

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!)

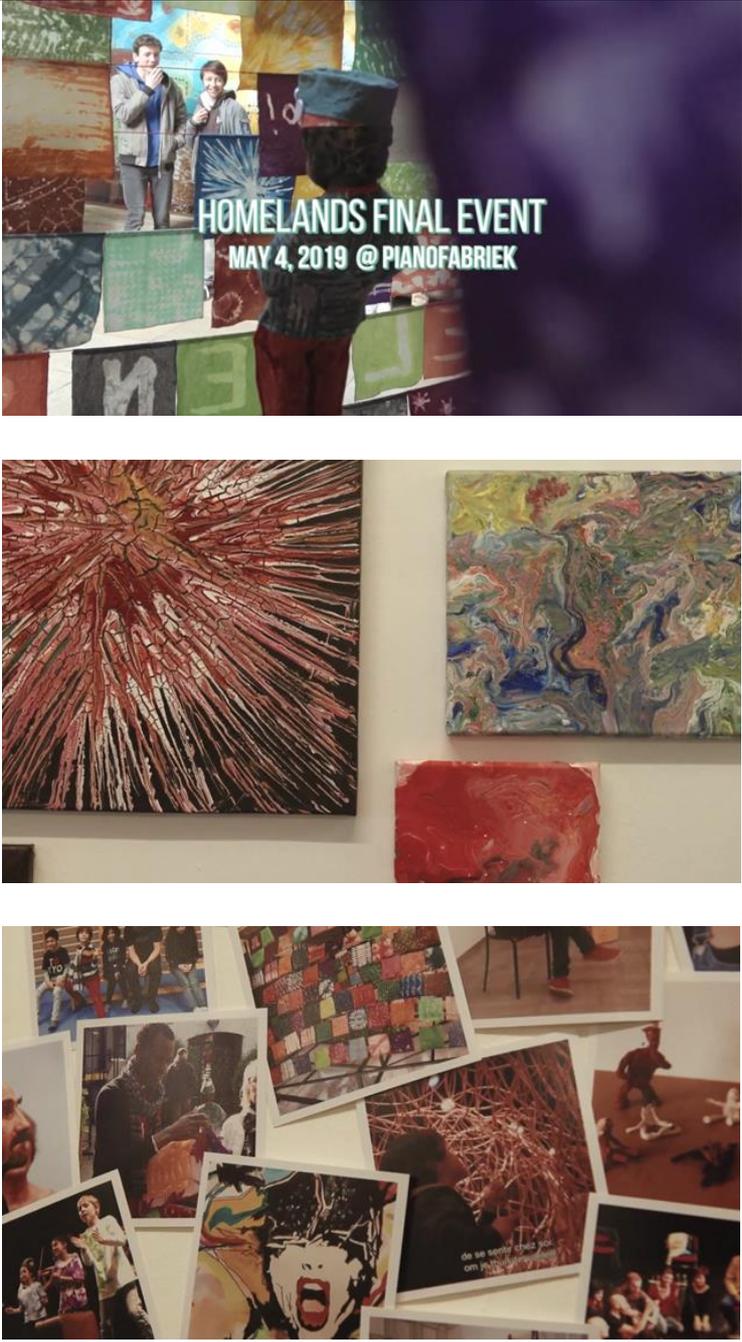
PART I CONTACT DATA	
Name of the organization implementing the action	International Yehudi Menuhin Foundation The Mosaic Art Sound UK - that is collecting the data - is Associate Member of the Foundation.
Website/Social Network	http://www.menuhin-foundation.com/
Name of Contact Person and Role within the project/teaching programme	Sophie Lupcin Head of Communication
E-mail	sophie.lupcin@menuhin-foundation.com
Phone (not mandatory)	003226733504
Address (Town and Country)	Boulevard du Souverain 36, B-1170 Brussels, Belgium
Are you part of any national, European or International thematic network	The International Yehudi Menuhin Foundation coordinates a network of associations that are the national operators of programmes such as that of the MUS-E® Network which contributes to tackle the challenge of education in growing multicultural societies. They deal work for individuals coming from migrant or disadvantaged families and at risk of social exclusion or other societal problems. MUS-E® is targeted at children but its initiatives bridge the community at large. Active in 12 European countries.
PART III INFO ON THE INCLUSIVE EDUCATION & TRAINING PRACTICE	
Number of teachers/educators/trainers/volunteers or other operators involved	8 refugee artists 7 partners from the Brussels socio-cultural sector
Does it involve: Refugees	Refugees Migrant in general (as attendees at the events)

