also to foster their integration through recreational and educational activities for children and adults.

Framework / Initiative which the Project / Practice is based upon: /

Time frame / duration: Ongoing: 01.02.2017 - 31.07.2018 (17 months)

Funding Sources: 91% German Federal Office (GFO/DEU) and 9% Help – Hilfe zur Selbshilfe (NAK -karikativ & Aktion Deutschland Hilft)

Budget needed: /
Description of the Project:
This project is a multilateral attempt of HELP Hellas, ANTIGONE-Information and Documentation Centre on Racism, Ecology, Peace and Non-Violence, Greek Council for Refugees and Smile of the Child to decrease the number of at risk refugees and asylum seekers on the mainland of Greece. It also aims to provide access to safe and dignified living conditions for vulnerable refugees and asylum seekers living in Diavata camp as well as those refugees staying in Thessaloniki region in general.

Main activities:
• Recreational and educational activities for children
• Recreational and educational activities for adults
• Housing (2 apartments in Thessaloniki city centre offering accommodation to refugees and immigrants).

Role in the promotion of migrants students’ social and linguistic integration:
This project provides Greek language lessons to refugee’s children in Diavata camp and in Thessaloniki city. By learning the Greek language, they will be able to be more independent. Additionally, this project provides support to pupils that attend Greek public schools, improving in this way their performance and overcoming any “cross-cultural obstacles” they face.

Role in the promotion of social and linguistic integration of foreign families:
Greek language lessons organised by ANTIGONE on both adults and children. It is very important for adults to learn the language and be able to use it in their daily life. A group of the attendants of Greek language lessons is going to participate in exams in May 2018 in order to get a language certificate. When the beneficiaries can speak the local language they feel more confident, independent and safe to go outside of the camp, which is very important for their psychological health. Children learn the language and they are able to be more independent. Apart from this, in many cases the children are the interpreters in their families and they help their parents in the hospitals or places. This is because, they learn the language more easily.

Potential impact and sustainability of the Project / Practice:

<table>
<thead>
<tr>
<th>Kind of activities</th>
<th>No of beneficiaries</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recreational and educational activities for children</td>
<td>580</td>
</tr>
<tr>
<td>Recreational and educational activities for adults</td>
<td>300</td>
</tr>
<tr>
<td>Housing</td>
<td>35</td>
</tr>
<tr>
<td>Psychosocial support</td>
<td>330</td>
</tr>
</tbody>
</table>

Educational Value of the Project/Practice:
The educational value of this particular project is noticeable. Specifically, concerning the adults, the providing lessons improve their ability to use the local language and solve their daily life problems without the need for interpretation. Learning a new language enables a person to have a broader understanding of that race or culture. Opening up to a culture allows you to be more flexible and appreciative of other ways of doing and looking at things. Additionally, through this project, they can also obtain Greek language certification.

Moreover, concerning the project’s educational value for refugee’s children is also remarkable, because they can perform better at school lessons. Through the recreational and educational activities, the children can learn not only the Greek
language but at the same time they get familiar with the Greek culture and mentality.

**Possibility of transfer:**
Yes: the scope of action of this project can be expanded in other refugee camps in Greece and abroad. This is possible through the adoption of effective measures in order to assure the success of the project. One measure constitutes the development of activities that aim to assure equality of opportunities for everyone without any negative discrimination based on gender, race, national or social origin, disability, color, religion, age, sexual orientation etc. Additionally, the interest and the participation of refugees’ children and adults needs to be secured.
BEST PRACTICE No.11

Name of the Project / Practice: Tell me a Story (Schenk mir eine Geschichte)

Country: Switzerland

Promoted by: Swiss Institute for Children’s and Youth Media (Schweizerisches Institut für Kinder und Jugendmedien (SIKJM))

Website (if any): /

Target groups/actors involved
Education Sector: Kindergarten
Social Organisations’ Sector: NGO / CSO
Public Organisations’ Sector: Other Sectors:

Beneficiaries of the Project / Practice: Foreign youths; Migrant/Refugee families; Community in general; People socio-economically disadvantaged

