



## Manifesto for Inclusive Learning Intellectual Output 1 Advocacy Tool Kit

### Collection of successful practices of inclusion of migrants through education and training

Description of existing practices (carried out by the partner or within in its network)

The objective of the following grid is to describe existing practices on migrants' and asylum seekers/refugees' integration in hosting societies trough education and training. Each partner should select from 3 to 5 practices that he/she deems coherent and consistent with the principles of the Manifesto for Inclusive Learning (please see below). The practices will be presented at the training in Berlin and they should provide evidences/demonstrate the value of applying an education and training-based strategy in inclusive policies and practices for a welcoming Europe.

The data collection can take place through interviews or asking the interviewee to fill out the form on his/her own. There must be a contact with the practice provider (download from the Internet Is not enough!)

PART I CONTACT DATA	
Name of the organization implementing the action	CPIA La Spezia, CARITAS La Spezia and University of Firenze, Department of Education
Website/Social Network	none
Name of Contact Person and Role within the project/teaching programme	Gilda Esposito and Uberto Scardino, teachers and facilitators, Cooperativa Zoe, La Spezia, CAI (Alpine Association in Italy)
E-mail	<a href="mailto:uberto.scardino@cpiasp.com">uberto.scardino@cpiasp.com</a> ,
Phone (not mandatory)	
Address (Town and Country)	Via Napoli 144
Are you part of any national, European or International thematic network	Each partner belongs to a variety of networks, at the local (services), national (educational) and international (Erasmus) level
PART III INFO ON THE INCLUSIVE EDUCATION & TRAINING PRACTICE	
Number of teachers/educators/trainers/volunteers or other operators involved	1 teacher and a tutor, plus a range of 10 experts of art-based education coming from the cooperative sectors, the military and museums
Does it involve: Refugees Migrants in general Operators and educators working with migrants/refugees Local Communities Other (please specify)	Asylums Seekers Educators Museum Guides
Characteristics of participants (nationality, age, any other interesting characteristic)	All males, comprised in a age range from 19 to 30 years all, mainly from West Africa

Average number of learners	20
Sex disaggregation of participants (if available)	All males
Concise description of the learning experience ( )	<p>It is a 30 hours experience of open learning environment whose objective is to get to know cultural and natural heritage of the hosting country and territory, while also exposing and telling the ones of asylum seekers. It adopts a comparative approach: while I learn about you, I also tell you my story.</p> <p>Activities take place in:</p> <ul style="list-style-type: none"> <li>- art museums (contemporary and modern)</li> <li>- military museums</li> <li>- cineforum (watching movies on the thematic of inclusion)</li> <li>- trekking in the hills and sea sites around the city</li> </ul> <p>It is a learning by doing experience since learners also tries to create art pieces as well as visit the places and discuss about them.</p>
Have you established a satisfactory collaboration with the public service network, including schools, vocational centres and Universities?	Yes, the existing network of cultural services is at the basis of the success of this experience since they are already linked among themselves. The alliance between CARITAS, the hosting organization, CPIA, the adult education school, and UNIFI, the experts of open learning environment, has been key to ensure visibility at the local level and get the contacts and authorizations for visits.
Have you established a satisfactory collaboration with other civil society activists?	It was mainly based on the existing network of cultural services.
Have you established a satisfactory collaboration with migrant communities representatives, if any?	Unfortunately, there are no refugee association available at the moment. There are migrant associations but are less involved with the refugee phenomenon. In general they do not pay too much attention to cultural aspects of integration, but much more on basic needs, like shelter, housing, work.
Have you created a link/value chain with local social and educational services?	There is a starting alliance between public school and the Museums of the city.
On line platform or app for e-mobile learning, if available	Not yet
Strengths of the approach	Open learning environment: people learn outside the school and get to know directly key characteristics of the welcoming society. It is also a way to create social capital for migrants who tend to be isolated and stay in closed groups. In addition, this can be seen as a self motivating and self esteem process: when recognizing the richness of each person's cultural heritage, personal identities become stronger and dialogue is more firm. In fact it is necessary to know your own culture, in order to