<p>Migrants in general Operators and educators working with migrants/refugees Local Communities Other (please specify)</p>	<p>Operators working with migrants/refugees Refugees as artists/educators Local communities</p>
<p>Characteristics of participants (nationality, age, any other interesting characteristic)</p>	<p>Refugee artists from Iraq, Azerbaijan, Togo, Syria, and Palestine. Local artists and cultural operators from Belgium Age: between 25 and 50</p>
<p>Average number of learners</p>	<p>800 as attendees during the workshops and events</p>
<p>Sex disaggregation of participants (if available)</p>	<p>40% female 60% male</p>
<p>Concise description of the learning experience ()</p>	<p>‘Homelands, places of belonging’ was a community co-creation project for and by refugee artists, led by the International Yehudi Menuhin Foundation and local partners. During six months, eight refugee artists committed themselves to a process of artistic co-creation with the local community. They collaborated with eight partners from the Brussels socio-cultural sector which supported the artists in their work. Based on the notion of ‘Homelands’, the project was an artistic search for the meaning of ‘being home’, belonging to a city, a community, a neighbourhood, etc. The Homelands project is engaged in a story of positive inclusion by creating a lasting dialogue between local citizens and newcomers through one of the most powerful tools of each culture: art. The idea behind the experience was to give refugee artists the opportunity to restore their artistic identity in society, to co-creatively share their knowledge and art with the host community and become the future (inter-) cultural mediators. As a result of six intense months of work, workshops and events took place during Spring 2019: WOLUBILIS Exhibition. Shalaan Lazim (sculpture) led the participants in a 3D workshop (adult women) towards a 3D installation based on the notion of migration and the personal interpretation of the group while integrating Shalaan's life experience. MAISON DES CULTURES ET DE LA COHESION SOCIALE DE MOLENBEEK & LE FOYER: under the leadership of Hussein Rassim (music) and his colleagues, a group of young people from the area (Le Foyer) and a group of children from an out-of-school workshop came together in an audio-visual and music show on the core theme of the project.</p>

	<p>MUS-E: Baron Steens primary school. Exhibition for 2 weeks. Together with a primary school from the Marolles district in Brussels, Ali Sabri (painting) researched the places of origin of each child and their feelings of belonging today. School sessions led to an exhibition in cooperation with the Flea market on the Place du Jeu de Balle.</p> <p>ZINNEMA: Exhibition. Ahmad Alsaadi (photography) included the ideas and interpretations of the Homelands theme into his work, with different target groups: a Steiner school, a mental institution and a local meeting hall (Club 55/Travellers' House), resulting in a photo and sound exhibition.</p> <p>ENTRELA: the works created during the workshops were exhibited: the public discovered the 6m x 2m wall fresco which can be seen for 5 years (Clos des Lauriers Roses). As a residential artist in the Platon district in Evere, Abdelsalam Abunada (painting) meets the local residents every week. On the basis of their ideas and personal wishes in connection with their habitat (home), they jointly created a multidisciplinary artistic work which was exhibited in their district.</p> <p>BEELDENSTORM: exhibited during the final event at the Pianofabriek and shown in a public place. Tony Bland (fashion design) guided adult participants of different ages within a Batik workshop. At the end of their work, a Batik installation was organized, evoking a place where everybody can feel at home.</p> <p>PIANOFABRIEK: Mohammed Aukal (dance) worked with a group of 12-14-year-olds (from the district) under a film project, "City Zoom". This will be an opportunity to meet the 8 refugee artists hosted by our 8 Brussels cultural partners but also to meet all the project participants. Over a drink and delicious dishes, they will share with us the results of their 6-month co-creation work.</p> <p>WOLUBILIS: during drama classes at the Ateliers du Temps Libre, the group of participants (of all ages) got inspired by the personal story of Chinara Miamona (drawing, painting) and turned it into a final show.</p>
<p>Have you established a satisfactory collaboration with the public service network, including schools, vocational centres and Universities?</p>	<p>Yes. The whole project was based on collaboration, which included also working with public primary schools through the intervention of MUS-E Belgium.</p>

