

Yippie

Youth work
Improved through
young PeoPIE's
storiEs

Methodological framework through storytelling and methods of NFE for effective social inclusion

January, 2023



Methodological framework through storytelling and methods of NFE for effective social inclusion

Project Number: SE02-KA220-YOU-000028909

Partners

IFALL - Integration För Alla Sweden (Coordinator)

VABCKJS-EU Austria

Redial Partnership CLG Ireland

MERIDAUNIA Italy

Aproximar Cooperativa de Solidariedade Social, CRL Portugal

GEHIM-DER Türkiye

Publication date

January, 2023

Website

<https://yippee-initiative.weebly.com>

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Commission. Neither the European Union nor the European Commission can be held responsible for them.

INDEX

INTRODUCTION	4
THE YIPPEE PROJECT	4
Main objectives	5
Target Group	6
Multicultural Groups	6
THE NATIONAL CONTEXTS FROM THE FOCUS GROUPS	7
WHAT IS PEER-TO-PEER LEARNING?	10
STORYTELLING METHODS	11
Autobiographical Storytelling	11
Digital Storytelling	13
Participatory Video Storytelling	15
Building Inclusion Through Storytelling	17
Storytelling Modules	18-33
Best Practices in Migrants Inclusion and Integration Process	33
Country: Austria	34
Country: Ireland	36
Country: Portugal	38
Country: Italy	40
Country: Turkey	42
Country: Sweden	44
Conclusion	46
ANNEX	47
Bibliography	47

INTRODUCTION

Within the YIPPEE, a project co-funded by the Erasmus+ Programme of the EU, this report promotes the work of youth workers, especially those who are employed in areas with a high concentration of immigrants, migrants, and asylum seekers, and it embraces inventive ways to peer-to-peer learning. Cultural exchanges between participants as part of peer-to-peer learning allow individuals to learn about and meet various cultures, beliefs, and practices. Storytelling methodologies and modules are included in this framework as a roadmap for youth workers, trainers, teachers, and social workers who are facilitating peer-to-peer learning among multicultural groups through storytelling.

This output aims to clarify the fundamental concepts of how to perform successfully in line with the best practices in social inclusion and to exemplify an approach that will lead to an enhancement in the quality of youth work regarding the subject of peer education, particularly in settings where young Europeans and immigrants, with special attention to refugees and asylum seekers, will work together in an inclusive peer to peer educational contexts. The youth workers and staff are trained in methodologies to engage with and assist small groups of young people from European and immigrant/refugee backgrounds. All six partners from Sweden, Ireland, Türkiye, Italy, Austria and Portugal worked together to create this report. Each partner contributed with best practices and organised storytelling workshops for the modules and focus groups to discover the needs of our target within the project's objectives.

The reason why storytelling is used as a methodology is that people want connection and can create connections while sharing. While finding or creating a story, every project based on storytelling tries to find one story that covers an idea. The goal is to find the thread, something that can help participants to relate to themselves. In some cases, folktales can be a good start which a storyteller can share from books, websites, songs, sayings, etc. When they learn to be good storytellers, they learn to adjust their energy and pace to match the



audience's reaction. Storytelling teaches spontaneity, so as a storyteller, people learn to rely on their ability to see a story as it happens. Storytelling helps people think about the deeper meanings of content. As they adapt personal and world stories to their presentations, they start thinking deeper about the meaning of your communications.

All cultures use storytelling, a universal language, and a core skill for all who seek out learning and coaching in the art of storytelling and work stories into all their presentations. While the business-like way of communicating using facts and figures informs, storytelling allows people to experience what this data means. Stories enable people to give meaning to their existence, pass on knowledge, change behaviour, and understand their history and future. Storytelling is aimed at dialogue and interaction and is ideal for community building. People need to be part of a larger whole and contribute to a shared goal. Storytelling can reinforce the culture or steer an organisation through a change process.

THE YIPPEE PROJECT

Main objectives

The general objective of the YIPPEE project is to contribute to **a more equal, intercultural, and inclusive local youth communities** through new approaches and transnational initiatives.

The specific objectives are:



To deliver an innovative and practical approach to youth work within multicultural communities.



To bring young Europeans and immigrants, refugees, and asylum seekers of the same age together, cooperating through peer-to-peer learning, deepening their critical thinking, and creating a sense of belonging.



To encourage young multicultural communities to become change agents through EU-wide local initiatives aimed at combating discrimination and fostering social inclusion.

KA220-YOU-00028909



Target Group



The YIPPEE learning module includes **methodologies for youth workers/trainers/teachers/ social workers working with and facilitating peer-to-peer learning within multicultural groups**. The material produced is useful for the staff responsible for youth work, for associations working on the support of young immigrants, refugees and asylum seekers as well as for schools, where all over Europe the presence of multicultural communities is a fact, and its organisation should require specific preparation. In this report, there are storytelling module plans, good practices in partner countries, and some quotes and photos from the workshops carried out with young people. The workshops are the start of the promotion of social cohesion.

Multicultural Groups



There is a common experience of partner organisations that disadvantaged groups (young refugees, asylum seekers and migrants) can become more vulnerable to processes which disadvantage them further. **This project aims to train youth workers, trainers and teachers through innovative methodologies, teaching/learning modules and guidelines to involve the target group together with European youth, to promote creative intercultural teamwork with the aim to concretely foster social inclusion.** To do that, it will be helpful to know the features of the target groups. **Young immigrants** migrate to specific countries due to economic issues, better job opportunities, marital status changes, freedom of social choices, and a better life and options. They do not have any restrictions on going back to their countries. **Refugees** leave their home countries out of fear of prosecution, to escape wars or natural disasters, or due to hardships in their home countries, due to their ethnicity, religion, nationality, belonging to a specific social group, or political beliefs, which makes them unable or frightened to return to their country of origin. **Young asylum seekers** request international protection outside of their country's boundaries but have not yet received refugee status. Many come to a new country with very little and with the hope of starting a new and better life in their host country.

THE NATIONAL CONTEXTS FROM THE FOCUS GROUPS



In the six partner countries, **IRELAND, ITALY, PORTUGAL, TÜRKİYE, AUSTRIA, and SWEDEN** focus groups were organised to discover professionals' perceptions on our project's topic. In total, seven questions were asked to them, and diverse answers were collected. Questions were to analyse the primary needs and challenges/barriers migrants, refugees, and asylum seekers face in the national context; the processes and policies they go through to integrate smoothly into the host country; their perception of young immigrants, refugees, and asylum seekers; professional and voluntary practices and how to use storytelling methods on social inclusion of these target groups.

COUNTRIES	Main Challenges	Integration Policies	Perception of the target groups	Practices and Methods
IRELAND	Housing, employment, access to social services	Asylum seekers can wait up to 10 years in order to have their legal papers. Besides, they are not always welcomed in the country and this results in a loss of sense of belonging.	The aim is to limit immigration as much as possible and expel migrants. There is a bad image broadcasted by the media. The fear of others comes from the ignorance of others and all the biases are due to the lack of communication and mixing with immigrants.	Targeting events or workshops *TIME BANK -This activity aims at creating a human database of time and competencies. People are asked to register and explain what their skills are and what theory they can offer to others.