Level of implementation: National

Background and needs for the development of the Project / Practice: Migrants in Switzerland face multiple disadvantages in the Swiss educational system. Children with a migration background are less likely to have access to pre-school education, are more likely to attend lower-tier secondary schools and are underrepresented among college graduates. Furthermore, the rate of secondary and tertiary education completion is lower among people with a second-generation migrant background than it is among the non-migrant population. While individuals with a migrant background have secondary and tertiary completion rates of 50 and 25 per cent, respectively, people without migrant backgrounds complete secondary and tertiary school at rates of 53 and 30 per cent, respectively. The main reasons for the disadvantage faced by children with migrant backgrounds are language barriers, the smaller
financial means of their parents, and the relative lower involvement of parents from these groups in their children’s education. The family literacy programme, Tell me a story, seeks to overcome language barriers and increase parental involvement by reaching out to families with migrant backgrounds in an effort to improve the language and literacy development of children in their native language. The premise of the work is that knowing their native language greatly supports children in learning the language of the home country. In this way, Tell me a story plays an important role in addressing the educational needs of underserved populations in Switzerland.

**Time frame / duration:**
Ongoing: the program was initiated in Zurich and Basel in 2006 and has now been expanded in 14 kantonen (states) throughout Switzerland. Time frame needed: some months (depending on schedule): one course usually consists of between 8 and 12 90-minute classes, which take place weekly or bi-weekly in community centres, libraries or schools.

**Funding Sources:**
Private Funding coming from external target groups/actors; Public Fund on Local Level. The project is funded by public resources, as well as local partners and private foundations, namely the Mercator Foundation, Arcas Foundation, Avina Foundation, Sophie and Karl Binding Foundation, Ria and Arthur Dietschweiler Foundation, Gamil Foundation, Hamasil Foundation, Landis and Gyr Foundation, Ernst Göhner Foundation and Thoolen Foundation.

**Budget needed:**
Annual cost: CHF 120,000 (USD 124,000) for national coordination, further education and implementing new locations (not included are local running costs).

**Description of the Project:**
Tell me a story provides storytelling courses to families with migrant backgrounds in order to promote the language and literacy development of children between the ages of 2 and 5. The premise of the work is that knowing their native language greatly supports children in learning the language of the home country. In this way, Tell me a story plays an important role in addressing the educational needs of underserved populations in Switzerland. In addition, the programme aims to involve parents in supporting their children’s educational attainment.
The programme particularly aims to:

- Promote the literacy development of children aged 2 to 5 with migrant backgrounds in their native language.
- Induce parents to support literacy attainment and the language foundation of their children at an early age by introducing reading and writing activities into their daily lives.
- Demonstrate to parents that incorporating literacy activities at home plays an important role in their children’s literacy attainment.
- Indicate to parents that their children should be literate in their native language because this is an important foundation for learning the Official language(s).
- Introduce parents to available resources in their community, such as language classes for adults and children, libraries and pre-school classes.

Tell me a story targets families with a migrant background, who usually do not attend comparable educational courses for parents. The programme is free and families do not need to register prior to attending. Usually, between 8 and 12 families participate in each course, including mothers, fathers, grandmothers and aunts. In most cases, children are accompanied by one parent or family member.

The facilitators play a central role in enrolling families onto the programme, both in person, through frequent outreach activities, and over the phone. Other methods used to engage families include word-of-mouth promotion, outreach to friends and relatives, promotion in kindergartens and schools, language classes and family services. Programme implementers also use social media tools such as WhatsApp and Facebook to spread information about the next storytelling event. Enrolling new participants ultimately requires gaining the trust of parents and overcoming cultural challenges. These cultural challenges include the shame some parents feel about their own schooling level, the restriction on some groups of women accessing public spaces, and negative experiences of Swiss government institutions.

**Role in the promotion of migrants students’ social and linguistic integration:**

The programme allows children to improve their language and literacy skills since they receive help from their parents and teacher and are able to interact with other children. Specifically, children acquire new words and improve their understanding of text. The way a story is told matters for the literacy development of children. Facilitators who tell stories in their own words, with gestures and acting, allow children to recreate the stories with their own imaginations, which improves their verbal understanding of texts and promotes their ability to add additional information. Reading stories aloud improves understanding of texts but has the added benefit of introducing children to written language. Furthermore, discussing the stories with children afterwards shows children how written language translates into spoken language and allows them to evaluate their own understanding of the story.

