

Erasmus +

Democratic Heritage – a handbook for memorials and heritage museums engaging migrants in developing resilient democracies

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Democratic Heritage – a handbook for memorials and heritage museums engaging migrants in developing resilient democracies.

Introduction

Author: Sebastian Klein

Migration is one of the main themes that will continue to challenge the attitudes of European governments, populations, and individuals in both our current and future generations. Countries all over the Europe are engaged in developing strategies for integration and education of migrants, refugees and newcomers, and national and transnational institutions are still only beginning to develop suitable frameworks for education in common, democratic values, civic engagement, and participation for migrant adult learners. Integrating newcomers into our societies is a challenge which can only be solved on a transnational level. In our project, “Democratic Heritage - Memorials and heritage museums engaging migrants in developing resilient democracies” (DH), seven partners across five countries working with cultural heritage such as memorial sites, museums, NGOs, governmental institutions, and cultural centres have gathered to develop a cross-European forum where we will share and evaluate our best practices in adult migrant learning of common values, civil and democratic competencies: experience and methods in working with newcomers, refugees and migrants. Using the Council of Europe’s democratic competencies together with the expertise from our institutions’ current learning programmes, DH wishes to share and develop best practices on

how institutions can further develop their innovative participatory methodologies and activities minted for newcomers, refugees, and migrant populations in differing European contexts.

With the project concluded, this handbook contains thoughts, reflections, descriptions, and concepts from the perspectives of the various partners involved in the collaboration. The main objective of DH was to share and develop the institutions' innovative participatory methodologies. We have also looked at how these correspond to the learning requirements detailed in the Council of Europe's democratic competencies.

It is our hope that this handbook might serve as an inspiration and as a point of reflection for others involved in the same field, or those who are interested in the field of education, integration, migrant experience, and cultural and historical heritage.

About the Project

Running from 2020-2023, the project "Democratic Heritage - Memorials and heritage museums engaging migrants in developing resilient democracies" (DH) was a small-scale educational project which developed and evaluated participatory teaching methodologies aimed at strengthening democratic competencies amongst adult learners with non-European background. The term migrant is used in the text to refer to all people on the move who have yet to complete the legal process of claiming asylum. This group includes people who are likely to be granted refugee status, as well as people who are seeking jobs and better lives, who governments are likely to define as economic migrants.

DH was motivated by the lack of efficient and innovative tools for working with democratic competencies for refugees and migrants. Museums, memorials, and heritage sites are among the institutions that have developed learning policies for adult learners with a non-European background. The project partners are all active in the field of adult migrant education and have for several years developed activities and practices based on the model of democratic competencies established by the Council of Europe (2018). Through DH, the partners set out

to explore the benefits of sharing best practices across nations, to evaluate existing and develop a set of more resilient participatory teaching methodologies that can be applied to meet with non-European adult learners in different contexts. The project partners (PP) involved in this project represent various organizations in the EU/EEC who all have developed and practice different strategies in working with migrants, refugees, and newcomers through a shared framework of common values, civic engagement, and participation. Having a diverse set of partners allows this project to collect responses from both participants and teachers as well as collecting an international sample of empirical material from groups of migrants and refugees that are underrepresented in statistical studies. Developing a cross-European forum where experience, techniques, and methodologies in working with migrants, refugees and newcomers can be shared, developed, and tested in the field was one of the primary objectives that this project sought to contribute to.

Throughout the three-year period, the project gathered best practices from institutions involved in adult migrant education on common values, civic and democratic competencies in 6 different European countries. We have compiled, edited, and reviewed our best practices, and described them in the following handbook.

Through our priorities of common values, civic engagement and participation for migrants, newcomers, and refugees, we hope to create well-functioning and adaptable participatory methodologies which can be integrated at different heritage institutions working with adult learners from migrant and refugee backgrounds.

This project posits that these national heritage sites can become “contact zones” for newcomers and the general population, and can take a bigger role in assisting with the development of necessary strategies and methodologies related to the integration of newcomers, refugees, and people with migrant backgrounds in European democracies.¹

¹ Müller, Insa “The Local Museum in the Global Village: Rethinking Ideas, Functions, and Practices of Local History Museums in Rapidly Changing Diverse Communities, Transcript Verlag, Bielefeld, 2020. Anthropologist James Clifford uses the term “contact zone” for museums, but in this context our partners’ heritage sites also fulfill the role that Clifford defines as the following: a space of encounters between different communities, stakeholders,

EU initiatives in the field of culture stress the importance of an inclusive concept of cultural heritage to build sustainable democracies and reinforce a sense of belonging to a common European space. Inclusion applies on multiple levels. It means 1) to encompass “all forms of cultural heritage” into a common European heritage; 2) to apply a cross-sectoral approach, for instance by stressing the need to build a stronger link between heritage and education; and 3) to engage a large and diverse audience in “the process of identification, study, interpretation, [...] and presentation of the cultural heritage” as well as in “public reflection and debate on the opportunities and challenges which the cultural heritage represents”. In times of disintegrating communities, rising nationalism, and public and private language permeated by xenophobia, the European countries need common strategies and policies to defeat the forces of exclusion and disintegration. To meet with this challenge, DH will develop and implement methodologies on a trans-European level and not just a national one.

The partners involved all share experiences in working with newcomers, migrants, and refugees, and the main objectives of this project was to share and collate our different experiences with this field of work. Based on a process of evaluation, we wanted to further develop our participatory methodologies, positing that cultural institutions (museums, archives, libraries, art galleries, religious spaces, and heritage sites) can act as areas offering specialized learning opportunities for democratic competencies.

The activities revealed through our methodologies are all tailored to adult learners from migrant backgrounds seeking either to integrate into a host country or who find themselves in irregular situations (refugees, displaced people, non-citizens lacking proper papers, etc.). A second objective was to implement similar participatory methodologies in different national contexts and at various cultural institutions and heritage sites across Europe.

cultures and the museum itself”. In our work, we have applied Clifford and Müller’s definition a bit wider to encompass heritage sites and not just museums.

The third objective directly tied to implementation was to create a questionnaire through the World Value Survey. With the questionnaire, we wanted to gain valuable information from the participants across countries to help us assess the needs and the effects of the participatory methodologies and to help us gain a more accurate insight into which specific types of democratic competencies were perhaps over- and under- represented. However, it sadly proved impossible to fulfil this objective due to the issues created by the global pandemic.

The fourth objective, which tied to both implementation, planning, and adult learning programmes at project partner sites within DH and the dissemination of these participatory methodologies, was to create a handbook and website which will form intellectual outputs and assist in dissemination, as well as multiplier events held in each PP's country.

Through these activities and publication of a handbook, we seek to transmit knowledge and further develop the methodologies as well as encouraging and fostering participation, empowerment, and democratic competencies for disadvantaged groups, like migrants and refugees arriving in Europe. The transnational aspect is important as it allows us to assist various groups across the continent while transmitting knowledge to relevant institutions working with adult learners, refugees, and migrant communities.

All of us have been working in differing contexts from different places in Europe, which is important to keep in mind when looking to implement, analyse or draw from the various experiences described herein. Though all the partners have been working towards similar goals, there can be a big difference both culturally and resource-wise when it comes to the methods and the structures surrounding their implementation.

As a part of this introduction, we will now look at how we consider the democratic competencies defined by the Council of Europe as relevant for our handbook, and what we mean when we talk about “heritage” in this context.

“Democratic heritage”

Unesco defines cultural heritage as follows:

“Cultural heritage includes artefacts, monuments, a group of buildings and sites, museums that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance. It includes tangible heritage (movable, immobile and underwater), intangible cultural heritage (ICH) embedded into cultural, and natural heritage artefacts, sites or monuments. The definition excludes ICH related to other cultural domains such as festivals, celebration etc. It covers industrial heritage and cave paintings.”²

One of the salient points from Insa Müller’s thesis “The Local Museum in the Global Village” is that newcomers to a country and a local area are to be considered relevant contributors to processes of interpreting the local past using museums and their form of “communicative memory”³

A connecting thread woven through all the partners participating in this project was namely our institutions’ connection to the use of cultural heritage in working with the integration of migrants, refugees, and newcomers. Our institutions either represented cultural heritage sites, such as museums or memorials, or had strong connections to local actors representing these forms of heritage.

In “Museums as places for intercultural dialogue: selected practices from Europe”⁴ the definition of a museum as a space which consolidated the values and identity of a society and transmitted them through monologue is questioned and re-imagined.

² UNESCO Institute for Statistics, 2009 UNESCO Framework for Cultural Statistics

³ Müller, Insa. 2020. Jan and Aleida Assmann have developed the idea of communicative memory as memory which is embedded with the contemporary, encompassing three to four generations, and is something everyone can contribute to if they have the same equal competence. Insa argues that museums may invite groups who otherwise do not have access to a society’s discussions about communicative memory (i.e. migrants or newcomers), and may create a “third space” where such negotiation can take place.