<p>ITALY</p>	<p>legal recognition, bureaucratic process</p>	<p>Receiving a residence permit is a long process, for asylum seekers it can take up to a year and a half. Without this, one cannot proceed with the subsequent procedures (health care, educational and work integration).</p>	<p>Initially, refugees experience a sense of marginalisation, although in the new generation they prepare for their arrival in Italy. They are 'westernised', in a certain sense, using social platforms to inform themselves about Italian culture, prior to arrival in the country.</p>	<p>Workshops, testimonials, refugee day</p> <p>*THE COMPASS -Telling about yourself, about your emotions through the 4 cardinal points. Each of these has a meaning. N: Points of reference S: Affections E: Qualities O: Dark points</p>
<p>PORTUGAL</p>	<p>Language, housing, bureaucratic processes, employment</p>	<p>Professionals try to get a closer relationship with employers to make them more aware about the need to employ migrant people or, at least, to have an employment contract commitment when migrant people have the necessary documents to sign the contract.</p>	<p>Migrant people cannot get integrated because working teams are not prepared as employers and they do not provide the necessary training and knowledge to make them better understand the differences between cultures and how to look at cultural differences as an added value.</p>	<p>Migrants Day, culture and diversity program, success stories, storytelling workshops.</p> <p>*"Mala da Partilha" (in English: Sharing Bag), with the report of testimonials of several young people at the national level.</p>
<p>TURKIYE</p>	<p>Accessing public services, lack of ID cards,</p>	<p>No tangible integration processes and policies carried out by the governmental</p>	<p>The refugees/ immigrants come for valid reasons and they are treated differently than the Turkish citizens by</p>	<p>Vocational courses, training for refugees to become chefs, course organised by an NGO which</p>

	lack of proper information, language barriers, and non-existent integration policy.	bodies with the exception of Turkish language classes. In some pilot areas, there are classes of integration to social life.	the state and the society.	teaches women how to make power banks.
AUSTRIA	Lack of prospects, long asylum procedures with unknown outcomes, psychological and therapeutic support, a sense of togetherness, discrimination and everyday racism	The process to receive asylum can take up to ten years, which makes integration to the host country very hard. People that arrived before 2015 had easier processes in Austria than people who arrived after that year. Depending on the nationality the people are treated better or worse by society and the bureaucratic system.	It takes time to really know and understand the young people they work with, so depending on how much time they spend the better they know their dreams, problems, etc. There is a need for more resources to support and accompany young migrants, refugees and asylum seekers in the process, especially on a psychological level and with administrative challenges.	<p>sport activities, especially for women, dancing and cooking workshops, 'role model' stories</p> <p>*Culture buddy - to get to know the city better and go together to cultural events and orient themselves in the city. *Study buddy which is a cooperation with a university.</p>
SWEDEN	Language, administrative and Identity number issues for bank accounts etc., housing, lack of knowledge of the rights of social life, and network to get the info about basic needs such as	There is an Establishment Reform in Sweden that allows a refugee to stay 2 years in the country. When an immigrant is seeking refugee' status or asylum, they can apply for financial support while looking for a job or waiting for the application to be	With the recent elections and regulations put in place, refugees and immigrants face more challenges integrating into society. Compared to other countries in Europe, Sweden has more benefits and continues to take in large numbers. It is difficult to find	<p>Internship programs, sports activities, workshops for migrant women, joining nations, attending work-related language courses, and SFI (Swedish for immigrants)</p> <p>*River of Life, *Story Dice,</p>

	medical services, financial Literacy, Integrational information when they leave refugee centres or apartments provided	processed or while waiting for a decision, which can take up to over a year depending on the number of people applying. The refugees also have language courses and are provided with basic needs.	housing and jobs. Also, previous immigrants make things harder for the newcomers rather than helping them. There are more rejections than approval in the immigration system.	*DIXIT Card Game, *Complete the Story Activity, Roleplay, *Poetry methods such as Haiku and Blackout, *Story with an Object Activity.
--	--	--	---	---

WHAT IS PEER-TO-PEER LEARNING?



This report embraces innovative approaches to peer-to-peer

learning within young multicultural groups. It supports the work of youth workers particularly those working in communities where there is a high density of immigrants, migrants and asylum seekers.

Peer-to-peer learning can promote inclusion of cultural exchanges between participants where they learn and experience different cultures, religions and lifestyles. This type of **learning** starts with one person being more experienced in a specific domain. However, as the relationship develops, the **learner** adds as much value as the **other learner** or **mentor or teacher, or helper** and balances the interaction, creating a co-learning environment.

- Both identify a goal that can be achieved by mutual help;
- Identify a skill that you would like to develop from the other person;
- Communicate in an open way to stimulate a good relationship;
- Plan and commit to holding regular meetings.

Peer **learning** usually occurs between a person who has lived through a specific experience (peer **helper**) and a person who is new to that experience (the peer **learner**). Some widespread examples come from the didactic field, with experienced students helping first-year students in a particular subject or a new school. Peer helpers also partake in health and lifestyle changes.

STORYTELLING METHODS

The originality of this framework come from the development of ways of facilitating action learning groups based on an analysis of the creative instructional methods of sharing, talking, and storytelling with both young people and adults. To improve a wide variety of competencies in working with our target groups, we use storytelling as an educational approach. YIPPEE aims to connect young people, whether they are professionals, volunteers, students, Europeans, or immigrants, where the output only emerges as a result of this co-production, as opposed to the construction of tools solely from the side of experts. For this purpose, we included three different storytelling methodologies created by experts in this part and these methods helped each partner to form their modules.

Autobiographical¹ Storytelling

Autobiographical is the writing of one's own life story or writing the life story of others. It is considered as self-narration. Autobiographical writing is used as a technique in education and is combined with other forms and styles of writing. For example, autobiographical can be written in the form of diaries, letters, in the form of a theatre play, even used in poetry and photography. These methods are used in education through workshops that have specific goals according to the participants requirements, to encourage them to write some

¹ <https://www.storyap.eu/methodologies/autobiographical-methodologies/>

chapters of their lives in certain situations. These educational workshops are supposed to include the following:

Introduction / welcome

Ice-breaking activities are designed to foster a positive atmosphere in the group - this is crucial for sharing the objectives of the activity. Participants can propose their own group rules, such as no smartphone use during exercises or silence while writing stories because it is necessary to focus on our memories.

The second phase is dedicated to starting the autobiographical work

The workshop is an initial phase of "autobiographical recognition," in which participants are encouraged to take an introspective path, to let emerge, and explore their memories. Usually, useful activities are used to bring attention to one's memories, as well as to bring out memories relating to the theme of the workshop. This work involves the act of recomposing history, or composing scattered memories in a story's plot. **Next**, we ask participants to choose some of the memories they have previously recalled and tell them extensively. A further step concerns **reflection**, where questions like what I have learned from this experience are explored through the facilitator's perspective.



- Self-narration is the practice of **sharing** autobiographical material with others in order to gain acceptance, acceptance and recognition of one's history by others. Being able to share certain types of experiences, such as traumatic experiences, helps to free oneself from the shame these experiences can bring. It is important to ask people to read without comments, if possible, in order to savour the beauty of the written text. At the end of the sharing, it will be possible to share a brief moment of "resonances," which are not comments, judgments, or advice, but only personal emotions and reflections.

- The creation of the **product**, that is to say, a small hand-made booklet with a cover, or any creative way we have to "package" the story or stories we have produced, is an important step. This is aimed at creating a product that expresses the value of what we have remembered and written.

-The ability to communicate one's own narration outside of the working group is a crucial last stage.

Facilitate autobiographical narrative activities

In this process of guiding a group (or a single person) through autobiographical writing, the facilitator's role is crucial and delicate. Here are a few things to think about:

-The facilitator is typically an expert in autobiographical approaches or a trainer-facilitator who has tried out the techniques he will recommend to others on himself in the past.

- In addition to knowledge and direct experience of autobiographical activities, facilitation requires other abilities, such as listening, empathy, the capacity to energise groups to encourage everyone's participation, the ability to handle any crisis situations, and the ability to accept the emotions that arise in these situations (which are often very strong).

