

Manifesto for Inclusive Learning Intellectual Output 3

Non Formal Cultural Expert Training. A side project of Arooska Somalian Wedding co curation process by Helinä Rautavaara Museum 2012-2014 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	www.helinamuseo.fi
Name of Contact Person and Role within the project/teaching programme	Ilona Niinikangas (Cultural Anthropologist and at that time museum educator)
E-mail	info@helinamuseo.fi
Phone (not mandatory)	+35846 8511 815
Address (Town and Country)	Siltakatu 11, 02770 Espoo, Kauppakeskus Entresse, Finland
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	People involved with the project: Museum staff 7 Trainers with Somali background 25 Members of local Somalia community: 120 Volunteers 8 (Finns and Somalians)
Does it involve: Refugees x Migrants in general x Operators and educators working with migrants/refugees x Local Communities x Other (please specify)	All the participants (except museum staff and some of the volunteers who were retired teachers and other professionals) were Somalian with migrant/refugee background. The museum worked closely with local Somali community and hired a key person to work as a part time manager in the co curation process.
Characteristics of participants (nationality, age, any other interesting characteristic)	Uneducated, unemployed Somalian women in 30s-50s who had no previous connection to working life in Finland formed the biggest group. Then there were also 12 teenage girls and boys (aged 12-19) with Somali background who took part in sub projects and worked alongside with museum guides. In this I will concentrate on the former.
Average number of learners	25 participants.
Sex disaggregation of participants (if available)	Almost of the participants were women
Concise description of the learning experience ()	<p>The idea of the project was to make visible the cultural heritage of one of the biggest migrant groups in Finland. The members of Somali community shared ideas and planned the exhibition which was then produced by the museum. The idea was to show the change and importance of cultural heritage in diaspora the way the Somali community saw it and use the wedding as a starting point. Wedding is joyful and inviting event and it also gives insight of family traditions, social structure, society at large etc. There were two target audiences that the community wanted to “educate”: namely the Finns and the second generation children with Somalia background born in Finland.</p> <p>The exhibition was just the top of the iceberg. The project had the various sub projects. In this I will concentrate on the non formal training of the women to work in the exhibition side by side with the museum guides. That was important part of the process but somehow neglected in practice since no extra funds were allocated to it.</p>
Have you established a satisfactory collaboration with the public service	Yes. Museum has created good connections with local organizations, community centres and migrant associations. In this projects new connections were

network, including schools, vocational centres and Universities?	also made with relevant researchers from the University of Helsinki.
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 and trainees and spread the word on the behalf of the museum
Have you created a link/value chain with local social and educational services?	In this project regarding the non formal training museum worked closed with Espoon Järjestöjen Yhteisö (umbrella organisation connecting and supporting social sector organisations on Espoo and funded by the city)
On line platform or app for e-mobile learning, if available	-No.
Strengths of the approach	The project showed the power of cultural heritage as tool for inclusion. During the non formal training the unemployed migrant women got more self confidence. Their living heritage was appreciated by the museum staff who used the methods of anthropological field work (observing and participation) in the process. The trust was built by sharing meals and family issues and misunderstandings were dealt through negotiations and group discussion lead by manager with Somalian background
Weaknesses of the approach	<p>It took long time to build the trust. The museums were not familiar places for participants and some had bad experiences from the Finnish society (the migration officers, the police, the social workers, the Finnish people on the streets etc) and much explanation on Finnish way of life was needed. The museum staff were encouraged to spend much time with the “informants” while others tasks were piling up. There was genuine feeling of frustration among the staff which evidently was about power relations. The power was handed for the community and the handing overs was not discussed openly.</p> <p>As for the non formal training which was important task of the project the biggest weakness was that there was not a named person in charge who would have guided the trainers through the whole process and various members of staff minding their own fields. Unlike in other projects conducted by the museum, the non formal training lacked the structure. The trainers learnt by doing random tasks in the office and much of the training was on museums volunteers who gave language training for the participants and taught them</p>

	how to read and write. They also trained the trainers to work in the museum space when the exhibition was open.
Indicators of success	One fourth of the women taking part in non formal training continued their training on vocational schools or got employment. The manager continued studying youth work has been working ever since. Also other women worked in the Finnish Red Cross. The rest of the women found each other and they still meet every week in the local activity center for peer support and advice and new women who had never heard about the cooperation with the museum nor the exhibition have joined them.
Story telling (anecdotes) worth to be reported	
Project Homepage/Social Network if any	-
Training kits or tools available online	Still in process but will appear in the museum website (www.helinamuseo.fi)
How is the activity financed (public, private funds, project based)	Project got funding from many sources: private fuds, also funds from the city of Espoo and ministries (education and culture and foreign affairs)

Credit: Nina-Maria Öforsagd



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.	Personal stories and experiences were shared in talk, singing and dancing. We exchanged and shared languages, words, thoughts, and skills. Trainers, the audience and museum staff learned from each other.
2. Hosting, understood as the recognition of the common humanity of the other person and his/her needs and aspirations, without discrimination	Reciprocity and mutual respect was stressed from early on. The participants were treated like guests and museum staff got out of their comfort zones to host them (sharing meals, picking them up by car if necessary etc..) Slowly the museum space became a safe place for participants to encounter and learn. Museum kitchen became unofficial meeting points of their friends visiting the area of the city and the colorful clothes made a striking

	contrast to white gallery walls they by passed to reach our museum. Helinä Rautavaara Museum as an ethnographic Museum sent a message for participants that their cultural background and knowledge was respected and appreciated.
3. Solidarity, intended as an enhancement of sharing, reciprocity and mutual self-help	Most of the participants had not been to school or at work but had stayed at home looking after their numerous children. The participants were able to share their thoughts and experiences with others in a comfortable environment and learn new skills to link them strongly to the society-
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.	The aim of the project was to strengthen the participants' cultural identity and use the cultural heritage as a tool for empowerment and link to the surrounding society. "You feel welcome when your objects coming from home country are valued and shown in the museum" as a participant of another project put it.
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	The purpose of the project was to recognize skills that participants already had and which they could utilize later
6. Accountability of the Institutions and the Third Sector, seen as an instrument of transparency and security for all citizens and their associations.	Participants were called to the project with an open invitation. Workshops that women held at museum were open for public.
7. Networking to strengthen collaboration and stimulate creative synergy and social innovation	During the project the importance of examples and the power of practical exercises became apparent.
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.	The museum staff used anthropological field work methods (participation and observation) on the process. We used a process-oriented model to create activities in the groups. At the beginning of the process wishes of the participants were asked and activities planned accordingly.

9. Centrality of narrative approach, understood as a research method and a tool for respectful dialogue on the “stories” that make "History"	Participants shared stories and life experiences on different aspects of cultural heritage .
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	Participants had a chance to share their own cultural expertise in co curation process: they were teaching the museum staff and the museum visitors on issues related to their own heritage.

Please add anything you might see fit

Name of the person in charge of filling out the grid

Date and Place

5.7.2019 Espoo, Finland

Ilona Niinikangas, museum director (that time as a museum educator and worked closely with the project manager).