⁴ Museums as places for intercultural dialogue: selected practices from Europe Edited by Simona Bodo, Kirsten Gibbs, Margherita Sani, 2009

“The significance of a museum lies not only in its collections, but also in the reflections and insights it is able to trigger around the objects, the knowledge it provides and the multiple visions and interpretations it offers on the heritage in its care. It is necessary to acknowledge that the original meaning of an object is lost the moment it enters the museum’s walls. The ability of a museum to unfold narratives and suggest inferences allows it to act as a platform for reflection on knowledge systems, beliefs, values and attitudes. The museum site, its architecture, exhibition spaces and the surrounding urban or natural environment are resources to be exploited with a view to developing new strategies for social dialogue. Museums must respond to new patterns of knowledge production and transmission, as well as to the new social configurations within local contexts, where tensions and frictions produced within and across national borders may be evident. As metaphorical “free zones”, museums must strive to ‘take their place at the intersections, in those spaces where individuals and distinct cultural identities can act and interact, transform and be transformed. By taking on this new function, museums can become neutral spaces where differences and mutual difficulties of understanding, habitually experienced as limits and sources of conflict, become something valuable: ‘new opportunities for active citizenship.’”⁵

Our shared experiences through working with cultural heritage sites is very much in line with how museums are also changing. Cultural heritage sites, including museums, have the potential to become powers of interpreter-mediators, and can, perhaps easier than other more inflexible institutions, serve as positive forces for change in relation to questions of integration. This is also echoed in Bodo, Gibbs and Sani:

“...one task for cultural and educational institutions should be the development of strategies to help citizens learn to live with conflict, with the other and with difference, by promoting attitudes which lead to the intersection of cultures and of knowledge.”⁶

⁵ Ibid. 2009. p.8

⁶ Ibid. 2009. p.9

Our partners in DH use a variety of cultural heritage sites in their work with newcomers and migrants, and placing these within an anthropological framework has made it easier for the partners involved to work together.

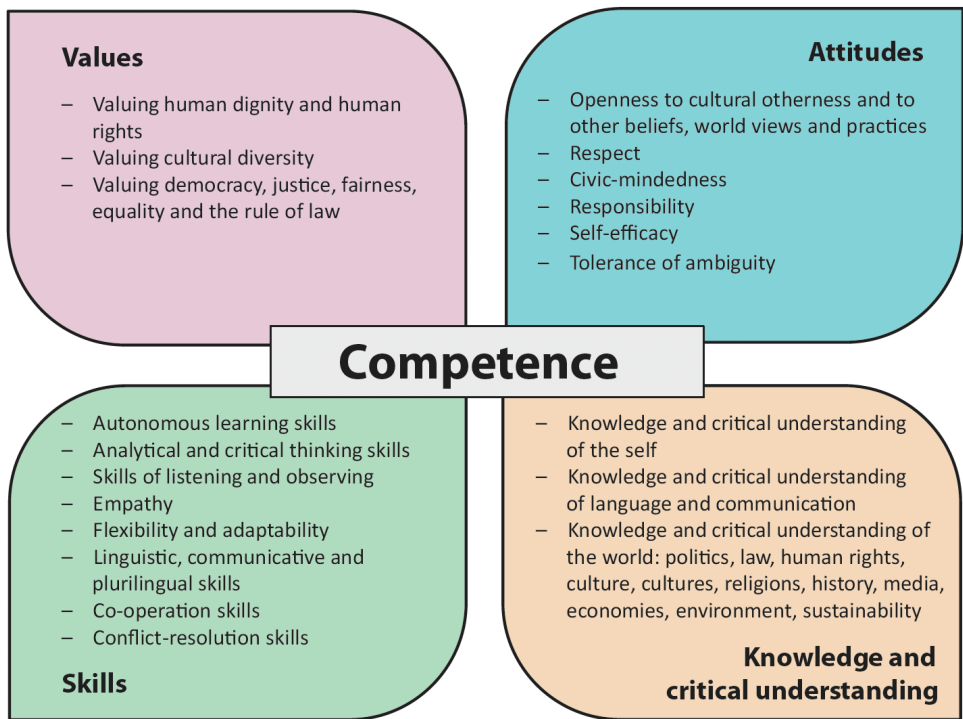
Democratic competences

In working with this handbook, the partners all agreed that we wanted to look at the democratic competencies from the Council of Europe and see if we could apply them as a framework for our different methods and shared practices. What we found when seeking to apply these to our work was very much in line with what the CDC describes in their opening chapter: “The Framework is not a prescribed or even recommended European curriculum. It does not propose an exclusive pedagogy or teaching methodology or mode of assessment. It does, however, demonstrate how CDC can be introduced into a range of pedagogies, methodologies and assessments which are in harmony with the Council of Europe’s values”.⁷

Using the reference framework when discussing, comparing, developing, and re-developing our various methods and practices helped us keep track of what we were looking to identify when working with our groups, and served as a common reference.

Particularly the competence model provided (see below) by the CDC was relevant for assessing our ideas and work, and seeing how our varied methods and practices could be viewed by mobilizing these values.

⁷ Reference Framework of Competences for Democratic Culture vol. 1 Context, concepts and model. Council of Europe. 2018 . p. 20



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One of our primary observations and a theme that cemented all of the partners' methodologies revolves around intercultural dialogue, or dialogue-training. **The democratic and intercultural competences** that we practice are all underpinned by the notion that these democratic competences need to be practiced and learned and that the partners – though our methodologies sometimes differ – all are supporting the goal of empowering learners. Finally, it is important to note that while we have used the democratic competences as a framework to better organise our shared experiences, we are by no means looking to create a definitive “curricula” that should define how institutions, museums and heritage sites work with newcomers.

We do, however, hope that this handbook can help other, similar institutions to adopt, learn and be inspired by the different stories and methods that are shared.

⁸ Ibid. 38

Conclusion

Through this project we have been able to improve our organizations' experience with the use of specialized learning activities tailored to adult learners from migrant backgrounds. Though we have had our fair share of setbacks due to the pandemic, the conversations, meetings and shared learning experiences have been manyfold. We are incredibly happy to have worked together.

Working together

This project, entailing the cooperation of seven different European organizations, seeks to develop and improve upon the use of innovative participatory methodologies which posit that cultural institutions (museums, archives, libraries, art galleries, religious spaces, and heritage sites), can act as areas offering specialized learning opportunities for democratic competencies (Council of Europe, 2018). The activities revealed through our methodologies are all tailored to adult learners from migrant backgrounds seeking either to integrate into a host country, or who find themselves in irregular situations (refugees, displaced people, non-citizens lacking proper papers, etc.).

The project is innovative in its effort to gather partners from museums/memorial sites, academic institutions and NGOs across Europe, all currently involved in adult migrant education, and through best practice sharing of educational programmes across the institutions, the project arrives at an intellectual output made available to similar institutions across Europe.

The project is based on previous experience and recently piloting of a Norwegian project which spanned from 2017 to 2020, targeting students from minority backgrounds participating in adult learning courses as part of the national required curriculum for migrants and refugees. Here, the participants' goals and motivations are twofold; on one the one hand they are looking to increase their knowledge of the Norwegian language, allowing them to eventually graduate providing the students with the required certificates, and on the

other hand allowing adult learners to practice democratic competences at important heritage sites. During the project period of the Norwegian pilot, we observed the students from diverging communities visit and interact with museums and heritage sites creating “contact zones”» where the access to and interaction with the museums’ narratives are renegotiated, humanized and entangled by these “new” communities understanding of the site, its exhibitions and the meanings it traditionally seeks to convey. The project was isolated to Norwegian adult migrant institutions in the museums sector only, and this project aims at seeking innovative ways of finding best practices across 6 countries and a wider spectrum of institutions.

Chapter 1

Author: Herwig Nulens



Becoming a butterfly: Contribution by Art27 towards a long term perspective of living together

An introduction – situated approach

Art27 vzw is based on and inspired by Article 27 of the Universal Declaration of Human Rights stating that: “Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits”.

As an organization of volunteers, Art27 focuses on participation via arts, mainly on enjoying the art, reflecting on it and connecting the stories revealed by art with your own live. That is a way to become more aware of your situation and to connect with society, and eventually participate fully.

Art27 vzw started in 2001 in Heusden-Zolder, a former coalmine area in the North-East of Belgium, Flanders. As the 6th most populated town in the province of Limburg, Heusden-Zolder was at that time confronted with high (youth) unemployment rates. Due to historical migration – work in the coalmine – the population includes large groups of migrants, mainly of Turkish origin (up to 30%). Nowadays, the new Belgians come from all

over the world, with a slightly bigger group of young people from Afghanistan, Syria and Palestine.

The province of Limburg was a less industrialised and poor region in Flanders, with a lack of worthy cultural initiatives or meaningful leisure activities. Given that, combined with the poor future chances for young and old, volunteers started Art27 vzw.

Art27 vzw offers informal and non-formal education and focuses on wellbeing, aiming for participants to move on to regular initiatives, with or without our support.



This graffiti perfectly summarises what Art27 wants to achieve as an art educational organization with an expanded social-artistic operation: a search for the relationship between language and art among representatives of various (sub)cultures in the ex-mine region, in interaction with the work of contemporary artists and in a meaningful social environment.

As an art education organization, Art27 is mainly - but not exclusively - active in the ex-mine region and in particular in Heusden-Zolder.

The ex-mine region is an enormous source of diversity that is still insufficiently tapped. Initiatives often start from disadvantage and problem themes: in itself not wrong to make policy decisions, but at the same time a missed opportunity to do justice to the positive diversity.

Just as the mining industry tapped into natural resources, Art27 wants to tap into cultural resources and share the wealth. Art27 focuses on art, with a preference for the visual arts and great attention to multilingualism as an intercultural surplus for communication on a human scale. Language is the cultural medium par excellence for real participation; multilingualism offers more opportunities for fascinating interaction and interpretation.

The mission of Art27 vzw is based on Article 27 of the Universal Declaration of Human Rights stating that: "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits"

Our thesis is that everyone, everywhere in the world, without distinction, has the right to participate in the cultural life of a community, to enjoy the arts and to share in scientific progress and its fruits.

This is an absolute and enforceable right. On the other hand, no one can be forced to participate; the very idea is absurd. We are convinced that contemporary art is an excellent way to meet each other, to look at society critically but constructively (and to function in it as such) and to enjoy, without detracting from, the intrinsic value of art.

Enjoying art

All over the world, people expressively and originally express their feelings, perceptions, experiences, social and political situations, or their search for cultural identity...

The visual arts are one of the possible forms of expression, but not the easiest, certainly not for a broad audience. After all, visual art requires an explicit willingness to stand still, to reflect and to continue with an open mind.