- An example of an autobiographical Storytelling Method: The River of Life

Digital Storytelling²

Digital storytelling (DST) is a modern art to tell people's stories through a video in which pictures, music, colours, and sound are combined during the presentation of the story, which is like documentaries. Digital storytelling (DST) consists of five stages:

1.Briefing: At this stage, the process of writing the Autobiographical is introduced and examples are given. The following points should be mentioned:

- Explaining the DST: Digital Storytelling is a method of training for digital storytelling which is founded by Lambert in the middle of 1990s;
- Explaining the process, time, and requirements for upcoming meetings;
- Referring to technical requirements;
- Talking about copyright.

² <https://www.storyap.eu/methodologies/digital-storytelling/>

2.Writing: At this stage, each participant produces his own story and connects it with the stories of others as a group, to finally form a script of 250 words concerning the most important moments in life.

3.Recording: At this stage, the storytellers record the voice of the story's narration with a suitable background of pictures and music. For this stage, the following should be mentioned:

- Finding a suitable quiet and eco free place;
- It is necessary to practise reading with appropriate tone, expression, and pauses. In other words, to do test recordings;
- Using a high-quality recording tool, such as smartphones;
- Finding appropriate images and music for the story that are copyright-free. There are currently several sites that offer downloading copyright-free images and music.

4.Editing: This stage requires effort and time, but it is worth it when you see the final script of the story. It is necessary to:

- Explain how to use the editing program;
- The work of a storyboard that shows the steps of storytelling with the appropriate pictures attached to it.



5. Sharing: In one way or another, sharing the story with others is one of DST's goals. In the end, it was written to be published and shared with others, for example, on social media. Workshops leaders can organise an event with the participants, inviting other guests and sharing the story with them.

Participatory Video³ Storytelling

Definition

Participatory video (PV) is a way to develop the individual and the group by learning the skills of video creation and the skills of creating positive emotional relationships between the participants. PV often sheds light on problems in society, for example, it raises the issues of marginalised groups in society. This helps the participants to have a deeper understanding of reality through discussion and providing solutions for a better change in society. In PV session it is necessary that:

- The participants always take turns operating the equipment each time;
- Everything recorded is played back directly, and everything filmed is kept confidential;
- No one is filmed without their permission;
- Participatory video could be used either to highlight a specific issue in society and put it to public opinion, or as a tool to communicate with the other and express one's opinion freely.

The typical phases of a Participatory Video journey in the group

A typical phase for PV project journey, could be like this:

1. **Initial engagement:** All participants take turns in all exercises that are conducted in the workshops. Participants swap roles.

³ <https://www.storyap.eu/methodologies/participatory-video/>

2. **Developing ideas:** All participants work on developing ideas by using storyboard techniques and interview questions.

3. **Recording content:** Content is recorded during the sessions by the participants themselves.

4. **Editing:** Editing drafts are shared with a group via the internet for review and feedback.

5. **Sharing:** The final product does not have to be a single video, but it can be several videos in which the participants tell their stories.

6. **Evaluation, follow up**

Facilitate Participatory Video groups

The time for the PV process varies from one workshop to another according to the educational goals of the project. The basic requirements for PV workshops are:

- To be linked with a TV screen that allows all people in the workshop to see what has been recorded;
- The ability to re-play what was recorded directly on the same device without the need to change the device;
- To provide an external microphone with a headset to ensure the quality of sound recording. It is better to have the ability to play several clips behind each other in the editing process;
- The workshop should not be controlled by a specific person or the desire of several people within the group.

Typical workshop set up⁴

It is better to provide a video camera based on a tripod and next to it a screen that can be flipped so that the cameraman can see it during the filming. It is also important to take into consideration that the participants should not see themselves during the filming, so they don't get distracted. The most suitable number of participants for such workshops is 6 to 10 in one session. If the number is more than that, they should be divided into more than one group so that everyone can participate without leaving anyone behind. It is also for the

⁴ https://www.storyap.eu/wp-content/uploads/2022/12/FILMINGANINTERVIEW_STORYAP.pdf

session to be more effective. Equipment is the responsibility of the group without individual control from anyone. Therefore, phones and tablets are ideal for such workshops because they are of a personal use nature. It is possible to use DSLRs (digital cameras), but they may not be available with microphones and earphones at reasonable prices. Therefore, training and workshops must be adapted to the existing capabilities.

Building Inclusion Through Storytelling

To use storytelling to build inclusion in organisations, here's how to get started:

1. Determine how the stories are going to be used. Whether the stories will be used internally, externally, or both, you'll need to develop a marketing strategy.
 - a. Internally, the stories may be used in orientation programs and company events.
 - b. Externally, the stories may be used through social media, recruitment events, etc.
2. Decide how the organisation would like to capture and highlight the stories. For example,
 - a. Interview: you'll need to decide who the interviewer is and what questions will be asked.
 - b. Ted Talk format. you'll need to determine the length of time and the format that storytellers should follow, the location for the talk, and invite employees to hear the talk. If the talks are going to be recorded, you need video professionals to capture the event.
 - c. Video recordings of employees sharing their stories and experiences. Define a format for the storyteller to follow in their video.
3. Share the strategic initiative with all employees, asking volunteers to share their stories. It's essential that employees understand:
 - a. Their stories will not have any negative impact on their employment. Ensure they are comfortable at every stage of the process and guarantee that they can stop participating at any point without consequences.
 - b. How the stories will be used, internally /externally.

- c. Ensure that the employee or the volunteer and their story are represented in the best light.

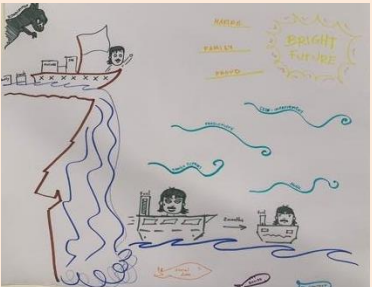
Storytelling Modules

Each partner created a module in a training format which were implemented in partner countries with target groups. The modules or programs are formed depending on the storytelling methods and they are instructional resource for youth workers, trainers, teachers, and social workers who deal with and facilitate peer-to-peer learning within multicultural groups. Especially in situations where young Europeans and immigrants —paying particular attention to refugees and asylum seekers—collaborated in inclusive peer-to-peer learning settings, these guides clarify the fundamental principles of how to perform effectively in accordance with the best practices within social inclusion and demonstrate a process that leads to the improvement in the quality of youth work regarding the subject of peer education. The programs can be used to create young people a space where they share their experiences through storytelling. They are a roadmap to integrate newcomers to a new environment so that they can feel heard and express their feelings in a safe dialogue.



Name of the Storytelling method: Autobiographical	
Title of the Module:	River of Life
Description:	This RIVER OF LIFE activity is designed to help participants think about who they are, where they come from, and what their story is in life. The river is a metaphor, a symbol of life, used as a tool to depict personal journeys or stories. A river can sometimes flow slower, other times it can flow faster, and there are always obstacles in the flow of a river.
Duration:	1-2 hours
The number of participants:	10+

Age range:	16-30
Materials:	White flipchart paper, colours, and markings to draw, or photos and pictures, coloured pencils, music for relaxation and inspiration, creativity, and imagination.
Objectives:	The aim is to highlight the key elements that have contributed to shaping the River of participants' Life until now. This method allows describing not only the current juncture of their lives but also the historical twists and turns and experiences of the path they took to reach this stage of life. The rivers of life can also extend beyond their present reality and can be used to show expectations and aspirations for the future.
Instructions:	<p><u>Step 1: Think</u> Ask participants to think about the course of their lives. Help them think with the following questions:</p> <ul style="list-style-type: none"> • What shape would their life take if it were a river? • Where do bends and turns happen when their situation or perspective changes? Are the transitions smooth or abrupt? • Are there rocks or debris - obstacles or life-changing moments - falling into their rivers? • Are there points where it flows strongly and purposefully, or does it slow a drop? <p><u>Step 2: Form</u> Ask the participants to take a blank piece of paper and draw the rivers of life according to the thinking questions.</p> <ul style="list-style-type: none"> • Tell them to label their approximate age and/or date along with the flow of their river. • Ask them to identify various important events in their lives that have shaped their story - the rocks in the river or the places where the river changed its course. • If they were to segment their life journey, where would the divisions occur? Tell them to name each part of the rivers of life. <p><u>Step 3: Guide</u> Ask participants to think of the people accompanying them on this river journey. Tell them to write down these important relationships or losses in the appropriate places on the rivers of life. If they want, they can also write their feelings and thoughts related to these relationships.</p> <ul style="list-style-type: none"> • What relationships were most important at different moments in their lives? • Who developed them the most, how, and why? • Have there been significant relationship losses along the way?