In addition, children become more interested in stories and books, which contributes to the sustainable impact of the programme. Testimonies of parents point out that their children learn something new every time they attend classes and enjoy listing to the stories. They also value other class activities, such as artwork and drawing, and the children are proud to have created something with their parents.

**Role in the promotion of social and linguistic integration of foreign families:**

The programme promotes intergenerational family learning as it teaches parents how
to support their children in their educational development by implementing learning activities at home. Both parents and children gain self-confidence from participating in the programme because they feel that their language and culture is publicly acknowledged and they meet people with similar backgrounds. The programme is, therefore, also a source of motivation for parents to support their children’s literacy development. For example, one mother explains that she and her husband started to take out children’s books from a library to read to their daughter, something they did not do previous to attending the programme. Moreover, the programme has a positive effect on the education of parents as many become interested in reading and visiting libraries on their own time. Parents also appreciate the strong social component of the programme as they meet new people with similar backgrounds and interests while attending classes.

Potential impact and sustainability of the Project / Practice:
In 2014, the programme was offered in numerous languages, including German, Albanian, Arabian, English, French, Farsi, Italian, Kurdish, Croatian, Polish, Portuguese, Russian, Serbian, Spanish, Tamil, Tibetan, Tigrinya, Turkish and Urdu. The programme is open to the addition of new languages, should demand arise. One course usually consists of between eight and twelve 90-minute classes, which take place weekly or bi-weekly in community centres, libraries or schools. Eight to twelve families usually participate in each course. Most families attend the groups on a regular basis. However, the implementation of the programme requires time. Specifically, parents require time to become comfortable in their participation in the programme, especially if classes take place in public spaces. In addition, establishing trusting relationships and changing learning dynamics within families is a long-term process. The incorporation of parents into the learning process is crucial for the success and sustainability of the programme. Achieving this challenging goal requires a well-defined concept with a clear approach to teaching, as well as ongoing coaching and support for facilitators. After its initial implementation in Zurich and Basel in 2006, Tell me a story gradually expanded to other cities and communities. Local partners of the Swiss Institute for Children’s and Youth Media (SIKJM), including libraries, community centres and city and district government, organize and finance the programme in their localities, while SIKJM supervises the programme and supports local partners by creating teaching materials and providing introductory and continuing training for facilitators. In 2014, the programme was offered in 14 kantonen (states) throughout Switzerland, including Basel, Bern, Lausanne and Zurich. Around 1,500 families participated in 1,663 classes, conducted in seventeen languages and facilitated by 130 teachers. Each class has 10 participants on average. Since 2006, a total of 8,670 classes have taken place, involving approximately 87,000 participants. The overall sustainability of the programme depends on the willingness of local partners to organize and finance classes. It has been noted that public authorities grow more and more reluctant to finance the programme, which is leading to scarcer financial resources.

Educational Value of the Project/Practice:
Young children of migrant background get to develop their language and literacy skills, firstly in their native language and consequently in their second language. As a result, young children are able to better integrate in primary schools and perform as well as native students. The programme aims, also, to increase migrant children’s confidence through participation in games, singing, role-playing activities, craft, etc.,
which will ultimately help them be more comfortable among their schoolmates and teachers. The involvement of parents and other family members plays a significant role, as attaining a certain literacy level highly depends on incorporating literacy activities in everyday life.

In general, Tell me a story seeks to prepare young children not only for integrating to primary schools but also for excelling, or at least providing them all the appropriate supplies to do so. This means providing a combination of learning activities and interpersonal skills training, using artistic paths that are known to contribute to children’s personal and mental development.