Nowadays, visual art is a comprehensive term. New developments in art itself, philosophical reflections on art and the role of art in society do not simplify matters.

Enjoying art through the process of creation:

According to Article 27 of the Universal Declaration of Human Rights, the artist has the right to enjoy his own creations, the reactions of the public and to reap the benefits.

An artist creates art. The artist works with his ideas and with matter. Through his own interventions, the two come closer together. They take shape and become a work of art.

We regard the creative process as stimulating. And it may provide pleasure (in whatever form) to the creator.

Enjoying art through the viewing process:

Looking at art requires an effort. It is not a non-committal activity. It is a dynamic process between the viewer and the work, sometimes with a guide or another spectator as a mediator. Each viewer can get a different feeling when looking closely at a work of art. By looking again and again, that feeling can change, several times even.

Every viewer can give a different interpretation when thoroughly looking at a work of art. By looking again and again, that interpretation can deepen or change. The work of art can take on a finite number of interpretations but is never infinitely interpretable. This would make the work and the viewing process meaningless.

The process is set in motion. The viewer becomes involved. As part of a wider audience, he or she will willingly make a judgement, a relevant judgement that will have supporters or opponents throughout history.

Looking, daring to look and looking again are the keys to enjoying art, visually, emotionally and rationally.

Enjoying art through a learning process:

Looking at art requires an effort. Anyone wishing to deepen his or her own view of the work of art can consult all sorts of specialists. These specialists can never take the place of the viewer and the looking, but they can help you to look. The learning process systematically helps to open (hidden) doors. Afterwards, the viewer will have to proceed independently, using the knowledge and insights he/she has been given as he/she sees fit.

In this Arts Education approach, we invite participants to look at things from five different perspectives, and we state that a successful Arts Education programme is based on the following disciplines:

- A. Art production or "The artist's kitchen".
- B. Art theory: art philosophy, art psychology, art sociology.
- C. Art history
- D. Art criticism
- E. Art agency: a meta-educational function in which it becomes clear that the facilitator of the process is a facilitator who helps people to enjoy art, who can use art as method to an end that is not purely artistic or who works in an anti-disciplinary manner and helps the visitor to put things in perspective and to speak for himself.

Note that these different steps are not necessarily followed in one direction; it is mainly a constant switch between the different areas of approach, guided by the context and the participants.

An art pedagogical approach whether preceded or complemented by other approaches can anchor a strong local initiative in a social-artistic network.

- Supporting the learning process by providing theoretical knowledge and insights.
- Supporting the learning process by providing experiential activities.
- Guiding and navigating the learning process towards social questions and context.

Enjoying art through encounter and dialogue:

Enjoyment of art is an integral part of human nature. Experiencing art is a cultural act and different opinions about works of art give a fascinating insight into the (sub)cultural diversity of a community.

Art and therefore also an exhibition of contemporary visual arts can bring people together and allow them to talk about the works of art, but also about their own position in and questions about contemporary society. Art can connect or divide, it can inspire or frustrate ... it touches or it does not!

The public (as spectator of an exhibition or participant of a workshop) is involved and gives the work of art and the exhibition a social added value.

Heritage, the cultural life of a community

Art27 sees the cultural life of a community as the engine of a society, wherever it is. Balanced and sustainable development on a human scale is always anchored in a local cultural dynamic. The past, present and future flow naturally into each other.

Art27 wants to look at the cultural life of a community from this sustainable perspective. A community is a dynamic group of people, with a past, a present and a future. There is an organic bond between the individuals of the past, present, and future. Just as there is a bond between the people of a cultural or geographical community. On the other hand, there are links between different communities, worldwide.

Movable and immovable heritage (and their current context of experience) together make up the culture of a community. Art27 is also interested in the cultural and artistic heritage of migrants/new Belgians from the former mining region. The ex-mine region is an enormous source of diversity that can be fully tapped.

In doing so, Art27 pays particular attention to:

- A. The rich linguistic diversity in the region. Language is a special expression of culture / cultural richness and moreover a *conditio sine qua non* for actual interaction and cultural participation. Language and visual art reinforce each other in interpersonal communication.

- B. The diversity of cultural objects and cultural art. Works of art and especially their appreciation gain more meaning from their context. "Culture-specific" works of art are a clear illustration of this.

Culturally specific art relates to global art in the same way that small cultural languages or dialects relate to global English or other world languages.

Methodology and tools towards increased democratic values

In this Erasmus+ project on Democratic Heritage, Art27 focused on the way participants get a grip on their agency (Art Agency learning) and enjoy art through encounter and dialogue. Participation in a community starts with taking things in hands and improves agency by dialogue in encounters.

Based on the Universal Declaration of Human Rights, it is obvious that Art27 starts from the values of the butterfly.

The way we do this brings us to the landscape of the skills and the paved pathways of the knowledge, never knowing if we will reach the realm of the attitudes. That depends on the willingness and capacity of dealing with obstacles of understanding and the skills to develop them on a critical base.

1. Values:

Valuing human rights and human dignity is the inspiration Art 27 works with and works on – it is a never-ending story in which general values and personal interpretations and moral behaviour meet.

2. Skills and knowledge in critical reflection:

In our workshops, we work on broadening and deepening knowledge, with the end goal of being able to critically reflect on the supply and acquisition of knowledge in the hope of full participation in the community.

Seeing the temporally involvement of the participants in the activities of Art27, it is nearly impossible to say anything about the change of attitudes in the democratic sense. Only if participants engage in other activities as volunteers and they become part of the team, we can all evolve in our attitudes in dealing with each other and fully take responsibility for the democratic values.

The methods and tools we describe are part of a trajectory over years, but they can also be used as steppingstones and separate actions to get people involved. There is no right path to follow. We offer several pathways into the same direction: sometimes we follow the highway, but mostly the byways. And the more byways you travel, the deeper the knowledge and skills can grow.

In the description of the methods, we use metaphors to better understand the purpose and interactions. There is no value judgement in these, nor better or worse.

Different things can be taught and learned in different ways, with different needs and different grades of participation towards the democratic values.

The steps in the trajectory:

Trajectory step-in actions: creating a feeling of safety and a rise in self-esteem

Sometimes the step to an exhibition is too big. Some people need more easy-going activities to gain trust, getting to know others, become more comfortable in new situations between people they do not know. We will refer to these activities as step-in actions.

The metaphor for this kind of learning is “Do as I ask.”

- **Art in the streets:** *If the mountain won't come to Muhammed, Muhammed must go to the mountain...* Just take some drawings, paintings, sculptures, and other art pieces to a public space and invite people to look at them and pose by the work they prefer. While doing this, you have the opportunity to talk with them. If they give an

email-address or What's app account, they receive the picture of them with the artwork ... and you have a way to contact them again in a legal way.

- **Working together – creating space:** see <https://youtu.be/Y2kweV5fdA0>. A real street or public action that attracts people to help, to enjoy and to feel proud.

Trajectory step – Visual Thinking Strategies at Art27 exhibitions

Visit an exhibition on contemporary art and get involved in an interactive guiding tour, based on the Visual Thinking Strategies. This intervention encourages participants to get a grip on their agency and enjoying art through encounter and dialogue. Visual Thinking Strategies is a method of looking at art that focuses on the viewer. Looking at art in an open way and without judgement. As a group, one gives meaning to an image/work of art through telling, listening and building on each other. The discussion leader is not a source of knowledge; he facilitates the conversation according to a fixed pattern.

Visual Thinking Strategies stimulate perceptive, critical-analytical and creative thinking. You learn to observe, reason, argue, and interpret better and to connect personally with a work of art. It emphasizes the skills of observation, description, questioning, investigating, reasoning, dealing with complexity and exploring viewpoints.



- Step 1: Look at an artwork and let the participants observe it for 1 minute.

- Step 2: Ask the participants “What’s going on in this artwork?”
- Step 3: Carefully summarize what the participants say by using new words, without changing the content of what was said. While doing this, know that there is no right or wrong, and refer to the participants (name them and what they said according to you).
- Step 4: When you do not see it yourself, or the participant did not explain, you can ask another question such as “What do you see that makes you say that?”. Summarize if needed.
- Step 5: Ask “What more can you / we find?” and open the conversation to another area.
- Step 6: Try to connect what was said to the personal lives of the participants. Get them into the artwork. And reflect on this in group conversation. Use connecting communication methods: do not judge, move with the flow, chose a vulnerable position yourself, connect.

Do not force things. There is always another chance.

Let it grow, take your time, and look for opportunities to open up the conversation.

Later on – after other activities – there will be possibly more time for deeper communication.



First-level workshops: co-create

Get involved in some first-level workshops – engagement in co-creation actions that are situated in the fields of skill and knowledge.

The metaphor for this kind of learning is “Observe me and do the same”.

Knitting and sewing a community garden



It is simple if you have some basic knitting or sewing skills. Just bring some old clothes, fabrics, pillowcases, threads, buttons, and enough tools (needle, knitting needle, hooks, scissors, ...) together and start talking about a dream of a common garden in your town or city; purely imaginative ... step by step it becomes visionary. And yes, participants start talking about this and that and sometimes a discussion can pop-up about the garden: what do we need, what do we want, how colourful, or ...

Let's stick together



It is simple: buy paper tape and bring some second-hand ceramics, figurines, pots ... together and start taping. The way you tape can say something about yourself and your position in society. But let us not make things too complicated by now: just stick together, build a common statue layer by layer. While doing that, you start talking and agree on how to put what together. You need each other to succeed and complete the task; you get to know each other in a safe environment.

Co-creation workshops that promote deeper conversation

Step by step, participants get involved in other workshops that ask for more engagement and are situated in the field of values and attitudes, without neglecting the skills and critical understanding fields.