	<ul style="list-style-type: none"> • What were the most important groups or communities of people on their journey? <p>Step 4: Contextualise Ask participants to reflect on their life's journey and trajectory. They should place life events in appropriate places in their diagrams using words and/or symbols.</p> <ul style="list-style-type: none"> • Are there significant moments of pain and suffering or happiness and joy that shape the flow of the rivers of life? <p>What is happening in the world locally, regionally, or globally that could affect the flow of rivers of life?</p>
<p>Evaluation:</p>	<p>Step 5: Evaluate They should pay attention to what is important in their lives.</p> <ul style="list-style-type: none"> • What values, promises, reasons, or principles are most important to them at a particular point in their lives? • What goals, if any, were their primary energies directed towards? Or, figuratively speaking, what goals and endings helped shape the flow of the waters of life at a particular time in their experience? <p>*When they have finished describing the rivers of life, ask them to review the entire diagram. Do the symbols and words depict how they thought and felt throughout their lives? Are there some important elements left out? They can make changes if necessary. Remind them that no diagram can capture all the shapes of their lives. When the rivers of life are over, let them know they can show the whole group their river and share their milestones.</p> <p>NOTE: Some participants may be sensitive and experience emotional discharges while preparing their rivers or talking about their feelings. With this in mind, you can be prepared and create a support mechanism.</p>
<p>Authors:</p>	<p>Adapted by Integration för alla (IFALL)</p>
<p>Drawings:</p>	

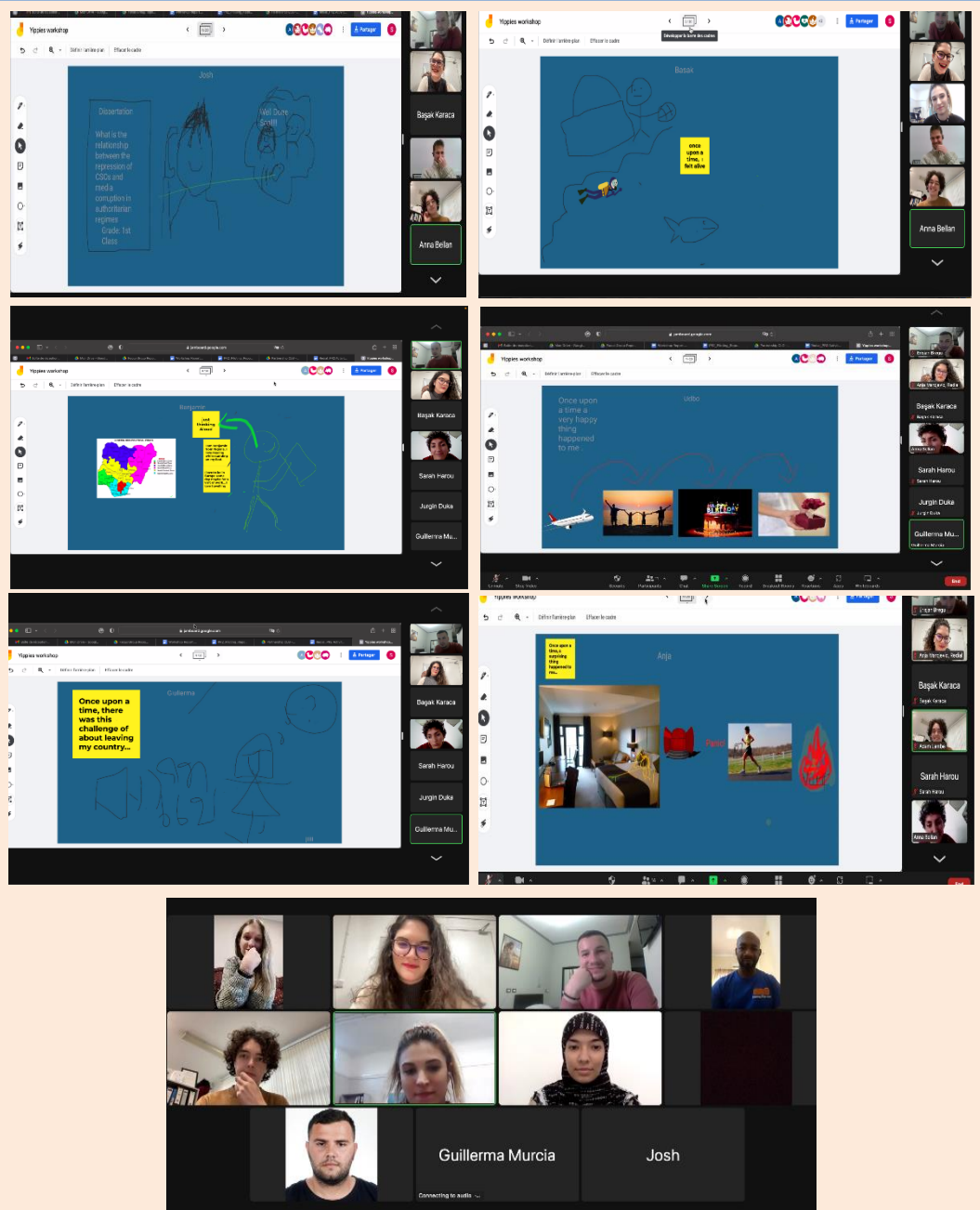


The name of the Storytelling method: Autobiographical

Title of the Module:	“Storytelling without words”
Description:	This storytelling method is used to invite participants to tell their stories to others without using words. They can use their imagination to describe their stories as long as it does not involve verbal communication, for example drawings, mimics etc. After each participant creates the jamboard with their story, the other participants have to guess the story.
Duration:	1.30h
The number of participants:	10
Age range:	From 18 to 30
Materials:	Zoom meeting Jamboard

Objectives:	The objective of this workshop is to stimulate the creativity and imagination of the participants. It also aims to include everyone in the activity, especially shy participants who tend not to quickly open up to others. It is an inclusive and interactive way to share stories and experience with others. A lot of soft skills are acquired through this method such as nonverbal and visual communication, public speaking, social skills and digital skills.
Instruction:	<p>For this workshop, a jamboard has to be created with a slide for each participant to describe their stories. In order to do this, the facilitator has to provide several themes and ask the participants to choose one of them:</p> <ul style="list-style-type: none"> ● Once upon a time, I was really motivated to migrate... ● Once upon a time, in Europe, I expected... ● Once upon a time, there was this challenge about leaving my country... ● Once upon a time, a surprising thing happened to me... ● Once upon a time, I felt unwelcomed.... ● Once upon a time, it was very difficult... ● Once upon a time, she/he helped me... ● Once upon a time, I felt so happy... ● Once upon a time, I was so proud... <p>After all participants are done, everyone has to guess the drawings one by one. Then, the author of the drawing has to tell the answer and reveal what is really his/her story.</p>
Evaluation:	<p>The facilitator will send an evaluation form to the participants at the end of the meeting.</p> <p>As an addition, a quick evaluation can be made right after the activity through one question using the MentiMeter tool.</p>
Authors:	Redial Partnership

Drawings



The name of the Storytelling method: Autobiographical

Title of the Module:

"The suitcase of memories"

Description:

The activity consists of several steps of dialogue with migrants. Personal experiences are shared, one after the other. These experiences are placed inside the suitcase, together with the participants' future goals and plans.