<p>Have you established a satisfactory collaboration with other civil society activists?</p>	<p>Yes! Eight cultural places (cultural and artistic centres, associations working for integration through the arts, social inclusion centres) and 7 collaborators from those places in Brussels welcomed 8 refugee artists to animate workshops in tandem. They worked together until the completion of the project. Everyone gained from this exchange: the artists, the actors of the cultural stage of the city, and their local communities.</p>
<p>Have you established a satisfactory collaboration with migrant communities representatives, if any?</p>	<p>The workshops and the cultural events attracted a number of representatives of migrant communities and possible future cooperation with the similar structures as Homelands were discussed.</p>
<p>Have you created a link/value chain with local social and educational services?</p>	<p>Yes. Definitely the links created with local social and educational services will bring implementation of next steps. In particular with: MUS-E Pianofabriek Culturencentrum Centre Culturel WOLUBILIS Maison des Cultures de Molenbeek Beeldenstorm Arts Centre ZINNEMA Art Centre L'Entrela' Centre Culturel d'Evere</p>
<p>On line platform or app for e-mobile learning, if available</p>	<p>www.homelandsbxl.com</p>
<p>Strengths of the approach</p>	<p>One of the main challenges facing Europe today is how to manage the social consequences of the continuing influx of migrants. With the refugee crisis, many people were forced to leave their countries, people with so many talents and skills. At the same time a very negative and rejecting vibe emerged in so many European countries. Urgent is the need to search sustainable solutions and promote innovative practices and strategies to integrate refugees in their local host communities, particularly young refugees who can learn to become integral part of European society, while at the same time retaining a sense of their own identity and a pride in their cultural roots. This will allow for a happier, more balanced society, and will lower conflicts and break down the discriminatory barriers, which is the purpose of the Homelands initiative. Homelands is an answer to the need for effective and innovative integration practices and inclusive education. It develops innovative methods and practices, based on the arts, to foster inclusive education and promote common values in local communities. It is a community co-creative project for and by refugee musicians that engaged in a lasting collaboration with local institutions and partners. Around musical workshops and artistic trajectories developed by the tandem (refugee artists and local partners) in formal and non-formal education settings,</p>

	<p>Homelands gave refugee artists the opportunity to restore their artistic identity in society, co-creatively share their knowledge and art with the host community, and even with teachers and primary school children. The roles of the arts in educational settings and in the integration of refugees in society has been acknowledged in multiple studies, the strength of the Homelands project is that it binds and achieves them both.</p>
<p>Weaknesses of the approach</p>	<p>There are no weaknesses in the Homeland approach. There are so many refugee and migrant artists who can share their artistry and life experience, who can be ready to teach what they learnt and to communicate a sense of belonging to a particular culture that can enrich everybody. Strengthening the collaboration with local partners and offering an opportunity for personal and professional growth to everybody in a community can only have strengths in its approach.</p>
<p>Indicators of success</p>	<ul style="list-style-type: none"> • Refugee artists were integrated in local communities with dignity and respect. • Refugee artists could develop further their artistic project. • Refugee artists were enjoying networking with local art agencies and partners. • Refugee artists could find positive elements to their relocation. • Refugee artists were able to share enriching elements to the local culture. • Refugee artists were empowered in the capability of getting remuneration through their art. • Refugee artists were ready to next projects' planning and implementation. • Local communities (and operators) appreciated the opportunity for learning from refugee artists. • Local communities (and operators) enjoyed collaboration and co-creation with refugee artists. • Both participant leaders and attendees increased their level of multicultural knowledge and respect for diversity. • Local communities appeared more welcoming than the stereotyped picture that the national media usually depict.
<p>Story telling (anecdotes) worth to be reported</p>	<p>There were many deep, profound moments, although in an atmosphere of celebration. Several times attendees had tears.</p> <p>'Beauty of whatever kind, in its supreme development, invariably excites the sensitive soul to tears.' (Edgar Allen</p>