The metaphor for this kind of learning is “Do with me”.

Weaving the news / a new home

What to do with the newspapers after reading?

Well, talk it over while weaving a basket or carpet together. A lot of people do not like the daily news or are afraid to discuss them. In this workshop everyone gets a piece of a newspaper

and finds 1 article or picture to bring in the conversation. Afterwards, the paper is rolled into a large and thin role, so that it can be bent and used as a straw or cane to wave with. The news is carefully rolled into a building element for a new tapestry or basket, no matter if it was good or bad news.

Trajectory step training skills towards attitudes according to values

Ideally, the visit to an exhibition and the interacting process with the Visual Thinking Strategies should be repeated after every workshop session.

The metaphor for this kind of learning is “Do with me and take over so I can do with you”.

Trajectory step towards personal growth and implementation of the learned

The last step is further engagement as volunteer or involvement in other organizations and learning institutions / situations.

We must admit that this step is rare, only a few participants really like to participate in the organization and accompany newcomers in their steps towards democratic participation in our society.

A more significant part comes back to participate in other activities of Art27, but does not take the step to get fully engaged in the organization of activities. Some take up school, others find a job ... and send their kids.

Chapter 2

Author: Juan Ramon Moreno Vera

University of Murcia

Crosscurrents and cultural heritage to teach and learn democratic values

1. Framework: goals, context and participants

1.1. Objective

The purpose of the study is to implement a teaching unit based on the use of cultural heritage as a resource for teaching democratic values to newly arrived migrants, refugees, and political asylum seekers.

1.2 Context and participants

The context and participants of the experience are important aspects within the framework of the present study given that the teaching proposal implemented, and its objectives were designed ad hoc for the subjects participating in this study.

In the case of Spain, a total of 15 migrants ($n = 15$) participated, all of whom formed part of the official host program of the Government of Spain, managed in the Region of Murcia by several different non-profit foundations and NGOs.

The participants originated from Mali (1), Morocco (2), Mauritania (1), Guinea-Conakry (1), and Afghanistan (10); all countries in which there is violent oppression or warfare against the civil population. In the case of the Afghan population, repression is based on religious principles, whereas in the case of Morocco, the participants came from the Rif region which has a pro-independence movement and a high degree of political repression from the central government.

As far as the sex of the participants is concerned, the majority (73.33%) were male (11 individuals), while only 26.66% were female (4 individuals). Such an imbalance is common in

this type of population, due to the fact that the migrant population that moves in search of employment generally tends to be male.

The mean age of the participants was 28.6 years, although there was a wide range of ages, with the youngest participant being 18 years of age and the oldest 58 years of age.

In order to understand the results of the study, it is important to mention the fact that 10 of the 15 participants were from Afghanistan (the most represented country). This is exceptional as in the South of Spain, the migrant population normally originates from the north of Africa or from sub-Saharan Africa.

During the implementation of the teaching unit (two consecutive days in January 2022), the 15 participants in the study were living in different apartments in the town of Totana (Murcia) and were receiving support from the CEPAIM Foundation, an NGO that works with migrants on a national level (in eight autonomous communities in Spain) and on an international level with a presence in Senegal and Morocco.

The town of Totana is located in the Region of Murcia, in the south-east of Spain close to the Mediterranean Sea. It has a population of just over 35,000 inhabitants and is located in an inland rural area of the valley of the Guadalentín River. It is 50 kilometres away from Murcia, the regional capital, which has a population of some 450,000 inhabitants. The Region of Murcia as a whole has a population of almost 1,500,000 inhabitants.

In the present day, the town's main sources of employment and income are agriculture and livestock rearing, producing goods such as pumpkins, grapes, peppers and pork products. On an industrial level, meat processing, ceramics and pottery constitute the town's main sectors of activity.

In such a context, dominated by employment in the primary sector and its associated industries, it is common for the town to have a large migrant population as there are

opportunities for stable unqualified employment. Thus, in Totana, more than 9300 inhabitants are of migrant origin (26.85% of the total).

2. Method and activities

2.1 Principles of the didactic unit

The didactic unit proposed is under the supervision of the CEPAIM Foundation that leads the governmental programme to facilitate the integration of migrants and newcomers in the Region of Murcia. In this sense, the aim of the activities is not to homogenize cultures or strengthen stereotypes; instead it is to take into account the cultural identification of each individual to reflect on the similarities between different realities.

The principles of the didactic proposal in that sense are:

- To make the newcomers feel that the host country is also related to their personal beliefs in the past. If the identification between the participants and the new country grows, they will feel themselves being part of the host society and this will strengthen their responsibilities and their participation in the new community.
- Following the approach of historical analogies between the past and the present, our activities encourage the participants to use the past to reflect on present-day affairs. For that reason, the authors selected good examples of peacefully co-living between two religions in the Middle Ages. Obviously, the purpose of the didactic unit is not to give a history lesson; instead, it is to use cultural heritage and history as a resource to teach democratic values as peace, tolerance, respect or solidarity.

2.2. Teaching Proposal and activities

The design of the teaching unit implemented during the experiment was theoretically based on the importance of the teaching of cultural heritage as a means for learning about and assimilating democratic values. In addition, the theoretical construct on which the design of the activities is based is that of the development of the historical thinking skills via the use of

historical evidence as a primary source for being able to learn about the past and the cultural values of the Region of Murcia.

Due to the Muslim origin of the majority of the participants, particular attention was paid to the Islamic legacy of the Region of Murcia. Islamic culture was present here for more than 400 years, leaving behind a wide range of cultural heritage, such as structures, buildings, traditional trades, place names, names, surnames, celebrations, streets and even a great number of words, objects, and traditional products of this region.

Due to the difficulties in communicating with recently arrived people who are yet to acquire a good level of Spanish, the entire teaching experience was carried out in four languages (Spanish, Persian, Arabic, and French).

First of all, an excursion was made to the church/sanctuary of Saint Eulalia, the patron saint and protector of the town of Totana. This church was chosen as it fits well with the aim of the teaching unit, which was to show a shared heritage among different cultures and religions. It is a Mudéjar church, i.e., a Christian church (from the Renaissance era) built by Muslims who remained in the Kingdom of Murcia. The elements of Islamic architecture (e.g., exposed brick, wood panelled ceilings and the Rub el hizb, the 8-pointed Islamic star) blend in perfectly with the alfresco decorations with Christian themes, particularly the paintings describing the life and work of Saint Eulalia of Mérida, who, in the Roman era, refused to reject her Christian faith in favour of the official religion of the empire, for which she was tortured and killed. Conceptual elements, such as the peaceful coexistence between Christianity and Islam, tolerance and respect for other cultures and fundamental democratic rights, such as freedom of religion or freedom of expression, were addressed in an activity, which included the visit to the church and the participants' creation of a description of their own lives in a comic format, due to their difficulties in expressing themselves in Spanish. Upon finishing the comic, the participants presented their work orally in order to show the results. It was a huge effort for

them as they explained the causes of their travels, the situation of their countries of origin, or the conditions under which they lived in refugee camps. This action gave both the researchers and the participants a better understanding of each other.

The second activity took place in the ceramic workshop of “Romero & Hernández Alfareros”. The ceramic industry has been one of the main activities of Totana since the Middle Ages. Indeed, working with ceramics is a common element in all cultures and civilizations around the world, although, due to the quality of its clays and the presence of the river, this industry grew exponentially in Totana throughout the Islamic era and remains today one of the town’s most important industries. At the end of the activity, some participants also presented their creations and explained the relation between them and the life in their former countries.

The third activity was carried out in the neighbouring towns of Pliego and Mula. Firstly, the Argaric archaeological site of La Almoloya in Pliego was visited. Argaric civilization was established in the south-east of the Iberian Peninsula during the Bronze period. This site preserves what is possibly one of the oldest parliamentary buildings in Western Europe (c. 2200 B.C.). Subsequently, the Museum of Mula was visited, where the tombs and funeral trousseaux of the aforementioned site are displayed. The replica (scale 1:1) of the parliamentary building was also visited, where the participants performed a role play activity in order to learn about different government institutions (municipal, regional, national, and European) and the importance of the laws and the Constitution which have to be passed by Parliament. Each participant took on a role within the town council in order to represent democratic elections: mayoral candidates, councillors, political opposition, citizens, problems to be solved in the town, etc. An interesting point was the debate that emerged at the end of the activity, making the participants reflect on the importance of living in a democratic system.

The fourth and final activity was an educational tour of public history around the historical centre of the city of Murcia. The first stop was the Museum of Santa Clara, currently located in the convent of the order of Saint Clare, which was formerly the Al-Qsr Al-Sagir (lesser kasbah) of the governors of Murcia during the Islamic period. Then, the present-day square of Santo Domingo was visited, which, in medieval times, served as the town's marketplace or souk. The third stop on the route was the crossroads known as "Las 4 esquinas" between the central streets Trapería and Platería, which represent the medieval guilds that worked in the town. The next stop was the Cathedral of Murcia, a Gothic structure with a spectacular Baroque façade. At the entrance to the cathedral's museum, it is still possible to observe the archaeological remains of the town's old mosque which was located on the same sacred site. To end the tour, the monumental site of San Juan de Dios was visited. This is an oval Rococo-style church which formed part of the old hospital of the Brothers Hospitallers of Saint John of God. This building is located on the mediaeval site of the Al-Qsr Al-Kabir (greater kasbah), which was the seat of power of the town. In the building, which was always dedicated to religious occupations, it is possible to visit the Christian church and the Islamic oratory, which is preserved with the Mihrab arch from the Islamic era.

3. Conclusions

In conclusion, it is important to recall that the main objective of this research is the implementation of a teaching unit aimed at migrants and refugees, employing cultural heritage education for the teaching and learning of democratic values. The use of cultural heritage in teaching and learning processes is always linked to the development of a critical understanding of our past, which allows the participants to identify themselves with the cultural heritage, promoting, at the same time, a sustainable preservation for the future of the monuments, churches, archaeological sites, and museums.