Duration:	2 hours
The number of participants:	6 participants
Age range:	15-25 years of age
Materials:	Sheets, pens or colours.
Objectives:	<ul style="list-style-type: none"> • Fostering an open dialogue to collect stories; • Understand what are the strengths of accommodation and welcoming in Italy; • What are the weak points, those to be improved; • Create collaboration and support, both among the participants and the collaborators present; • Create the preconditions for a new start, a new life in the host country, through sharing and empathy.
Instruction:	<p>STEP 1 Put participants at ease, introduce each other. Share the objective of the workshop and why their stories are important. Ask questions that stimulate conversation: THE JOURNEY - When did you arrive in Italy? Why this country? What was the journey like? Who did you leave with? N.B. All participants are free to answer or not. The journey is often the most critical part of a migrant's journey.</p> <p>STEP 2 ARRIVAL IN ITALY - What were your first impressions? The most difficult moment? The greatest lack? - A positive and a negative point of the reception in Italy</p> <p>STEP 3 IMPROVEMENT - What was the greatest satisfaction? Who helped you in critical moments? What would you improve in the integration process?</p> <p>STEP 4 FREE SHARING - Feel free to share any moment, positive or negative, through a song, a scene from a film, an image, a photo. This work involves the cooperation of social workers and experts. Both parties expose their goals and emotions.</p> <p>One Year Later... After one year, the suitcase is reopened, the workshop will be repeated and the answers, emotions, stories and expectations are compared with the results achieved, over a year of integration.</p>

<p>Evaluation:</p>	<p>After the dialogue phase, the evaluation follows. All moments of sharing are compared and analysed. From the journey, to relocation, integration, first impressions, critical points and strengths of the Italian reception system. Lines common to all or most participants are highlighted. For example, it was shown during the workshop that the subject of the journey remains the most difficult to tell. It is the most suffering part, where silence speaks for itself. Data is collected in order to improve the integration process. One focuses on the goals of the co-workers and participants. One year later, the data from the stories are collected, the journey is analysed, and it will be seen if the initial goals were achieved.</p>
<p>Authors:</p>	<p>Meridaunia in cooperation with SAI of Bovino</p>
<p>A moment</p>	
<p>Some Quotes</p>	<p>"One day you see the one who is next to you, and the next day you no longer see him."</p> <p>'In Italy, you gesticulate a lot. In the beginning, I thought you were all angry or that I had done something wrong'.</p>

"I have found a family here, even if mine is not here."

AHMED FROM SOMALIA

"The most beautiful thing about Italy is the pasta."

"In my country, when you wake up, you hear so many bad things, one dead, two dead, and they were people you knew... in Italy when you wake up, there is none of that. "

JIMOH FROM NIGERIA

"I remember the first night here in Bovino, after four days of travelling, when I didn't sleep ... I remember waking up and saying: how nice! I slept, I'm safe'.

"I like architecture, since the war started and I arrived in Italy, I have been thinking about work. Why do I have to do a job that is not my life's work?"

NATALIA FROM UKRAINE

"Antonio and Antonella are the ones who have helped me the most."

SUMON FROM BANGLADESH

The name of the Storytelling method: Autobiographical

Title of the Module:	"Draw your story"
Description:	<p>The art of visual storytelling involves reaching viewers on a profound and everlasting level with messages, emotions, narratives, and facts. These are presented through detailed graphics that were either made by artists and visual thinkers or were captured from the real world. And it is available in a wide variety of materials (digital or physical) and styles, exactly like flat-pack furniture.</p> <p>Examples of visual storytelling can be:</p> <ul style="list-style-type: none"> ● a political cartoon in the newspaper ● a graphic novel ● a well-produced YouTube video ● some visual notes ● an animation <p>This list is by no means complete because images and the narrative they convey affect us on practically every level.</p>
Duration:	1:45 hours
The number of participants:	10
Age range:	17-24
Materials:	<p>Paper</p> <p>Coloured pens</p> <p>Watercolour</p>
Objectives:	<p>The goal of this workshop is to inspire the participants' imagination and creativity. Additionally, it seeks to involve everyone in the activity, even the more reserved individuals who take longer to warm up to others. It is a diverse and engaging way to communicate with others and share experiences. Through this strategy, you can learn a number of soft skills, including nonverbal and visual communication, oral presentations, and interpersonal skills.</p>

Instruction:

Firstly, the participants introduce themselves and they are introduced to the storytelling and different types of storytelling. Then, we had a lengthy conversation about visual storytelling and the ways it may help us achieve our objectives. They were thereafter put into groups to work on crafting their narrative. They were handed several cards with questions and phrases like these on them for story development:

- Their motivation to migrate
- Hopes/expectations about life in Turkey
- Why Turkey?
- The most challenging part about leaving


The participants were also asked to illustrate the beginning of their stories. The participants who wanted to exhibit their drawings to the entire group then finished their presentations.

After the first part, the participants formed their story groups again and they were given another set of questions and sentences. Some of them were:

- The thing that surprised them the most in Turkey
- The time when they have felt unwelcomed
- How did they the strength in difficult times
- The most helpful thing or person while getting settled
- The things that have changed in their life after migration
- First impression of Turkey
- The most significant source of happiness in the new country
- The thing they are proudest of so far

After finishing this section of drawing, the participants who didn't do any presentations of their stories in the first part had their chance to present their stories with their drawings.

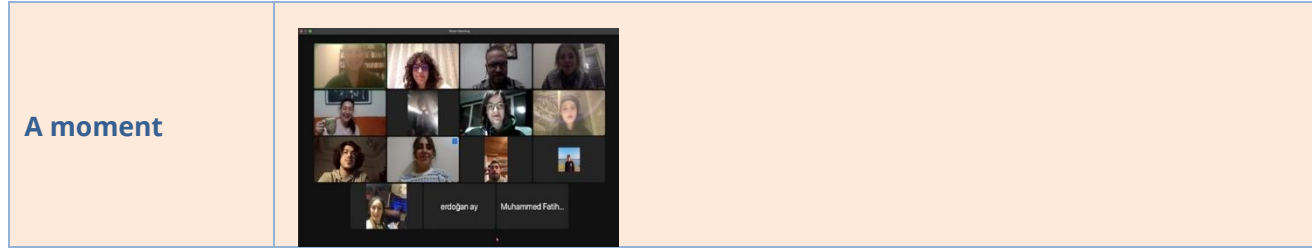
For the last part of workshop, the participants shared their hopes about the future and whether they would have given any advice for the newcomers

<p>Evaluation:</p>	<p>After the workshop, all of the participants gathered to discuss the workshop and the activities that were carried out throughout the program. Additionally, participants received a survey to gauge their satisfaction with the workshop. Moreover, the participants expressed their feelings and they mostly stated that they enjoyed the process, they also stated that the drawings helped them to express their feelings more than a mere oral storytelling.</p>
<p>Authors:</p>	<p>GEHİM-DER</p>
<p>A moment</p>	