	<p>Poe). In the Homeland activities, very often beauty was found in the way individuals interacted with each other, in the understanding and kindness shown and in the common, universal love for the arts.</p>
<p>Project Homepage/Social Network if any</p>	<p>www.homelandsbxl.com</p>
<p>Training kits or tools available online</p>	<p>None</p>
<p>How is the activity financed (public, private funds, project based)</p>	<p>Private funds, project based.</p>
<p>Pictures</p>	



Principle	How is it met?
<p>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>	<p>The practice is central to the core of that education and training intended to form individuals and society on principles of humanity, recognition and respect for diversity. The initiative was open towards the unlimited possibilities of growth that arise from human relationships and exchanges of knowledge and possibly wisdom.</p> <p>In Homelands, the arts were heritage and lands of explorations to equally refugees and locals, art leaders and attendees, trainers and learners.</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>In the Homelands activities, refugees were integrated into the host community as artists, which means that their professional attitude, aspirations and needs were recognised.</p>
<p>3. Solidarity, intended as an enhancement of sharing, reciprocity and mutual self-help</p>	<p>The whole process developed in an environment of solidarity in which all gained: refugee artists and local operators. It was a common project with shared expertise and mutual attitude to problem-solving and team work.</p>
<p>4. Protection of the weakest, understood as the ability to look at the world always from the point</p>	<p>The most of the refugee artists had experienced quite a high degree of reticence towards a complete freedom of expression of their feelings</p>

<p>of view of the most fragile, offer them protection first and paths of autonomy than.</p>	<p>and their art, at the beginning of their journey in the host society. Homeland helped them to overcome a sort of shyness that even the most complete professional artists would feel. Being an active part of Homeland and interacting with local artists and operators on equal basis, and where audiences would expect from them as much as they would from locals, gave them the strength to envisage and pursue artistic trajectories with confidence.</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>It is known that one of the characteristics of the arts is the unifying power they excel in. An inclusive society should build on this. Homelands is a small but vibrant example of how to constitute a societal network that is a winning one in that it's based on everyone's own gift, talent, story and vision, shared within the community.</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>Homeland did not exist if the involvement of the Institutions and the Third Sector would be missing. The creativity, the transparency, the passion, the openheartedness and the unreservedness of the local partner institutions were pivotal.</p>
<p>7. Networking to strengthen collaboration and stimulate creative synergy and social innovation</p>	<p>Networking was the starting point and also the final point of the initiative. Thanks to existing and new cooperation started within the Homelands implementation, new plans for future projects are already in place. The synergies activated during the preparation and the realization of the training and the events of the initiative were both fertile and conducive to social innovation.</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>Homeland is a clear example of how possible and auspicious is creating space into society for social/working relationships that bring cultural fruits to all. Homeland is not fighting against any trend and/nor media pressure to view refugees and migrants as a threat to our society. It does not allow space for confrontations; it just goes towards its own path which is one of simple service to communities carried out by multi-ethnic teams of professionals sharing creativity, cultures, expertise and life stories through the arts.</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>The arts bring stories to light. They are translated into colours, forms, gestures, words and sounds, and when they speak the truth, they are very powerful in making History, although it may be in the long run.</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>From participant leaders' and attendees' feedback, it was evident that the feelings of respect for diversities and curiosity were enhanced during the activities and afterwards.</p>

Please add anything you might see fit

Name of the person in charge of filling out the grid

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Date and Place: London, 15 May 2019 (final version)