Prior research has mentioned that the integration, or lack thereof, of migrants and refugees in our societies generates intense political debate, which is frequently linked with the cultural differences of people who arrive in Europe. Positive examples of coexistence, tolerance and

respect among the different cultures and traditions living in Europe are generally ignored in the mass media and political discussions.

In general, the results of the implementation of the aforementioned activities have been positive.

It is remarkable how the activities proposed have helped to achieve a better perception of integration in the host country among refugees, given that the majority of the participants have stated that, socially, they now feel a connection to both countries as they see some of their cultural realities reflected in their host country.

As regards to the Constitution and democratic participation, it is also worthy of note that the activities have led to an increase in the participants' level of trust in the Spanish Constitution as a guarantee of their own rights and freedoms and the importance that migrants attribute to living in a democratic country. Furthermore, the teaching unit has remedied a significant shortcoming as far as the democratic participation of migrants is concerned as, at the beginning of the experiment, the majority of the participants were not aware of how elections work and whether they were permitted to exercise the right to vote or not.

Finally, in relation to cultural values, the results have shown how recently arrived people were almost completely unaware of the significant cultural heritage left behind by Islamic culture and religion in Spain and in the Region of Murcia. The visits to the Sanctuary of Saint Eulalia in Totana and the educational tour of Muslim Murcia helped the participants to appreciate the integration and coexistence of this Islamic cultural heritage in the present-day society of the host country as an important element within its rich legacy via which migrants can feel a sense of identification.

The necessity of the inclusion of these activities, which are based on the coexistence and integration of different religions (Christianity and Islam), is related to the need to show good practices and positive experiences between the two cultures, which are often used as a pretext for generating hatred, confrontation and racism.

Thus, the educational proposal based on the Islamic cultural heritage of the Region of Murcia, as an example of integration and coexistence for present-day Spanish society, has shown, first of all, the importance that migrants attribute to living in a society based on democratic values in which they can participate politically. Secondly, it demonstrates how migrants and refugees feel a better sense of identification and feel more at home when they realize that the host country shares certain cultural and religious characteristics with their country of origin. This encourages us to continue research into this type of inclusive education, showing good examples of coexistence and tolerance among different religions, which are often the focus of discourses of assimilation, acculturation, hatred and racism.

Chapter 3

Author: Sebastian Klein

The Falstad Centre

Introduction

During the years 2018 – 2020, the Falstad Centre developed the participatory methodology called “My Voice – Our Stories” as a guide to how museums and memorial sites can create and facilitate a learning arena for adult education for minority language learners, where the participants’ voice and story remain central. The method seeks to strengthen the participants’ ability to actively engage in democratic processes, as well as practice their communication skills. For the Democratic Heritage project, we had a class of adult learners from TROVO taking part in the methodology of My Voice – Our Stories, spanning across two days in October 2021 with a pre-survey before the programme and a post-survey completed a few weeks later. On the first day of the student programme, we explored what a museum can be, what sort of role objects play in an exhibition and what they can tell us. The participants also spent the night in the museum, the institution opening for social activities. Tying our previous experience with My Voice – Our Stories to the cooperative work completed within the framework of Democratic Heritage has been a really valuable experience. The sharing of methods and experiences between our different institutions has led to several “teaching moments” and long-term reflection on our practice. The following sections seek to better define the methodology of our workshops through the lens of the participants from TROVO who engaged with us in October 2021. The first day was spent at the Falstad Centre, while the second took place at the Stiklestad museum of cultural history. We did not manage to complete the third and final module with the participating students, but we do not see this as being too detrimental to the objectives of democratic heritage as most of our methods and exercises are included within the first two modules taking place at Falstad and Stiklestad, respectively. Due to unforeseen complications, we were unable to complete the pre-and post-survey that the World Value Survey (WVS) were to provide, so the Falstad Centre made

improvised surveys which are considerably lacking compared to the complexity of the ones originally planned by the WWS. We are very careful when drawing any conclusions of the effect. Still, we believe that this collected feedback can be used to grant us some indication on which qualities and challenges the methodology can provide.

Background and objectives

Democracy learning and active citizenship are central to the Norwegian curricula, including adult education. Students in the school system are guaranteed an extended learning environment via the Cultural School Experience. That is not the case for adult education. It represents a sizeable untapped potential to include refugees and immigrants – an area that museums and memorial sites have a unique opportunity to fill. The cultural heritage managed by this type of institution provides an exciting basis for discussions about societies both past and present, the diversity of history and the importance of different voices being heard. Again, it is an excellent starting point for addressing democracy and democracy education. The offer is adapted to the feedback we receive, and experience gained after three pilot sessions, as well as several training days, in collaboration with TROVO - Centre for Adult Learning in Trondheim. The aim of the course is divided into three parts:

- Learn about what type of institutions Norwegian museums and memorials are and their role in an active democratic society.
- Reinforce democratic skills and practice active citizenship via your personal history and our shared history.
- Develop awareness of history and an understanding of how history, culture and place create identity.

The programme and its methods are based on the curriculum in Norwegian language studies and social studies for adult education and focuses on topics within three subject areas: social studies, Norwegian language studies and history. "Democracy and citizenship" are one of three interdisciplinary topics highlighted in Fagfornyelsen, the curriculum introduced in Norwegian schools in autumn 2020. The topics Democracy and Citizenship enable

participants to develop the Norwegian skills they need to participate in and further develop democracy. This means being able to use the Norwegian language to create meaning, interact with others, express views and ideas and actively participate in local communities, work, and education/training. Participants will develop Norwegian language skills that enable them to stay informed about relevant social, economic, geographical, and environmental issues in society and participate in conversations and discussions about these topics. Museums and memorials have a considerable potential for facilitating learning and are well-suited as an alternative learning environment.

16 students took part in the educational programme and the pre-survey. Unfortunately, not all of those who attended the pre-survey could perform the post-survey, so we only have approximately 11 of 16 participants' responses to the post-survey.

In the first part of the survey, 11 women and 5 men participated, and their nationalities were Swedish, Ethiopian, Syrian, Afghan, Turkish, Saudi, Yemeni, Norwegian and Philippine. 14 of the participants were between the ages of 16 – 20 years, one in the age bracket of 21 – 25 and one in the age bracket of 46 – 50 years old.

Module I

Module I consisted of a combination of dialogue-based learning and creative exercises. The teaching was done partly in plenary sessions, and partly in smaller groups of 3-4 people.

The different exercises should allow participants to reflect on different issues, individually and as a group.

- What do you associate with the word 'democracy'?
- What do you associate with the word 'museum'?
- How are museums and democracy linked?
- Who oversees the museum?
- Who is it that gives something or an artefact significance?

Module I focused on establishing a good group dynamic and getting participants to reflect on their understanding of what a museum is and the role museums play in a democratic society.

It includes a combination of plenary sessions and smaller group discussions. The participants were split into groups of 3-4 people and given the task to reflect on different issues related to museums and democracy. The course facilitator then lead a discussion with all the participants based on the words on the group sheets to highlight similarities and differences of perspectives on the topic and to practice verbal discussion.

In addition, participants explored the museum in groups of 3-4 people using a map of the museum to find certain artifacts and answer questions about them. This exercise sought to give the participants a complete experience of what a museum is/can be and the function of its different rooms and artifacts.

The final exercise of Module I was the display case, where participants and teachers were invited to place an artifact in a display case and discuss what the artifact meant to them and what happened to this meaning when we the artifacts were placed in a display case. This exercise stimulated their reflections on the different narratives tied to artifacts and on the artifacts selected and discarded in a museum collection.

Overall, Our Voices – Our Stories is designed to create the best possible conditions for communication and for participants to feel confident enough to share some of their own stories in the subsequent modules.

Module II

Module II used history as a gateway to explore the topics of democracy and citizenship, emphasizing the power of storytelling and the diversity of stories that make up a society. It took place at Stiklestad Nasjonale Kultursenter, with a focus on Folkemuseet - The Norwegian Museum of Cultural History and its historical artefacts. Through an exploration of the museum and its artefacts, participants gained an appreciation of the diversity of history and reflected on cultural similarities, differences, and interactions.

The different exercises encouraged participants to reflect on the following issues:

- What do you associate with the word 'history'?
- What stories are being told and why?
- What stories do I have?
- What value do my stories have in the context of new cultures and societies?

The participants engaged in individual and team-based reflections, including questions such as, "What do you associate with the word 'history'?" and "What stories do I have?"

Teachers and participants walked around the Norwegian Museum of Cultural History together to use the museum's buildings and stories as a starting point for talking about the rich diversity of history. The participants were split into groups of 3-4 people to share their associations with the word history and reflect on the significance of history in their lives.

The course facilitator delivered a presentation focusing on the rich diversity of history in the past and present, including a contemporary perspective of Norway that included a photo of the participants taken at the previous gathering. The goal was to create conversation and awareness that history is the stories of everyone who lived in the past and everyone currently living, that we all have many stories, and that all stories have value.

Each group was given a museum artefact selected because it is often seen as typically Norwegian, although it will be well known worldwide. The participants discussed the artefacts and reflected on cultural similarities, differences, and interactions.

After this exercise, various photos were placed on a table, and participants chose 1-2 photographs that could help communicate something about themselves. They discussed in their groups why they have chosen this particular photo(s). Participants who wanted could then share the information in the plenary session. The goal was to use images of various items as prompts to share a personal story.

Finally, all participants stood in a circle, and the course facilitator asked 10-20 questions such as "Do you like coffee?" or "Is there someone you miss?" If participants answered yes, they stepped into the circle; if they answered no, they remained in place. The objective was to offer a simple and safe way to share something about oneself.