The name of the Storytelling method: Theatrical

Title of the Module:	Act it out!
Description:	The storytelling activity "Act it out!" uses different creative theatre tools and methods as a way for young people to share their stories with each other.
Duration:	90 minutes - 120 minutes
The number of participants:	13
Age range:	18 - 30
Materials:	This method can be done in person or online. It does not necessarily need any materials except papers, pens and acting props (if the participants want).
Objectives:	The objectives are to find a way for young people to express their emotions, and things that might be difficult to talk about, by using theatrical methods. In this way they can reflect on and tell their story on their own terms since the art of acting leaves a lot of room for personal expression and interpretation and also works very well with language barriers. Furthermore, the participants will receive a small introduction to acting.
Instruction:	<p>To start the activity the facilitator holds an energizer with the participants to make them feel comfortable with each other and open for the workshop. If the group does not already know each other, a "name game" is recommended. For example, the ice breaker in which every participant shows the other participants a movement with their body while saying their name. The other participants must repeat the move and the name and so on. This icebreaker can be used online or in person and is already an entrance point to acting.</p> <p>Afterward the facilitator checks in with the participants' moods and expectations in a short round of talking and thumbs up and down.</p> <p>Next up the facilitator explains different methods of acting and shows the participants examples of these methods. The participants will already participate actively and come up with their own acting methods or show examples to the rest of the group. Some of these methods are:</p> <ul style="list-style-type: none"> ● Pantomime = acting without speaking, with a strong focus on facial expressions. ● Just sounds = acting without speaking but using sounds to express themselves. ● Monologue = speech / poetry slam style ● (Dialogue if the facilitator decides to put the participants into groups or pairs)

	<ul style="list-style-type: none"> ● Re-enacting a scene or a feeling. <p>In a next step the facilitator gives keywords and questions to use as inspiration for the participants. For this workshop we gave the following words to choose from: Home, journey, language, challenge, happiness, culture, change and hope.</p> <p>In the next step the participants are asked to pick one of the words and individually or in groups come up with a short sketch (about 5 minutes each) relating their personal experiences to the word.</p> <p>The facilitator explains the different methods again and answers any questions the participants might have. They use pens and papers to individually reflect on their personal experiences, brainstorm, plan and write their sketch ideas.</p> <p>Then the participants will have 15 minutes to finalise their sketches and practise them while microphones and cameras are turned off or they are in 'break out rooms' as a group.</p> <p>After 15 minutes everybody comes back and the young people start presenting their small sketches. After every sketch the rest of the group applauds and gives positive feedback. After all the sketches have been performed the facilitator moves on to the final stage: evaluation.</p>
<p>Evaluation:</p>	<p>In the evaluation the participants are asked the following questions:</p> <ul style="list-style-type: none"> - Which word did you choose and why? - How did you come up with the sketch? - Was it a good exercise to reflect on the past and your current life? - Was it hard to act out emotions and moments? - How did it feel to share your story in this way? - What did you like/ dislike about it? - What are you taking away from this? <p>In another round they can share whatever comes to their minds talking about their sketches. The other participants practise listening without judgement.</p> <p>The activity can be emotional for some of the young people, so be sure to create a safe and respectful environment and always give possibilities to the participants to take breaks or not perform their sketch if they do not want to.</p> <p>In our workshop we had a wide variety of sketches, such as comedic moments of language barriers, a monologue about the feeling of home and a pantomime sketch of the word hope.</p> <p>Even though in the beginning some of the participants were shy and it took some of them time to get comfortable with acting, the participants overall enjoyed the activity a lot and were surprised how well they could express themselves by acting.</p>
<p>Authors:</p>	<p>Lia Reithner (VABCKJS-EU)</p>



The name of the Storytelling method: Digital	
Title of the Module:	Storyboard + Life electrocardiogram
Description:	Storyboard is a tool where participants are invited to describe a general or particular event/time of their lives, in different contexts. In this case, Storyboard was a tool to present the migrant journey of youth participants in the workshop. Life electrocardiogram is a tool to express key moments of that specific event or time of participants' life. In this case, the life electrocardiogram was complementary to the previous tool – storyboard – to make them deeper reflect about their main challenges and achievements in their integration process when arriving in Portugal from another country.
Duration:	2 hours
The number of participants:	5
Age range:	From 19 to 30 years old
Materials:	<p>To be delivered online: Computer with an Internet connection Jamboard (x2 – one for the Storyboard activity and the other for the Life electrocardiogram activity) Zoom/Microsoft Teams account</p> <p>To be delivered in face-to-face: Storyboard template (1 per participant) Electrocardiogram template (1 per participant) – it is also possible to ask participants to draw their own electrocardiogram White sheets Markers/pens</p>
Objectives:	With this workshop, our main aim was to collect stories from young people who moved to Portugal through storytelling methods – open dialogue. In this way, the workshop allowed participants to understand the complexity of moving from the hosting country to a hosting country

<p>Instruction:</p>	<p>Storyboard: Participants will be invited to share their own story through a storyboard. In this case, and as it was delivered through an online environment, we used Jamboard (you can see the example here: https://jamboard.google.com/d/1roGKpFg4nG3Rrj4li0MPtvKYYgV2lhuQIEGmNgXdJ4/viewer) This is an individual exercise. Each participant has 20-30 minutes to reflect about his/her migrant journey (past, present, future) and to tell a story about it. Participants can use words/sentences, images, music or other resources to express their story. At the end, each participant is invited to share with the whole group the story of his/her life and the group can reflect about points they have in common.</p> <p>Life electrocardiogram: Participants will be invited to talk about key moments in their lives. As it is an “electrocardiogram” it is expected that participants will mention successful moments/achievements (represented in the highest points) but also the most challenging moments (represented in the lowest points). The facilitator of this activity can ask for 2 successful moments and 2 challenging moments, for example. Participants have 10 minutes to reflect and complete the life electrocardiogram – in this case, it was not necessary to give more time as they previously thought about these successful and challenging moments in the activity of Storyboard. In the end, and similar to the Storyboard activity, participants share their own life’ electrocardiogram and the facilitator can promote a moment to make the whole group reflect and discuss similarities and differences between participants. By implementing the activity mentioned before – Storyboard – the life electrocardiogram acts as complementary, just to summarise and highlight the main aspects of the migrant journey.</p>
<p>Evaluation:</p>	<p>It is recommended to take a moment to evaluate each event delivered. For this evaluation, it can be applied as an evaluation tool, as a survey created on Google Forms, for example, combined with a more informal evaluation.</p> <p>As we are talking about an event for young people, informal evaluation can be reflected as a nice activity to close the session (e.g. the facilitator can ask participants to choose a Google picture or an emoji to represent their feelings about the session and ask them to explain what and why they choose it).</p>
<p>Authors:</p>	<p>Aproximar</p>
<p>Some Quotes</p>	<p>“I cannot imagine coming to another country without my parents” “At the beginning, everything was new and strange” ABIGAIL FROM BRAZIL</p>

"The church, the first place where I felt deeply integrated".

LADISLAU FROM ANGOLA

"Music is a refuge to express myself"

YANNICK FROM ANGOLA

Best Practices in Migrants Inclusion and Integration Process



Prior to the workshops phase, the partnership designed their initial approaches and compiled examples of effective strategies for promoting social inclusion. These are the good practices as supporting tools which have been implemented in the partner countries. They are carried out by different organisations or institutions to strengthen the local community and to promote creativity and interculturality. The strategies or the practices are formed to integrate the newcomers and the locals, especially the young people in order for them to have the transition as smooth as possible.

KA220-YOU-000028909



Country: Austria



Title

ArtSocialSpace Brunnenpassage

Organization

ArtSocialSpace Brunnenpassage

Author

Franzie Schatzl

Main Methodologies

More than 400 events take place annually at Brunnenpassage. They range from performance and dance, music formats, educational workshops, exhibitions, and film. Through contemporary arts participants will have the opportunity to connect with their local communities and strengthen personal relationships.

