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	Education Centre EST
Website/Social Network	www.est.edu.pl www.facebook.com/CentrumEdukacyjneEST
Name of Contact Person and Role within the project/teaching programme	Aleksander Schejbal, internal coordinator at EST
E-mail	est@est.edu.pl
Phone (not mandatory)	
Address (Town and Country)	Wadowice, Poland
Are you part of any national, European or International thematic network	NO
PART III INFO ON THE INCLUSIVE EDUCATION & TRAINING PRACTICE	
Number of teachers/educators/trainers/volunteers or other operators involved	85
Does it involve: Refugees Migrants in general Operators and educators working with migrants/refugees Local Communities	YES • Migrants in general • Operators and educators working with migrants • Local Communities

Other (please specify)	
Characteristics of participants (nationality, age, any other interesting characteristic)	The project involves many groups of participants facing social inclusion, including migrants. We created a community of practice of educators working with these groups and shared a wealth of methods and approaches. Here we present only characteristics of sample groups of participants per project implemented by the members of the community of practice. A full list of projects and learning pathways is provided on the online platform artescommunity.eu. - Art for Multicultural Communities: music and playback theatre involving people of various ethnic, socioeconomic and religious background - Theatre for Roma Inclusion: addressed to Roma youth - Art of Adaptation – accompanying migration with art: mainly women coming from 9 different countries - Bibliodrama and intercultural dialogue: people of various ethnic backgrounds and religious beliefs - Music 4 Rom: Roma children, teenagers and their families - Minority Inclusion shouldn't be Illusion: artists, performers, trainers and social activists working with minorities, including people with migration backgrounds - RefugeesIN: adult educators of refugees using cinema as a tool for combatting stereotyped views of refugees - Theatre and Digital Storytelling: the various groups included migrants and returning migrants
Average number of learners	30 – 200 participants per project
Sex disaggregation of participants (if available)	N.A.
Concise description of the learning experience ()	The learning experience depends on the learning pathway. Again this is just a sample of experiences shared via the online platform. Digital storytelling: - ability to use a new communication tool – a digital narrative - how to convey messages through visual expression, in both direct and indirect (symbolic, metaphoric) way - how to use digital and computer devices, such as smartphones, computers, cameras, audio recorders, etc. in order to create a digital story - better understanding of the dynamic process of cross-cultural adaption by developing skills of self-awareness - ability to use digital narrative to increase social interaction and sense of belonging Bibliodrama and Intercultural Awareness, facilitating group "acting through" and reflecting on some essential issues of impact on one's identity: - How much am I attached to my convictions and views? - What happens if they break or fall apart?

	- Am I ready to leave my safe and familiar environment to set out on a journey and to explore the unknown? - How should I relate to "unresolved" or painful experiences that easily give way to outbursts of emotions
Have you established a satisfactory collaboration with the public service network, including schools, vocational centres and Universities?	YES
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
Have you created a link/value chain with local social and educational services?	YES
On line platform or app for e-mobile learning, if available	N.A.
Strengths of the approach	Facilitating exchange of methods and approaches to face social exclusion through education and art. Migrants are only one of the groups whose needs we've been addressing.
Weaknesses of the approach	Implementation of most of the projects depends on external funding – no fees charged for participation and some of the costs (equipment, staff, venues) are substantial.
Indicators of success	Very positive feedback from workshop participants and trainers Continuation of the activities beyond the period covered by the EU grant
Story telling (anecdotes) worth to be reported	In particular see a follow-up project dedicated to storytelling of people facing social exclusion www.artescommunity.eu/storytelling that publishes many such narratives.
Project Homepage/Social Network if any	www.artescommunity.eu
Training kits or tools available online	YES
How is the activity financed (public, private funds, project based)	Lifelong Learning Programme, Dissemination and Exploitation of Results

Pictures	

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.	Learning experience offered by most of the ARTES projects connects various group of participants taking part in workshops: migrants, educators, teachers and members of local communities.
2. Hosting, understood as the recognition of the common humanity of the other person and his/her needs and aspirations, without discrimination	Artistic expression is a particular way to facilitate recognition of humanity of each person, irrespective of his/her origin, beliefs and values.
3. Solidarity, intended as an enhancement of sharing, reciprocity and mutual self-help	Arts and especially participation in performed art projects bonds people, creates venues for sharing and reciprocity.
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.	N.A. Perhaps some of the drama projects featured on artescommunity.eu can be relevant here (e.g. sociodrama, theatre of the oppressed, bibliodrama) because they help participants to experience the world from the point of view of others.
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 *metissage* between different stories, cultures and interpretations of the world	Ability to present your own story to a wider audience is always empowering – many of the ARTES projects have this effect in view.
6. Accountability of the Institutions and the Third Sector, seen as an instrument of transparency and security for all citizens and their associations.	N.A.
7. Networking to strengthen collaboration and stimulate creative synergy and social innovation	The project is in essence a networking project – creating a community of practice to address issues of social exclusion through arts.
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	We provided qualitative evidence mainly of the value of the use of our methods with various groups at the risk of exclusion. Perhaps quantitative indicators haven't been given

overcome perceptions, stereotypes and information that are often distorted and manipulated.	sufficient attention (most of the trainers - artists, reluctant to communicate in numbers, tables, grids, etc.)
9. Centrality of narrative approach, understood as a research method and a tool for respectful dialogue on the "stories" that make "History"	Storytelling surfaced as a very important thread in the featured projects, for example see:
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	The narratives created and published in the framework of the ARTES projects had an objective to counteract xenophobic and hateful narratives.

Name of the person in charge of filling out the grid: Aleksander Schejbal

Date and Place: Wadowice, 23 November 2019