Findings

One of the most important reflections that we made through the students' participation is how important they felt their own stories and histories were after attending the workshops. As a lot of the focus of the workshops were on the empowerment of the individuals' stories and the importance of their voices in society.

On a scale of 1 to 10, how important do you feel that your own story is for society?	Average	Median
Part 1 (before workshop)	7,3	8
Part 2 (after workshop)	8,3	8
Difference	1	0

The participants were asked to score how important they thought their own personal stories were for society (1 as of little importance to 10 as very important). Before attending our workshop the average was 7.3 and after the workshop the average was 8.3. The average had risen by one after having participated in the workshop. Though we cannot make any detailed conclusions, we can assume that the educational workshop *My Voice – Our Stories* has provided the students with increased understanding of the importance and impact that their own stories can have on society.

After follow-up conversations and observations made from their teachers, we have also gathered that their understanding of the museum has broadened. They have practiced their language skills, and through that, increased their awareness of how these sites can function not only as bearers of institutional knowledge, but as “meeting points” where one can develop an understanding of how history shapes our culture, place, and identity.

Chapter 4

Author: Sara Kekuš

Centre for Peace Studies

Centre for Peace Studies' goals and values

Centre for Peace Studies (CPS) is a non-profit and non-governmental organisation that grew out of various forms of direct peacebuilding in Western Slavonia (Volunteers' Project Pakrac, 1993-1997). It was founded in Pakrac in 1996 and registered in Zagreb a year later. Centre for Peace Studies protects human rights and aspires for social change based on the values of democracy, anti-fascism, non-violence, peacebuilding, solidarity, and equality, using activism, education, research, advocacy, and direct support. It works with communities, initiatives, organizations, media, institutions, and individuals in Croatia and internationally. CPS' vision is a solidary, open, and non-violent society whose institutions enable peace, social security, political, and economic equality and the freedom of all people.

There are several simple methodological principles by which we work in an atmosphere of peace and respect for the individual and their diversity. First of all, we sit in a circle to see each other. The circle allows us open communication and equality in discussions, indirectly encourages the assumption of responsibility because there is no "hiding", and thus empowers participants to take a more active and proactive approach to problems and the community. We also enable participation by setting up a Work Agreement a list of common rules at the beginning of work. The joint list includes things that the participants want to happen in the process, which will help them feel better in the process, as well as things that they do not want to happen in the work process, from trivial things (cell phones not ringing, we report for the word) to important for building trust (that confidential content remains in the group, that there is no underestimation of other people's opinions). The work agreement allows us to create a safe space for learning and sharing experiences. Since everyone is involved in its creation, it helps to create a safe space among the participants specific to each individual

group, as well as to take responsibility for the process. The work agreement should, among other things, enable open but focused communication, respect for equality in the group, encourage those who find it difficult to get involved, but also protect those who cannot or do not want to speak at a given moment. We encourage open and direct communication, and conversation about specific examples supported by arguments from personal experience, we encourage dialogue and listening, not exclusively debates and arguments. Dialogue and open communication allow us to look at the topic we are discussing from multiple angles, give us a chance to hear multiple views and different opinions, and open up space for a change in the attitude of the participants. Also, we combine work methods. An interactive and experiential approach allows us to combine various work methods to make the process more dynamic, but also to provide us with a spectrum of different ways of expression so that each participant has the opportunity to find the one that suits him/her and find a way to best express their views, ideas, suggestions. Finally, we evaluate implemented workshops.

This process has a dual function. One is to give the participants the opportunity to give their review at the end of the workshop/training, add something if they did not have the opportunity during the workshop, express how they felt, what they learned, criticize the process, the work of the group or the leader. The other is to give valuable feedback to trainers and include this information and criticism in the further process or preparation of the next workshops. It is not crucial whether these principles are followed in detail or not. For working in a group, it is important that we respect and accept the people we work with, that as leaders we are open and adaptable to the needs of the group within the framework of the topics we work on, and that we make progress in the given context.⁹

Croatian context and participants

Croatia has a small refugee community since it has been granting low numbers of refugees protection and since Croatia has traditionally been seen as primarily an emigration country.

⁹ Iva Zenzerović Šloser, *Stjecanje kompetencija: osnovna metodološka načela i sadržaji koje nas educiraju za mir (Acquiring Competences: basic methodological principles and contents for peace education)* in *Zvoni za mir (Ring for Peace)*, Centre for Peace Studies, Zagreb, 2009.

Currently, the migrant workers' and students' populations are much higher – and can be counted in tens of thousands, compared to the low number of about 500 refugees currently residing in Croatia. Centre for Peace Studies held the workshops of the AMIF-funded project 2incING¹⁰ targeting three different groups of migrant activists living in Croatia – two groups consisted of two already established migrant collectives, and the third group gathered a heterogeneous group of migrant and refugee activists that were already doing advocacy work by themselves or trying to learn how to get more involved in the work of advocating for their rights. This group gathered different activists a few participants had extensive knowledge and experience in advocacy, particularly regarding access to education – one refugee activist who through his own advocacy efforts towards institutions managed to obtain a scholarship, access to the student dormitories and student subsidised food, and whose advocacy prompted several changes in official institutional regulations. In the group, there was another refugee activist present who created a successful media campaign regarding obtaining his citizenship, as he is currently in medical school and once he finishes, he will not be able to work because of regulations regarding citizenship in public institutions such as hospitals. In addition, there were several activists working as translators or cultural mediators for bigger Croatian NGOs, as well as some that were active in previously existing migrant-local initiatives, and finally, those who did some cultural work and activities targeting mostly local communities (artists, musicians). The two collectives involved were the organisation **Pan-African Association in Croatia**, which gathers Africans living in Croatia, whose members are mostly living in Croatia based on studies, work or family, so they are a collective of mostly younger people from different countries: Nigeria, Gambia, Cameroon, Ethiopia, Malawi, Kenya, etc. Currently, more and more members are joining who are asylum seekers or recognised refugees. The second collective we worked with was **Women to Women** which was launched in the spring of 2016 as part of the No Borders programme of the interdisciplinary art association **Living Atelier DK**, with the aim to connect local women from Croatia with women who want Croatia to become their home. The collective is gathering

¹⁰<https://www.cms.hr/hr/aktivnosti-na-projektu/promisljanje-procesa-integracije-kao-dvosmjernog-ukljucivanja-2incing>

women with migratory experience, of whom most are refugees, and this experience guides their advocacy and activities. The countries from which the women come are Syria, Iran, Iraq, Afghanistan, Somalia, Nigeria, Bosnia and many others, and most of their efforts focus on art and community work.

Workshops' methodology and implementation

The workshops held with our participants were thematically based on the toolkit Training Kit for Empowering Refugee-Led Community Organisations¹¹, created as part of an Erasmus + project by the following organisations: Cyprus Refugee Council, Dutch Refugee Council, European Council on Refugees and Exiles, Greek Forum of Refugees, Jesuit Refugee Service (Malta), Mosaico – Azioni per i rifugiati, with Syrian Volunteers Netherlands as associated partners.

The methodology of the workshops combined some of the proposed methodologies of the toolkit together with our already established methodology of educational work which we use in our daily work, further tailored to the specific need of each group. Before explaining the methodology of the toolkit that we used, altered to fit our own context, a few words is required on the general approach that is entwined in all our educational and activist work: it is one based on solidarity – an approach that rejects the ideas of domination over each other and is instead based on the principles of mutual assistance, support, and sharing between equally valuable and equally capable individuals and groups. With this approach, we want to avoid victimizing people, which often dehumanizes them, and give them the feeling that they are also active members of this society. When we create educational or volunteering programmes, we do not approach them from the position of the stronger helping the weaker or the position of the one with knowledge versus one without it. Our educations represent a space for the mutual exchange of knowledge, skills and experiences. That way, both sides become providers and recipients of knowledge, and the space we are engaged in becomes a space of dialogue, mutual exchange of knowledge, attitudes, opinions, and experiences. In

¹¹<https://aditus.org.mt/our-work/projects/training-kit-for-empowering-refugee-led-community-organisations/#.Y2pd53bMKUk>

spaces established that way, there is freedom and openness to recognize mutual similarities, as well as to communicate about mutual differences. We try to raise awareness of certain power relations that are already present when we establish relationships with people: for example, our skin colour, our legal status, position in the Croatian society and other factors put us in a certain position of privilege over those with whom we work with. It is important to recognize this, but at the same time deconstruct the societal importance and significance of these privileges through our educational and activist work, to change social relationships that contribute to such hierarchies, and to break down structural barriers that prevent some from equally participating in society.

Coming now to the toolkit methodology, its creators stressed the need to move away from a dogmatic approach to methodology and to embrace informal and non-formal pedagogical methods, and that those have to be accessible, intelligible and relevant as possible¹². We used some of the following methodological tools: presentations containing textual and visual information, including videos and other useful supporting materials; facilitated group discussions; preparatory and/or follow-up assignments; exercises, such as case studies and practical activities. The workshops we conducted with the groups lasted for two days: in the first part we focused on the topics of integration and migration policy in Croatia, as well as an introduction to advocacy, and on the second day we delved even deeper into advocacy work. We engaged in collaborative work thematising Croatia's policies of integration, migration and asylum in Croatia, presenting a legal-policy perspective, that was then combined with very extensive personal experience and stories that were shared by our participants. After that, we focused on the introduction to advocacy work, where we discussed with our participants on themes such as being active in their own communities, being active in society, media representation, and speaking in public on issues and struggles people face etc. Our participants were very active in giving their life examples of ways in which they are active in

¹²Training Kit on Empowering Refugee-Led Community Organisations: Handbook Introduction, What is the Kit's training method?, <https://aditus.org.mt/our-work/projects/training-kit-for-empowering-refugee-led-community-organisations/#.Y2pd53bMKUk>, pg. 14.

society, critically examining their advocacy efforts, what have they done so far, and what they would want to focus more on in the future. We also gave enough time for moments where people could share their frustrations with the system which is set up in an exclusionary manner that leaves them with very little space for active engagement and inclusion.