Give a summary/description of the best practice

ArtSocialSpace Brunnenpassage aims to make contemporary art accessible to everyone, regardless of gender, sexuality, nationality, class and more. It creates a welcoming, safe space, where participants can further deepen their knowledge regarding contemporary art, and furthermore participate in all forms of artistic creation. Lastly, it strengthens the local community and gives the opportunity to become part of a local community.

Aim/s of the best practice

Brunnenpassage aims to create an accessible space for all social groups. It is strategically located in an area characterised by a high percentage of people with emigrational backgrounds and socially disadvantaged groups. Furthermore, the project aims to create access to contemporary art and promote participation in these arts. Art should be accessible and free for everyone, which differs from the lived reality in Vienna. Moreover, the project aims to broaden perspectives in the areas of art and cultural diversity. Lastly, the ArtSocialSpace Brunnenpassage aims to strengthen equality, as everyone can join freely, regardless of gender, nationality, sexuality, class, etc. These segregated and often repressed

KA220-YOU-000028909



communities therefore have access to a safe space, where everyone is being represented. The energy that emerges through the community can lastly be poured into artistic creation.

Impact on refugees/migrants

Brunnenpassage operates in 14 different languages, therefore creating a safe space, where many different cultures and languages are being represented. Furthermore, it creates the opportunity to communicate with each other, and learn new languages, which can be specifically valuable in relation to broadening expertise and language skills. Moreover, participants can broaden their artistic skills and knowledge regarding that field. Brunnenpassage cooperates with local communities and local artists, which creates the opportunity to form connections and to network, therefore especially useful for young artists emerging in these local communities. Furthermore, Brunnenpassage also offers activities to strengthen ties to the community - communal picnic, SaturDance, Children's Choir or Adult Dance are hereby examples. Participation in all events and workshops is completely free. Thereby creating a welcoming safe space.

Impact on organisations/NGOs

Brunnenpassage also cooperates with established arts and cultural institutions, as well as with local communities and professional artists. For example, there is an upcoming workshop in collaboration with QWIEN about the persecution of homosexuals during World War II. This furthermore broadens participants' perspectives and strengthens their knowledge.

Further reading/Direct Links to Best Practise.

Website: <https://www.brunnenpassage.at>

Upcoming events: <https://www.brunnenpassage.at/kalender>

Article: <https://cooperativitycity.org/2022/02/06/brunnenpassage-activism-and-art-strengthen-each-other/>

KAZ20-YOU-000028909



Country: Ireland



Title

The Creative Ireland programme

Organization

Redial Partnership

Author

Anja Marojević

Main Methodologies

The Arts Council, the government organisation in charge of **promoting arts and culture, is also essential in helping young Ukrainians settle in Ireland**. To make sure schools are aware they may seek additional money to engage in translation or other access services needed to fulfil their requirements and those of other migrant children, it is broadening its access costs procedure. All schools taking part in the Creative Schools initiative are eligible for this funding, which covers the cost of access assistance for kids, teens, teachers, and special needs assistants. As part of their Creative Schools programme activity, it will allow them to interact with a Creative Associate or other creative practitioners. In order to guarantee that they receive the services available, **the Arts Council is now interacting with schools recognised as having a high proportion of new Ukrainian students**.

Give a summary/description of the best practice.

There are now free artistic aids and creative activities available across Ireland for young Ukrainian immigrants. Young Ukrainians are now being fully included in events through a number of means thanks to the help of the Creative Ireland programme, which also supports activities that are free for kids and teenagers. A large number of these activities are included in the Cruinni na ng programme. Cruinni na ng is Ireland's annual national day of free creativity for children and young people under 18. It incorporates local authority partners. Free craft courses, storytelling, theatre, painting, Lego playgroups, doll-making classes, and circus workshops are just a few of the events that will be happening on this day and in the days preceding it.

KAZ20-YOU-000028909



Aim/s of the best practice

Complete participation of youngsters from Ukraine and other countries in the creative school's programme.

Impact on refugees/migrants

Through the acquisition of soft skills this best practice aims to have a major impact on young refugees/ migrants by facilitating their access, inclusion and participation in society and improving their position in the community, boosting their self-esteem and confidence. These activities are free and thus accessible to all refugees and migrants no matter their economic and social background. Such creative workshops have a positive social impact on the target group as it creates new opportunities that are normally not available and accessible to minorities and people with vulnerabilities. They can boost their creativity, and mingle with others and thus improve their social skills and social inclusion. They also get the occasion to have access to high-quality education and courses. As a result, they acquire more knowledge and competencies that they can value in their professional life. Therefore, another positive impact is their inclusion in the labour market and their economic self-sufficiency.

Impact on organisations/NGOs

This best practice incorporates local authority partners. As a result, this best practice has an awareness impact on migration and discrimination issues at the local level. The partnership between local authorities and stakeholders enables migrant organisations to have greater visibility and draw the attention of decision-makers to implement new inclusive measures. In addition, it improves the communication and participation of citizens within the community and encourages people to volunteer in social organisations. Not only will this foster interculturality but also improve the exchange of experience, views and expertise.

Further reading/Direct Links to Best Practise.

<https://www.gov.ie/en/press-release/dbd3f-government-supports-young-ukrainians-in-ireland-through-arts-and-creativity/>
www.creativeireland.gov.ie

Country: Portugal



Aproximar

Title

Kit de Acolhimento aos Refugiados + CPR Help (in english: Refugee Welcome Kit + CPR Help)

Organization

Aproximar

Author

Main Methodologies

Training about the information and accessibilities in the host country

Give a summary/description of the best practice.

The “refugee welcome kit” compiles tools, such as: a Word Converter Dictionary; a “Common Expressions” Dictionary; a document with useful information about the country; and a country introduction video. All the materials were developed in Portuguese, English, French, Arabic and Tigrinya. This kit also includes a t-shirt with icons indicating daily needs; a copy of the Constitution of the Portuguese Republic (also available in pdf); a mobile phone card; a drawing describing the situation of refugees, developed by Portuguese children; a map of Portugal; and a flyer with information of the “CPR Help” website.

Aim/s of the best practice

- Promoting an easier integration process.
- Ensuring their knowledge about their rights.
- Promoting a sense of belonging in the host country.

Impact on refugees/migrants

KAZ20-YOU-000028909



More than learning a new language, these kinds of resources can be very useful for immigrants and refugees that run from their own countries looking for a better life. A good way to make them feel welcomed is to integrate them into our culture and society, which is easier if they know more about the history and culture of the new country where they will start a new life. In addition, they earn a salary and also integrate into the social life of the country where they arrived.

Impact on organisations/NGOs

The organisations' and NGOs' role is to give migrants and refugees access to all the necessary means to successfully integrate in the host country. Although much more is needed (house, money, food), one important step into feeling welcomed is to know about the different organisations that can help them, as well as understand what rights and duties they have in the new country.

Further reading/Direct Links to Best Practise.

- **Web page related to the intervention:**

<https://www.acm.gov.pt/kitrefugiados>

KAZ20-YOU-000028909



Country: Italy



Title

DECENTRALISED RECEPTION AND INTEGRATION

Organization

Meridaunia

Author

-

Main Methodologies

To encourage interaction between migrants and other people in places dedicated to socialisation.

Give a summary/description of the best practice.

DECENTRALISED RECEPTION AND INTEGRATION is a wide horizons project which covers all the central topics of people integration.

- Housing support: through the granting of apartments and/or housing structures free of charge for the duration of the stay in the project.
- Socio-economic insertion: through help in finding a job, enrolment in the employment centre and enrolment in agencies, attending training internships.
- Health care: by registering with the national health service, assisting in booking specialist visits and choosing a family doctor.
- Social assistance: through the handling of administrative practices such as the issue or renewal of the residence permit, fiscal code, residence, registration in the civil registry, legal assistance.
- Education: through enrolment in schools for minors, or enrolment in training courses for adults or evening courses to obtain a diploma; literacy courses, multicultural activities.

