

## Manifesto for Inclusive Learning Intellectual Output 1

### A Year of Celebration project by Filoksenia, Ad Astra and Helinä Rautavaara Museum 2010

#### 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 through 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	Helinä Rautavaara museum
Website/Social Network	<a href="http://www.helinamuseo.fi">www.helinamuseo.fi</a>
Name of Contact Person and Role within the project/teaching programme	Ilona Niinikangas, curator of education.
E-mail	<a href="mailto:info@helinamuseo.fi">info@helinamuseo.fi</a>
Phone (not mandatory)	+35846 8511 815
Address (Town and Country)	Siltakatu 11, 02770 Espoo, Kauppakeskus Entresse
Are you part of any national, European or International thematic network	Yes. The museum is a member of FINGO, an umbrella organisation for Finnish development NGOs and ASEMUS, network for European and Asian museums.
PART III INFO ON THE INCLUSIVE EDUCATION & TRAINING PRACTICE	
Number of teachers/educators/trainers/volunteers or other operators involved	1 elementary school teacher, 6 non formal educators from participant organisations (Filoksenia NGO, Ad Astra NGO and the museum), 12 trainees (unemployed migrant women from Espoo). The project was coordinated by Filoksenia which runs a meeting point Trapesa for migrants in Espoo.
Does it involve: Refugees x Migrants in general x	The participants included women with migrant/refugee background The number of trainees: 12

Operators and educators working with migrants/refugees x Local Communities x Other (please specify): elementary schools in Espoo	The number of kids celebrating annual festivals in local elementary schools + 300 The number of elementary schools: 4
Characteristics of participants (nationality, age, any other interesting characteristic)	The trainees were unemployed women with migrant background living in Espoo. Most had spent many years at home taking care of their children. The participants included nationals of Somalia, Iran, Syria and Russia. All had a working knowledge of Finnish but very little experience of labor market. All participants were connected through the channels of Trapesa. One was invited by the elementary school teacher.
Average number of learners	There were 12 participants.
Sex disaggregation of participants (if available)	All participants were women
Concise description of the learning experience ( )	<p>The idea of the project was to make visible the living heritage of children whose roots are outside Finland, promote understanding among the elementary school pupils, strengthen the links between schools and parents and train unemployed women as workshop leaders.</p> <p>At that time the elementary schools recognised only Finnish annual festivals in their curriculum and other celebrations were excluded. The annual festivals were chosen because - despite their stereotypical representations -they contain elements that are familiar to many. In order to more inclusive, the religious elements were stripped off from the festivals.</p> <p>During the project 12 women were trained to give creative workshops related to festivals in elementary schools. Museum produced a tool kit for educators including background information on following festivals: Holi, Id al-Fitr, Id al-Adha, Diwali, Jalda and Russian New Year (where, when, why and how they are celebrated) and tips for making festival decorations or other handicrafts. 6 annual festivals were organized in 4 schools and +300 of pupils participated in them. 3 parents joined the project and told their own memories related to festivals. The museum guides also interviewed the trainees on different forms of celebrations and importance of living heritage in diaspora.</p>
Have you established a satisfactory collaboration with the public service network, including schools, vocational centres and Universities?	Yes. In this project we cooperated with 4 elementary schools in different parts of Espoo.
Have you established a satisfactory collaboration with other civil society activists?	Yes

Have you established a satisfactory collaboration with migrant communities' representatives, if any?	Yes. Persons from migrant communities helped to find participants.
Have you created a link/value chain with local social and educational services?	Yes, especially regarding the visibility of annual festivals in elementary schools. After the project one member of the team, NGO called Ad Adstra continued organising annual celebration and contacted the body that is in charge of elementary school education in Helsinki. For some years now the calendars with various annual festivals around the world are printed out and given for schools.
On line platform or app for e-mobile learning, if available	-No.
Strengths of the approach	<p>The unemployed migrant women discovered new skills by learning to lead workshops at schools. They felt empowered because the project celebrated their cultural heritage.</p> <p>The pupils learnt more on each other cultural background and had fun.</p> <p>The teachers were happy because they got ready made materials that they could apply.</p>
Weaknesses of the approach	Lots of practical arrangements were needed to make the festivals happen.
Indicators of success	See Strengths of the approach below.
Story telling (anecdotes) worth to be reported	One of the trainees became a central figure in the museums next project called Arooska the Somali Wedding.
Project Homepage/Social Network if any	-
Training kits or tools available online	In Finnish: <a href="http://helinamuseo.fi/kouluille/oppimateriaalit/vuosijuhlien/">http://helinamuseo.fi/kouluille/oppimateriaalit/vuosijuhlien/</a>
How is the activity financed (public, private funds, project based)	Project was funded by a grant from the Ministry of Culture and Education.
Pictures	

Principle	How is it 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.	<p>Personal stories and experiences were shared in talk. Staff of Filoksenia, Ad Astra and museum participated in most of the tasks. We exchanged and shared languages, words, thoughts, and skills.</p> <p>Participants and teachers learned from each other. The participants decided which annual festivals were celebrated and how.</p>

<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>The international meeting point Trapesa was safe and cozy place for participants to encounter and learn. Through the project we sent a message for participants that their cultural background and knowledge are respected and appreciated in the Finnish society.</p>
<p>3. Solidarity, intended as an enhancement of sharing, reciprocity and mutual self-help</p>	<p>Most of the participants had stayed at home looking after their children. During the project they were able to share their thoughts and experiences in a comfortable environment and learn new skills that helped them to link to the society.</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>The aim of the project was to strengthen the participants' identity and life management by using living heritage in the form of annual festivals as a tool.</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>metisage</i> between different stories, cultures and interpretations of the world</p>	<p>The purpose of the project was to recognize skills that participants already had and which they could utilize later.</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>Participants were called to the project with an open invitation. Workshops that were held at school were open for pupils' families.</p>
<p>7. Networking to strengthen collaboration and stimulate creative synergy and social innovation</p>	<p>In this project cultural institution, NGOs working in social and art sector and elementary schools joined hands.</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>At the beginning of the process wishes of the participants were surveyed. Group activities were planned based on the survey. The trainees were able to choose which festivals they wanted to celebrate in which way.</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>Participants and coordinators shared stories and life experiences related to annual festivals. There was much mutual learning.</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>Trainees had a chance to share their own cultural expertise in organising workshops at schools. The pupils learnt a lot from each other</p>

	and realised that festivals from all around the world contain familiar elements.
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Please add anything you might see fit

Name of the person in charge of filling out the grid I

Date and Place

5.11.2019 Espoo, Finland

Ilona Niinikangas, museum director (that time a museum educator who followed the project).