Both days of the workshop primarily involved facilitated group discussions, and the exercises most worthy of note were for an example an exercise of co-design, in which our participants in several smaller groups created their own visions of possible integration policy documents; exercises of analysing different steps of creating an advocacy campaign plan and then presenting their findings to the group, then preparatory assignments such as finding and analysing successful advocacy campaigns done by other actors in civil society in Croatia etc. Finally, workshops for all groups shared similar methodology, but most importantly, the work with collectives was in part also tailored to the needs of the organisations. For the Pan-African Association, we added different exercises and facilitated group discussions that focused on clarifying the advocacy goals of the organisation itself – since they were based on the idea of advancing the position of Africans in society and advocating for change regarding different problems within the system of migration that they are faced with. For the Women to Women collective / association Living Atelier DK, we added moments for individual and group reflections on the meaning of the collective itself and how they see themselves in relation to it, how do they live and how they implement the values of the collective. We also had an exercise of presenting the context of civil society in Croatia through a prepared talk and at the same time, a visual drawing of the civil society context was being explained in the talk. Then another exercise of SWOT analysis was done through a world-cafe method, and finally we also used story telling by a fire as a method to introduce the newer members of the collective to the history of the creation of the association itself, that grew out of the work of artist Vera Dajht-Kralj.

After each of the workshops, we did small rounds of feedback of the day – all three groups of participants pointed out that the themes covered in the workshops were very valuable, as

they introduced new methods, activities, and ways of thinking that many were not aware of before, as most workshops done so far by the NGO sector and institutions in Croatia focused on basic things – how to get employed, introductions to Croatian culture and society etc. Our participants felt that they had the space to tell their personal stories, but also the opportunity to connect them to a broader goal of using the stories in order to create change on a higher level. The feedback also pointed out that it is important to empower activists to take over the advocacy efforts from NGOs. It is important that the people who are direct subjects of different policies and measures become active in understanding how the policy-making process goes and how to influence it with advocacy, all with the ultimate end-goal that they get to become co-creators and participate in the creation of these policies and not be their mere passive recipients. In addition, the two organisations we worked with pointed out that it was valuable to receive directions on the internal focuses of their organisations and how to specify which goals and aims they want to achieve, and knowledge on how to link different activities and advocacy efforts to them.

Chapter 5

Author: Adele Halttunen

Advancing democracy competences of adult migrants through culture

Educational Centre Visio and Turku Women's Centre

In Finland, the position of the civil society is strong, and NGOs, from small grass-root organisations to big unions, have a significant role within the democracy. The NGOs possess a lot of information, knowledge, and skills: they have the best and most recent knowledge on their beneficiaries and target groups. They produce research and educate on topics revolving around their expertise, and often NGOs are heard as a part of political processes too.

Educational Centre Visio is one of 11 educational centres of Finland, the role of which are to act as the pedagogical partners and financiers of educational activities for NGOs. Educational centres foster the competences and knowledge of NGOs, which are rooted in cherishing different values and inherently build upon active citizenship. Educational centres practice mostly non-formal education; thus, the educational programmes are formed as short courses and do not aim for a degree or qualification.

The particular role of Visio is to bring forth the different elements of a sustainable future and enhance the competences of the NGO field to respond to the entangled challenges of environment and human rights that we face in the present day. There is a political dimension to Visio as well, as the majority of its member organisations belong to the Green movement, and part of its educational palette is the courses and programmes aimed at the Green activists and politicians.

The educational activities of Visio are mainly realized in the form of courses facilitated by its educational partner organisations members and other organisations benefiting from the pedagogical and financial support of Visio.

Turku Women's Centre is a long-term educational partner for Visio and has lately been involved in implementing the activities of the Democratic Heritage project in Finland. Turku Women's Centre is a community bringing together women from various cultural backgrounds. It has been organising study clubs, Finnish language courses and different art and digital workshops in Turku for two decades. Its activities revolve around community-building, phenomenon-based teaching methods and responding to educational needs stemming from the everyday needs and experiences of the beneficiaries.

The collaboration between Educational Centre Visio and Turku Women's Centre has mostly revolved around language education for adult migrant learners and, in a broader sense, around advancing cultural rootedness and supporting the development of a sense of belonging.

A unique element in Turku Women Centre's work is its close collaboration with the public library institution. The Women's Centre works physically in the same premises as the Turku Central Library and realizes most of the services and events targeted for people of migrant backgrounds. Simultaneously, the library is actively building its role as a promoter of democracy and active citizenship, for instance via participation in a democracy project administered by Sitra, an innovation fund directly accountable to the Finnish Parliament.

Operational environment and implementation format of the education

Education Centre Visio produces non-formal education, meaning that the goal of the education is not a degree. Thus, its educational operations are not governed by a national curriculum. Cooperation with formal educational institutions is minimal, but the content, educational goals and breadth of certain study modules are designed to be utilized as part of degree-focused education. Funding for the operations comes from the public funds administered by the Ministry of Education and Culture. This means that the educational activities funded have certain publicly prescribed conditions regarding for example the implementation and data collection.

Some of the education aimed towards adult migrants provided by Educational Centre Visio is more formal due to the Finnish unemployment office directing participants to language and basic skills courses, and due to these courses being included as a part of the integration plan for immigrants. This type of education aims to close the gap in language and basic skills of those who have immigrated to Finland as adults, and thus make it possible for them to take part in Finnish compulsory or vocational education.

Even though Visio and its educational partners do not need to adhere to the national curriculum, especially the teaching plans and methodology of longer study modules reflect similar societal trends and procedures as the curriculum. For example, operations of Turku Women's Centre are based on the methodology of phenomenon-based learning. From 2006 onwards, this methodology has been promoted as a central practice for organising teaching in the national curriculum, which acts as a basis for local curriculums. Phenomenon-based learning works to support the object of wide-ranged learning, where different subjects work to shed light to one phenomenon the students find interesting.

Info box: Hybrid education

In recent years, most of the education offered by Turku Women's Centre has been offered completely online or as hybrid education, partly due to the constrictions of their situation, partly due to the opportunities provided by the virtual alternatives.

The operations of this project have been produced as hybrid education. Some of the methods have also been utilised on certain more advanced online courses focusing on cultural inclusion, as well as courses directed towards Ukrainian refugees. Examples of the online-based tools used on these courses include quiz tools (Quizlet), translation tools (e.g. Google Translate for translating websites), Facebook, Zoom, and the websites built for specific courses.

In practice, hybrid execution has meant for example meeting online to revise vocabulary before a visit to a museum or another cultural event, and promotion of active participation and

thinking, for example through questions pertaining to the visit and democratic themes. During the visit, participants have been able to use an online picture glossary, which helps to connect the vocabulary of the methods used during the visit to pictures both in Finnish and in English. If necessary, the students used screen reading applications to translate the picture glossaries to their own native tongue. Thus, proper participation in both the cultural visit and education has also been made possible for the students with low literacy skills. Learning to use the translation programmes is a part of the teaching plan for each course, more on this later.

The techniques and themes of this project were adopted for use during the school year 2021-2022 in four groups, totalling at some tens of students at varying levels of Finnish. All of the groups consisted of adults with immigrant backgrounds. One beginner group had been meeting up once a month for a year, with some of the meetings being held online and some of them in person as culture visits. The second group was entirely online and met up once a week. The third group consisted of advanced and motivated students, who had been part of the educational activities of Turku Women's Centre for a longer period of time. With these students, the focus was on deepening the language skills and cultural understanding. The fourth group included intensive online courses aimed towards Ukrainian refugees. There were five of these courses between May and July 2022 with 120 students altogether.

Methodology

The main aim of the courses connected to the educational programmes of the Democratic Heritages project is teaching Finnish and supporting social integration. On some of the courses, the theme of strengthening cultural belonging has been written down as an integral part of the teaching plan. The biggest strength for smaller operatives and non-formal education, and the main thought behind their action, are being able to answer the needs arising from the students' daily life, and adapting easily to the students' wishes.

The basis for the teaching plan is a phenomenon-based approach. Due to the scope of the project, the phenomena chosen for the courses have been to strengthen active citizenship and the democratic competencies of the immigrants while helping them learn the Finnish language. Multidisciplinary and methodological approaches, as well as the students' active impact on the contents of the lessons, are basis for phenomenon-based learning. The chosen theme or phenomenon has been observed through different themes stemming from everyday life. Different learning techniques, such as music, crafts, conversation exercises, museum visits, and picture glossaries are used to approach the phenomenon.

The strong point of the phenomenon-based approach is that even complicated issues can be addressed by people with very low language skills. This is why phenomenon-based approach is an excellent tool for addressing the themes pertaining to democracy and society. Students are more likely to remember the content they learn when the new things learned are connected to something concrete, interesting and/or relevant to their everyday life, and then observed from multiple viewpoints.

When creating a teaching plan, the different phenomena for the lessons are chosen through discussions among the teacher cohort one course at a time. A subject is studied during each lesson, and in some cases, the same theme can be addressed during multiple lessons. The phenomenon is approached from as many angles as possible using videos, sound, listening exercises, reading, and dialogue practice as stimuli. Students are encouraged to be active and act independently. Addressing a phenomenon always starts with a discussion on what it brings to mind for the students, and ends with a discussion on what new things they learned about the phenomenon.