Aim/s of the best practice

KAZ20-YOU-000028909



- To guarantee interventions of “integrated reception” at a territorial level, in collaboration with the realities of the third sector and the institutions in a real network.
- Take charge of the individual beneficiary, activating for him/her an individualised path of (re) conquering his/her autonomy, for effective participation in the Italian territory, in terms of work and housing integration, access to local services, socialisation, school placement of minors.
- Integrate people with local development and welfare policies with a view to sustainable development.

Impact on refugees/migrants

- The experience in the “decentralised reception” project allows its former beneficiaries to use the tools acquired during the reception period once they leave the system circuit.
- The socio-economic insertion of refugees is not based on the conquest of home and work, but on the possibilities/opportunities the person has to react and interact with the territory, both in conditions of customary life and in situations of difficulty.
- The impact of this type of “decentralised reception” on city communities can translate into an “openness to the world” to be understood as: ability to enter into dialogue and comparison with other cultures, willingness to get involved to look for similarities, and acceptance of any diversity.

Impact on organisations/NGOs

Local administrations are able to prevent social exclusion and save on expenses for wellness services.

Communities can learn about different contexts and histories of distant countries as mutual enrichment.

The costs of the Protection System are significantly lower than those necessary for the management of the first reception government centres, also because (in addition to the state contribution of the National Fund for asylum policies and services) local authorities are required to participate with co-financing.

The impact of this kind of reception is above all on an economic, then social, and finally political level.

Country: Turkey



Title

Our Choir

Organization

İGAM - (Asylum and Migration Research Association)

Author

Mehmet Kayın

Main Methodologies

Polyphonic, a multilingual choir composed of nearly 60 Turkish and refugee youth

Give a summary/description of the best practice.

The mixed and polyphonic 'Our Choir' project, consisting of refugee and Turkish youth with approximately 60 students, has started. The first aim of the project is to unite Turkish and refugee youth around the universal language of music, and the second aim is to eliminate the growing negative prejudices against refugees through universal polyphonic music.

Music is used as a tool to increase youth inclusion and social cohesion. In order to form the polyphonic choir, which is the main practice of the project, first of all, vocal training and joint singing methods are given by an expert. Therefore, the project also has pedagogical content. The choir is maintained by giving concerts on days such as World Refugee Day.

Aim/s of the best practice

The aim of the project is to create an environment of interaction between the youth of the host country and the refugee youth through a choir composed of Turkish and refugee youth and to contribute to breaking the prejudice against refugees. In the implementation process of the project; music is also used as an extremely useful tool for young refugees to overcome their trauma.

Impact on refugees/migrants

KAZ20-YOU-000028909



The practice, which is shaped around a joint activity of refugees and local residents included in the choir, strengthens mutual interaction and social cohesion. Concerts held throughout the project enable participants to establish new relationships. Music also provides a space to overcome traumas.

Impact on organisations/NGOs

It creates a corporate memory and culture for the NGO by contributing to peer communication and intergenerational communication. The choir changes with the presence of new participants every year, in the first and second terms. It also offers the opportunity for newcomers to adapt and communicate with the participation of locals.

Further reading/Direct Links to Best Practise.

<https://igamder.org/TR/projelerimiz/bizim-koro-genc-multecilerin-uyumu-ve-sosyal-icerilmesi-icin-muzik-projesi>

KAZ20-YOU-000028909



Country: Sweden



Title

Rapid and rewarding professional integration.

Organization

IFALL

Author

Richard GAUTHIER

Main Methodologies

Training and recognition of equivalent qualification.

Give a summary/description of the best practice.

Professional integration is probably the first and most useful way for migrants in their process of integration and inclusion in their new country. This should therefore be done as quickly and easily as possible for migrants. On the one hand, they should be able to train for a job and then work as soon as possible and receive a salary for this activity, which is also a good way of learning the host country's language and integrating into a community. On the other hand, it is necessary to allow migrants with a diploma to have their qualifications recognized and not to suffer a "regression" in their professional life in their new country.

Aim/s of the best practice

- Promoting rapid access to employment.
- Ensuring equivalence of diplomas between home and host countries for qualified migrants.
- To accelerate the integration and inclusion of migrants through daily work in the company.

Impact on refugees/migrants

For refugees and migrants, enabling them to find a job quickly regardless of their level of qualification is a real chance to integrate not only into the workplace but also to learn the

KAZ20-YOU-000028909



host country's language. In addition, they earn a salary and also integrate into the social life of the country where they arrived.

Impact on organisations/NGOs

The organisations and NGOs' role is to accompany migrants arriving in a country by directing them to training structures, apprenticeships, or schools for students. These organisations should promote and assist migrants in their inclusion and integration process.

Further reading/Direct Links to Best Practise.

<https://www.siceurope.eu/sic-themes/migration/rural-approach-inclusion-refugees-and-migrants-Sweden>

https://www.researchgate.net/publication/264464896_The_Integration_of_Immigrants_in_Sweden_A_Model_for_the_European_Union

KAZ20-YOU-000028909



Conclusion

Partners who included individuals with migrant backgrounds have produced this framework using storytelling and creative non-formal educational training modules to support the project team. This framework also facilitates connections between young Europeans and young immigrants by balancing their points of view. The project's target groups exchanged approaches while developing a concrete peer-to-peer learning resource in planned workshops, learning "how" to assist small groups of European and immigrant youth with storytelling. Together with all of our partners, there was an attempt to have a multicultural exchange on the creation of innovative dialogues and creative solutions about the promotion of diversity, social inclusion, and the shared principles of freedom, tolerance, and respect for individual and social rights. Specifically in situations where young Europeans and immigrants—paying particular attention to refugees and asylum seekers—work together in inclusive peer-to-peer learning settings, this output helps to clarify the fundamental principles of how to conduct successfully in line with the best practices within social inclusion. It also shows an approach that will improve the quality of youth work regarding the subject of peer education and storytelling. Youth workers and staff were prepared to work with and facilitate small groups of young people from European and immigrant/refugee backgrounds through this work and the training for youth workers which happened in Ankara, one of the partner countries. The methodology and teaching modules created in this report will serve as the foundation for the second output, a youth inclusion program that will bring together a diverse group of young people to put the inventive exercises, methods, and resources they created during the first phase of this output—including the piloting of the developed outcomes—into practice.



KAZ20-YOU-000028909



ANNEX

More Best Practices:

[Good Practices \(weebly.com\)](#)

Stories:

[Reports from the National Storytelling Workshops \(weebly.com\)](#)

Storytelling Resources:

[Training-Modules-for-youth-professionals-working-in-multicultural-settings-ENG.pdf \(youth-connection.eu\)](#)

Bibliography

<https://www.storyap.eu/methodologies/autobiographical-methodologies/>

<https://www.storyap.eu/methodologies/digital-storytelling/>

https://www.storyap.eu/wp-content/uploads/2022/12/FILMINGANINTERVIEW_STORYAP.pdf

<https://cooperativitycity.org/2022/02/06/brunnenpassage-activism-and-art-strengthen-each-other/>

<https://www.gov.ie/en/press-release/dbd3f-government-supports-young-ukrainians-in-ireland-through-arts-and-creativity/>

<https://www.acm.gov.pt/kitrefugiados>

<https://igamder.org/TR/projelerimiz/bizim-koro-genc-multecilerin-uyumu-ve-sosyal-icerilmesi-icin-muzik-projesi>

<https://www.siceurope.eu/sic-themes/migration/rural-approach-inclusion-refugees-and-migrants-Sweden>

KAZ20-YOU-000028909



Yippee

!FALL