**Possibility of transfer:**
Yes: the programme has been transferred to other kantonen (states) in Switzerland, according to local needs

**Other:**
In our case, the programme could be addressed to migrant students of primary education who have little or no knowledge of the country’s language. The programme could be implemented in school libraries with the participation of parents or other family members.
BEST PRACTICE No.12

Name of the Project / Practice: The Learning for Integration Project: Quality Learning and Non-Formal Education for Refugees and Migrant Children in Greece

Country: Greece

Promoted by: ELIX, supported by UNICEF and funded by the European Commission (DG ECHO)


Target groups/actors involved
Education Sector: Kindergarten; Primary School; Lower Secondary School; Upper Secondary School; Higher Education; Parents

Social Organisations’ Sector: NGO / CSO; Organisation for migrants

Public Organisations’ Sector: Elementary School, Gymnasium and High School

Other Sectors: Hospitality centers of Eleonas and Skaramangas

Beneficiaries of the Project / Practice: Refugees; Migrant/Refugee families

Level of implementation: Regional (Area of Attica).

Background and needs for the development of the Project / Practice:
Migration and refugee flows to Greece have been rapidly increased during the last two years. Greece is thought to be a crossroad to Europe for millions of refugees who seek to find a safe place to live with their families. Due to several political developments, thousands of refugees will be staying in Greece. Therefore, their social integration is considered to be of vital importance.

Taking also into consideration that several refugees and immigrant children went to Greek schools, ELIX noted the need for providing them further support, enhancing their participation and their learning abilities. Apart from their learning abilities, ELIX wanted to promote their integration to the Greek society, by creating tailor-made non-formal programs not only for children but also for parents. In this way, the integration of refugees and immigrants will be significantly promoted.
Framework / Initiative which the Project / Practice is based upon:
Regional Policy Driven

Time frame / duration:
Ongoing: the program started in October 2017 and is still running. Each student attends 2 hours of lesson a day (10 hours a week), which are taking place in the morning or afternoon hours.

Funding Sources:
Public Fund on European Level
European funding (European Commission – ECHO)

Budget needed:
/

Description of the Project:
The Learning for Integration Project provided tailor-made non-formal education for refugee and migrant children in need. Psychosocial support and Balanced Literacy Approach (BLA) that promotes independent learning and active participation through the whole language learning, are core concepts for all learners. The project provides:
• Homework support,
• Mother tongue education,
• Language and life-skills education for out-of-school children, including unaccompanied children
• Early childhood education,
• Promotion of parents’ integration,
• Teachers’ capacity building training and seminars

Learning Centers:
1. LCP Patission
2. LC Akaminatou
3. LC Agios Nikolaos
4. LC Koraka
5. LC Elaionas Camp
6. LC Skaramagkas Camp

Role in the promotion of migrants students’ social and linguistic integration:
This project aims not only to assist children to better perform at Greek schools, but also provide them with all the necessary skills and abilities to integrate into Greek society as well. Additionally, all courses are supported by teachers stemming from ethnic groups, assisting them follow the courses, especially in the first months of the courses. Moreover the attendance of English and Greek classes will facilitate their communication and interaction with their new living environment, improving their everyday life. An adding value to this program, is the psychosocial support that is provided, promoting their well-being and in extent their social integration.

Brief review of the program for the months of January and February:
- 1,250 children enrolled aged 3-17, total of 810 boys, 657 girls
- 217 parents, 102 men, 115 women
- 27 different nationalities (indicatively) and 10 different mother tongues.
- 2,748 hourly classes in total (Greek & Mathematics and English) were provided to children and 254 hours for parents.
- 57 Educators, 3 Social Workers and one psychologist have been working on the program providing services to children and parents.

**Role in the promotion of social and linguistic integration of foreign families:**
As it was already mentioned in the previous section, refugees and immigrant children and their parents attend free language classes that are necessary to their successful integration to the Greek society. In this way, they both gain the necessary communication skills for boosting their interaction with local people and making their everyday life easier relating to for example bureaucratic issues etc.

**Potential impact and sustainability of the Project / Practice:**
As long as the refugee and migrant flows continue and the interest from refugees and migrant children remain, the program can continue running, meeting their vital needs. Taking also into consideration that multiple institutions (including EU) are still interested in supporting such programs, the sustainability of this program is relatively secured under these circumstances.

**Educational Value of the Project/Practice:**
The educational value of this project is considered to be highly, considering that migrant and refugee children will attend courses on different languages (Greek, English and their native language). Additionally, they will acquire life-skills attending relevant courses which will further promote their integration. Lastly, children aged 6-17 can participate in Natural science lessons.