	appreciate the hosting one. Most of the asylum seekers come from rural areas and have not a long educational background: in this kind of project they are not only accompanied to learn about the hosting community, but also to value their own traditions and arts (music, sculpture, cinema, etc.)
Weaknesses of the approach	It is only a pilot action funded by PON (National Programme of Education and Inclusion funded by the EU) and is not mainstreamed in the School, or University, activity. Museums could offer guided visits to migrants and local citizens together, but they have no available funds.
Indicators of success	Number of learners that complete the training course Number of cultural services involved Quality of the discussion facilitated by the teacher/learning facilitator
Story telling (anecdotes) worth to be reported	There has been an interesting discussion on the difference between object of art and handicraft/craftsmanship. For migrants from West Africa, art is linked to everyday object of use or prayer while in Europe there is a different conception of the artist. This is a matter of study of anthropology, but at the same time an opportunity for a dynamic perspective to creativity. During the learning by doing session at the Museum, when learners were asked to create an object in clay, many of them started, in perfect silence, to give shape to a boat (the one they sailed to reach Italian shores) and tell the story of their journey from Africa to Italy. In collaboration with CAI CARITAS will adopt a local pathway and keep it clean with the voluntary work of asylum seekers.
Project Homepage/Social Network if any	None
Training kits or tools available online	Video of the experience (see attached material)
How is the activity financed (public, private funds, project based)	It is project based and financed by the Ministry of Education with EU structural funds
Pictures	See attached material

Principle	How is it met?
1. Centrality of education and training, be it formal and non-formal, understood as a relationship that transforms and connects those who teach and those who learn, in every place and time of life.	It is a win-win learning experience: all, teachers, experts, artists, citizens in general and the learners are transformed by mutual knowledge. As mentioned above, a comparative approach is adopted and also experts get to know more about the stories and experiences of asylum seekers.

<p>2. Hosting, understood as the recognition of the common humanity of the other person and his/her needs and aspirations, without discrimination</p>	<p>Recognizing the other's cultural identity, as different as it is from ours, is the first step toward building a community of peace. Culture is pluri-faceted: it comprises religion, which is more important nowadays for the majority of asylum seekers than hosting community, traditions, arts and natural dimension as well. Each person is bearer of a complex set of beliefs and experiences, that are at the basis of its symbolic comprehension of the world. Making symbols understandable and more explicit make people know each other better and fight stereotypes.</p>
<p>3. Solidarity, intended as an enhancement of sharing, reciprocity and mutual self-help</p>	
<p>4. Protection of the weakest, understood as the ability to look at the world always from the point of view of the most fragile, offer them protection first and paths of autonomy than.</p>	<p>When it comes to cultural and natural heritage, we overcome the concept of strong and weak: we are all at the same level, just different. It is very hard for the so called first world citizens to admit that any culture is equal, not in contents but in dignity, to the other.</p>
<p>5. Confidence in a shared future, intended as the conscious choice to include migrant people, starting from young people and women, first or second generation, in the design of an inclusive society, as the result of the meeting and the <i>metissage</i> between different stories, cultures and interpretations of the world</p>	<p>The cultural and natural dimension is often overseen in inclusion projects, but it has an educational gradient that can contribute to positive transformation, also leading to more possibilities in the working dimension.</p>
<p>6. Accountability of the Institutions and the Third Sector, seen as an instrument of transparency and security for all citizens and their associations.</p>	<p>The cultural sector should make more visible its role in integration and inclusion of migrants. A social inclusion is possible only with a sound cultural approach.</p>
<p>7. Networking to strengthen collaboration and stimulate creative synergy and social innovation</p>	<p>Open learning environment is made possible only because of existing networks and previous collaboration in place among stakeholders. The strength of a territory is in fact its network and shared vision toward development.</p>
<p>8. Evidence-based approach, understood as the continuous tension towards the scientific analysis of change, based on quantitative, qualitative and mixed tools and methods, to overcome perceptions, stereotypes and information that are often distorted and manipulated.</p>	
<p>9. Centrality of narrative approach, understood as a research method and a tool for respectful dialogue on the "stories" that make "History"</p>	<p>For the first time in the school programme, learners are given the opportunity to offer a complete and genuine story of themselves and get the other to listen without prejudices. They tell about their traditions, their conception of</p>

	<p>arts, they make the others listen to their music or see video of their dances. Being listened to with curiosity and respect make them feel more than numbers or nuisances, as the mainstream discourse in Italy.</p> <p>This kind of experience offers the opportunity for each to get to know “real life stories” and avoid stereotyping or false myths. This is particularly useful when it comes to inter-religious dialogue where so many false information are circulating on both sides.</p>
<p>10. Curiosity and respect for all the diversity of which everyone is a bearer against the culture of hate, xenophobia and any possible expression of intolerance</p>	<p>Listening to each other in a protected, facilitated way (the presence of the teacher/facilitator is very conducive to this) is the way to destroy false information, that is at the basis of hatred. Getting to know about each other’s culture contributed to develop cultural intelligence and open everyone’s horizons.</p>

Please add anything you might see fit

Name of the person in charge of filling out the grid  
Gilda Esposito

Date and Place  
La Spezia, March 2019