**Possibility of transfer:**
Yes: this program could be implemented to other Greek cities. The collaboration between public institutions and probably NGOs is vital for the successful implementation of this project. Before the actual implementation, it is necessary to secure that migrant and refugee children and parents are interested in following the courses, or find the necessary mechanisms/arguments to convince them to participate.
**BEST PRACTICE No.13**

<table>
<thead>
<tr>
<th>Name of the Project / Practice:</th>
<th>The Museobilbox</th>
</tr>
</thead>
<tbody>
<tr>
<td>Country:</td>
<td>Germany</td>
</tr>
<tr>
<td>Promoted by:</td>
<td>M2C Institut für angewandte Medienforschung and The Nordwolle Museum in Delmenhorst</td>
</tr>
<tr>
<td>Website (if any):</td>
<td><a href="http://www.eumillennials-tour.eu/downloads/Module04.pdf">http://www.eumillennials-tour.eu/downloads/Module04.pdf</a></td>
</tr>
</tbody>
</table>

**Target groups/actors involved**

| Education Sector:            | Primary School; Lower Secondary School; Upper Secondary School. The Nordwolle Museum was founded in 1996 and is located in Delmenhorst, a former industrial city in north-western Germany, located between the cities of Bremen and Oldenburg. The city is dominated by the former residing industries, especially linoleum, jute, clothing and textile industries, many inhabitants have an immigrant background and their families belong to educationally disadvantaged levels of society. |
| Social Organisations’ Sector: | Cultural association; M2C Institut für angewandte Medienforschung (Assciation of Museum Educational Services) |
| Public Organisations’ Sector | EUmillenials tour programme |

**Beneficiaries of the Project / Practice:**

| Migrant/Refugee families; Community in general; Children |

**Level of implementation:**

| Local; Regional |

**Background and needs for the development of the Project / Practice:**

The aim of Museobilbox is to give children the opportunity to create their own little "museum box", by doing playful handicrafts. The boxes, mostly in the form of a small diorama, show a historical scene. The content depends on the museum. In the case of Nordwolle Delmenhorst usually issues are chosen that deal with working life and the migration background of the former Nordwolle workers and their families. The museum’s educational staff provide the working-materials, the suggested topics and all relevant information. They also assist the children in the handicraft and the presentation. Together with the educational staff,
the kids re-enact in workshops the way our greatgrandmothers used to live and present their experience in the "Museum boxes" afterwards. The general objective is to increase the participation of local children and youngsters from disadvantaged areas and social groups in the museum as well as the mediation of the museum’s contents. The intention is to address visitor groups who do not belong to the traditional museum visitors (also by involving the parents of the participating children).

Framework / Initiative which the Project / Practice is based upon:

The project was sponsored by the Federal ministry of Education and Research. This initiative is yearly organised and each year the activity has different themes. One year the theme was "life in great-grandma's days". Therefore the participating children slipped into the role of worker's children and young workers employed wearing clothes and costumes of 100 years ago. Over three days the children took part in various workshops. In their roles they experienced the different aspects of the workers' everyday life. Subsequently, the children processed their experiences of these days into the "Museum boxes", and exhibited the boxes at the end of the week.

Time frame / duration:

This is an activity that is replicated every year. The project "Museobilbox", which is funded by the Federal Ministry of Education and Research (BMBF) requires two local partners working with children and young people between three and sixteen years from educationally disadvantaged groups. In the case of Nordwolle museum the „Youth Center Sachsenstraße“ and the „Wollepark Community Center Sachsenstraße“ functioned as partners. The action was performed by the museum's educational staff. With the "Museobilbox" project a close relation between subject and audience is established, since many of the children who live in Wollepark have a similar migration background or even descent from those foreign workers who traditionally presented the majority of workers in the Nordwolle. Therefore the project offers many links for the participating children to learn and to emulate something about their own family history.

Program:
Day 1: On the basis of photos and names from the
factory museum, the children select their "historical identity" for the next week, and learn the "history" of their chosen person. Then the children dress up in historical clothing, take part in a portrait photo shooting, and write postcards to their parents in their historic roles.

Day 2: Adventure day "life without electricity". The children grind grain by hand, bake bread, produce butter manually, and cook a typical worker's-potato soup.

Picture: Children taking part in the “Museobilbox” project, Image Credit: Nordwolle Delslenhorst, Photographer: Maike Tönjes THE MUSEOBILBOX

Day 3: Adventure day "washday like 100 years ago". The children experience a historic washday with the associated equipment. In addition, there is a historic breakfast and a socks potting action.

Day 4 and 5: The children create their individual "Museum boxes" from the perspective of the "historical" person, they have embodied the last days. The following Sunday, the children present their boxes in the historical costumes to family and friends. The boxes are exhibited for one month in the museums education rooms.

Funding Sources: Public Fund on National Level

Budget needed: /

Description of the Project:
The program takes about three hours a day. Through this intensive and practical study the children get a taste of the past living conditions in the Nordwolle. Additionally, they learn about the traditional tasks of a museum in a clear way. This playful kind of mediation creates a strong identification with the subject and the "historical" person. It increases the zeal and commitment of the children involved and thus the learning effect. The museum becomes associated with fun and interaction, which ideally leads to a long-term commitment of the children with the museum. This is of particular importance, since the "Museobil" program specifically addresses children from educationally disadvantaged levels of society, who have no access to museums and to similar cultural events. As a multiplier effect in this context, the families and friends of the children involved, visit the museum at the presentation of the "Museum boxes", a lot of them for the first time in their lives. Thus, the families and friends become multipliers of a positive experience and have the potential to increase the awareness of the museum and its offerings among audiences, which are normally difficult to be advertised.

Another positive side effect is the enhanced perception of the museum as a social place in the city, which is involved in the care of children and adolescents and in playful knowledge and cultural mediation. It therefore gets interesting for parents from disadvantaged backgrounds who are little enthusiastic about museums.
Role in the promotion of migrants students’ social and linguistic integration:
The playful communication of historical content and living conditions, which, for example, schools, are unable to afford, increases the potential learning effect and the historical interest of the participating children.
• Children can participate actively, wear historical clothes and get to know historical working and living conditions
• Motivating (and motivated) museum educational staff ensures smooth running
• Early bond of children and families to the museum
• Technical conditions (space, raw materials) are available
• Close contact between museum educators and youth facilities, which in some cases are also funding partners
• Strong multiplication effects for the museum in the local population, positive image

Role in the promotion of social and linguistic integration of foreign families:
The idea is to offer an immersive learning/creative trip addressed to the edu/school-trip tourism market field, thus comprising hands-on curriculum-linked activities addressed to youth, in particular those involved in the cultural and creative sector.
To support young people in their knowledge, by providing direct and life experiences in those situations related to their culture and tradition, connecting learning objectives (textile&fashion, design, art&craft). offer unique opportunities to participate to engaging workshops during the activity, up-skilling their competences also in new emerging technologies such as 3D printing. Ultimately to show all the value chain how sustainability is a relevant key in terms of sustaining and diversifying in a responsible manner as well as fair in practices

Potential impact and sustainability of the Project/Practice:
Because of the playful practical approach a high level of identification and participation of the children involved is achieved as well as a successful placement of topics and content. Another effect is an early bonding of children to the museum, which also extends to the children’s families. With the "Museobilbox" project the museum can reach a higher level of awareness, particularly in sections of the population who do not belong to the classical museum visitors, so the so-called educationally disadvantaged. Therefore, groups are reached, where classical museum marketing often fails.
With fact that in connection with these actions the children stay in the museum for quite a long time (up to 3 hours daily over the course of a week), also comes a child care aspect, under which the museum is perceived as a trustful place where children and parents can go to. This strengthens the position of the museum as a place of interaction for as many people as possible and increases the awareness of the institution.

Educational Value of the Project/Practice:
The Museobilbox can help to attract educationally disadvantaged people as museum visitors and supports the participation in the museum in one single case. What are necessary steps to make the participation of the newly gained visitors sustainable? Invent a strategy for a participative design to involve the newly gained visitor group in the conception of the permanent exhibition including digital and social media.
Historical re-enactment is sometimes used as a touristic and as an educational strategy
but still is questionable for some stakeholders. What do you think about the use of history online games for museums education? Please describe the advantages/disadvantages.

Migration is a key topic in education. What would be a smart strategy in the design of educational offers in cultural institution as museums specifically for people with a migration background?

**Possibility of transfer:**
Yes: for those that are interested in deepening their knowledge about the module, a personalized online assessment is offered. For all questions on the topic and further information about this module, please contact your experts for your online assessment: M2C Institut für angewandte Medienforschung.

**Annexes:**
https://www.youtube.com/watch?v=HfXsqk1nIkE
https://www.youtube.com/watch?v=A9EDGuN7UMw
https://www.youtube.com/watch?v=nEAhwmoITVY
2. CONCLUSION

This report lists 13 different best practices implemented in 7 countries, which vary significantly in terms of migration experience (some countries have been involved in facing immigration since after the second world war, whereas in others immigration has become relevant since the early 90s), ethnic composition of immigrant population (in some countries few nationalities are detectable, whereas in other countries there are immigrants hailing from more than 150 countries), formal condition (in some countries refugees and asylum seekers are numerous, whereas they are marginal in other geographical contexts), length of time spent in the receiving country (in some countries “second generations” – children born in the host country to two foreign-born parents – are numerically significant, whereas in other countries prevail first immigrants).

Even if these differences are relevant in terms of actions implemented in order to promote immigrant children and their parents social and educational integration, several actors active in the countries here examined are involved in performing activities aim at favoring immigrants’ social inclusion. Furthermore, the best practices listed in this report are not country-based, this means that they could be effectively exported in other contexts regardless of immigrants’ characteristics.

Activities promoted through the implementation of these best practices are highly numerous: promotion of social and linguistic integration, theatrical activities, organization of specific festivals, events linked to multiculturalism, implementation of artistic laboratories, development of sport activities, etc.

Highly numerous are also the potential beneficiaries of these best practices: both individuals (refugees and asylum seekers, teachers, adult migrants, migrant children, parents, community in general, people with disabilities) and institutions (kindergartens, schools, public bodies dealing with educational issues, international groups, organizations, etc). With respect to the different potential beneficiaries, some best practices are tailored on specific individual’s needs (i.e. Refugee Arts Programme provides assistant to young refugees and asylum seekers who have experienced trauma and persecution in their own countries; Amies project which provides creative arts workshops for young women trafficked into the UK for prostitution or domestic slave labour; Museobilbox is dedicated to children and gives them the opportunity to create their own little “museum box” by doing playful handicrafts), whereas other best practices are more comprehensive and general in nature, offering activities which suit to different actors (i.e. Open Schools programme, specific schools’ premises turn into meeting points and centers of action where the local community is invited to participate in recreational, cultural, educational and sports activities, organised for people of all ages; Quartieri Teatrali
promotes social inclusion through the organization of theatrical workshop and this activity involves students, artists, migrants, asylum seekers, guests of the Sprar structures, and anyone who wants to get involved).

The effort to classify these best practice is consistent due to the great variability revealed in terms of different types of activities promoted and different types of beneficiaries to which these activities are aimed to. These aspects explain why the implementation of these projects may be occurred at different levels, as well. In fact, some activities are promoted at very local level (a specific school or set of schools located in the same geographical area or a municipality), whereas others are implemented at national or international level. The different level at which best practices are implemented seems to have some consequences in terms of organisational structure required to promoting effectively these activities. It is clear that an action promoted at national or international level cannot be organised and administrated by a local organisation made of mainly of volunteers. This does not necessarily mean that best practices promoted at local level are less important or less effective than those implemented at national level. This just means that at different organisational structures correspond a different availability in terms of human and financial resources, number and types of beneficiaries to be targeted, and – of course – types of activity.

There is no recipe for the best “best practice”. It depends on several factors: aims, beneficiaries and their characteristics, availability of resources, etc. The most important lesson teaches thanks to the collection of the best practices included in this report and to statements declared by interviewees is that each single best practice has the potential to be fruitfully implemented in other geographical contexts as well. As a consequence, the dissemination of the knowledge concerning who is doing what to whom and how seems to be a fundamental activity to be performed in order to facilitate the promotion and the activation of best practices, which are already tested in their efficacy.