Flipped classroom methodology acts as another starting point for education. This has been found to be very effective at beginner level language teaching. In a nutshell, flipped classroom means that the homework is done beforehand, thus making the subject of the lesson already

familiar. This procedure helps to level the opportunities among students coming from different backgrounds when taking part in teaching and culture visits. This helps students to maximize their gains from the teaching. It can also be helpful to map out the learning requirements, hopes, and motivations regarding each subject. Using gamification and different online solutions before a museum visit or addressing a phenomenon, the students have been asked to dive into the vocabulary pertaining to the subject, or consider their own expectations of the subject. The online tools have also been used to share videos on how to get to the location of the visit, and how to act accordingly when visiting. Many of the courses have a forum for the students to use (a Facebook group or a website) where they can have discussions and do exercises outside of the course meetings. Work given beforehand would also work as material for self-learning, but the teacher and the group have an important role in encouraging practice and participation.

Info box: Collaboration supports the small

In a fashion typical for small organisations, Turku Women's Centre and Learning Centre Visio have worked together with multiple actors within the Democratic Heritage project.

Collaboration is a requirement for the effectiveness of the project. Working widely together with planning, teaching and grading makes it possible to spread methods found well-functioning in a profitable and compact fashion among organisations and networks.

One of the pivotal collaborators for teaching and evaluating methods has been Turku City Library; training for testing the contents of the project has been built around the library's event schedule. Educational events have been organised at the main city library as well as at a satellite library in Kaarina. The content with democratic themes has for the most part been tied together with the services offered by the library: information and culture has been made available through the library collections and events, and phenomenon-based language learning has benefited from the spaces and collection within the library.

There has also been collaboration with local cultural operatives. Democratic themes and language learning have been combined with visits to the Turku Art Museum, Aboa Vetus, modern art museum Wäinö Aaltonen, Forum Marinum and the Pharmacy Museum. The plain

language culture exercise maps provided by the leisure services department of the City of Turku have helped the groups of students, when they have walked around the cityscape to study statues and memorials.

The techniques and themes of this project were adopted for use during the school year 2021-2022 in four groups, totalling at some tens of students at varying levels of Finnish. All of the groups consisted of adults with immigrant backgrounds. One beginner group had been meeting up once a month for a year, with some of the meetings being held online and some of them in person as culture visits. The second group was entirely online, and met up once a week. The third group consisted of advanced and motivated students, who had been part of the educational activities of Turku Women's Centre for a longer period of time. With these students, the focus was on deepening the language skills and cultural understanding. The fourth group included intensive online courses aimed towards Ukrainian refugees. There were five of these courses between May and July 2022 with 120 students altogether.

Examples of best practices for including democracy and cultural themes in the language learning for adult migrant learners

Statues and memorials

In this collection of exercises, learners study memorials and find new meanings from their own living environment. The handling of the art and memorials of the phenomenon, i.e., cityscape, can be expanded for example by designing your own memorial. This method was originally designed as a part of the Kotokulmat ("My Hoods") material (2020) and Turku Women's Centre has used and developed it for their own courses.

Description of the collection of exercises:

- Pre-learning/homework: Learners study the pictures of different statues and memorials collected by the teacher. Students discuss or write down their own thoughts on what is a memorial.

- During the trip: The group goes out looking for memorials from the everyday environment. They study the memorials and statues from near and afar, take photos and document them in other ways.
- During the first lesson: Group discussion on what are memorials and why they are erected. What do the learners think of the memorials? This is followed by a study of the photographs and other documentation of the memorials the group found together, and a few words describing the memorials are written down: the size, material, location, own feelings or conception of the memorial? Here the learners can use a collage method or a mind map, i.e., a picture of the statue can be printed on the blackboard or in the middle of a large piece of paper, and around the picture the group collects words, newspaper clippings or other materials describing the statue. In the end, the group research online together why the memorial has been erected and has a discussion on whether the memorial and its subject are good / important / interesting. During the second lesson: Learners choose a subject important to them and design a memorial for it. They draw, paint, or use other craft methods to create their memorial, and come up with a name and a location for it.

Everyman's rights as a phenomenon

Addressing everyman's rights as a phenomenon during teaching sheds light on Finnish culture and relationship to nature, as well as on the structures of the society and its values. Understanding and internalising these improve the quality of life when living in Finland and give the learners new opportunities.

Description of the collection of exercises:

- Pre-learning: vocabulary concerning everyman's rights.
- During the lesson: Video material on everyman's rights, in Finnish for example the music video on everyman's rights produced by Finnish Forest Centre (a tip: subtitled YouTube videos are relatively easy to translate to multiple languages with a translation

programme, which makes it possible to participate even with a lower language proficiency level). A quiz or an exercise about what you are allowed and not allowed to do according to the everyman's rights.

Reciprocity and language-conscious and culturally sensitive teaching

Migrant adults already possess a lot of information, both about their own lives and the world, but also about Finland. Thus, it is imperative to listen to the learners when teaching, also when talking about a phenomenon pertaining to Finnishness or Finland. The students control the contents of the teaching, and the teacher reacts.

A language-conscious and culturally sensitive approach can mean that the stiff notions of social integration are shaken. It is important to dare to question if it is sensible for every student to invest primarily in learning Finnish at this moment. Or would it open more doors for the learner at this point in their life to practice translating websites to a language more familiar their own, and the use of a mobile phone camera when translating printed texts?

It is important to consider the importance of Finnish language for the students through conversations with the students. It is useful to come up with personal options for accessing information and cultural capital available in society. This helps to remove the obstacles on the way to finding information, and through this encourages active participation and free thinking. This is exceptionally important among the learners with low language and basic skills, and is also a current question in regard to Ukrainian refugees due to the uncertainty and temporary nature of war.

Libraries as protectors of culture, information and democracy

The goals of the Democratic Heritage project are connected to the strategic goals of Turku Women's Centre as well as the Turku City Library, thus creating a natural connection for collaboration among these organisations. The object of the collaboration between Turku

Women's Centre Naiskeskus and Turku City Library has been to create a new model of cooperation to support language development and social integration, and to help connecting to the Finnish society of adult migrants in a holistic fashion through culture, nature, and art. This model of cooperation would advance the democratic skills and participation of the immigrants while equalizing opportunities for work and study. Public libraries have a strong status in Finland, and their role in making information and culture available is unquestionable. NGOs and educational institutions on the other hand have a connection to the target group, and agility, knowledge and skills regarding the meeting of cultures and the requirements of the target group. Collaboration between libraries and NGOs in strengthening the developing society is a road to a multitude of opportunities.

The collaboration of Turku Women's Centre and the libraries is based on close connection with the local library liaison. The liaison takes part in planning and executing of the contents of teaching. The spaces, materials and devices, and the visibility from the library's event calendar and other marketing is utilized in the Naiskeskus' teaching. Students familiarize themselves with the library and its services, and using these services becomes more approachable. The library collection can for example be used to search for associated materials during the lesson. The library will also benefit from the collaboration in teaching by opening its doors to a new target audience, and by finding needs and ways to make their functions and collections more available for everyone.

The relation of the used method to the democracy competencies of the Council of Europe

Six teachers and experts from Naiskeskus and the library have taken part in generating ideas for and planning the contents of the courses in relation to the Council of Europe's model for democracy education. From the butterfly model describing the democracy competencies, the ones tying best with the objectives of the courses were chosen before making the teaching plan:

- Values
 - o Valuing cultural diversity
- Attitudes
 - o Self-efficacy
 - o Civic mindedness
 - o Responsibility
- Skills
 - o Flexibility and adaptability
 - o Linguistic, communicative and plurilingual skills
- Knowledge and critical understanding
 - o Knowledge and critical understanding of media

The above-mentioned objectives were included in the teaching plans and in the treatment of the phenomena chosen as part of the teaching. Existing conventions were studied to find out where and how to localize the objectives in teaching. The success in addressing the objectives was assessed in weekly staff meetings.

Info box: Heart emojis in support of the planning for democracy content for teaching

As a result of the work done among staff on democracy competences, a visual and easy way of localising and highlighting the democracy goals in teaching plans was developed: “democracy hearts”. With this method, democracy objectives stood out both during the stage of generating ideas and while reflecting on teaching. This method of visualisation is useful not only for teachers to privately follow the fulfilment of their objectives as part of their work but also when planning content for upcoming education and content.

This is how it works: In the model created by the Council of Europe each area – values, attitudes, skills, knowledge and critical understanding – are depicted with colours. These same colours can be found in the hearts in the emoji keyboard. Hearts were chosen as the symbol, because they are easy to include in all text, for example teaching plans and notes, reports, messaging

among teachers, meeting minutes, and even online teaching through the chat function in Zoom or other web platforms.

Chapter 6

Author: Susanne Berggren

Filipstad County

Filipstad is a rural, former mill town with about 10,300 inhabitants in central Sweden. Filipstad was once one in a string of mining and ironworks communities in the region called Bergslagen which had been a very important part of Swedish mining and iron handling for more than half a millennium. Rich deposits of mainly iron ore gradually made the production of bar iron Sweden's most important export commodity during the 17th, 18th and 19th centuries. At its highest, it comprised no less than three-quarters of the total Swedish exports, creating large revenues in the form of taxes and export duties. The iron export boom slowed down during the 19th century. Of the around 50 mines that have existed in the area of Filipstad over the centuries, only one is active today with a handful of employees.

By the 20th century, the structural rationalization process where the advantages of large scale and new methods made the old ironworks unprofitable accelerated. The last forges in Filipstad were shut down shortly after the Second World War. Between 1995 and 2005, the population in Filipstad decreased by 13 percent, mainly due to the young people moving to larger cities to get an education and an income. A vicious spiral began where the town's external attractiveness in terms of shops, restaurants and cafes decreased. The number of empty homes increased and gradually made the municipality an attractive place for the increasing number of refugees who sought to come to Sweden. Today, more than a thousand non-European migrants have moved here in connection with the large refugee flows that came to Europe after the Arab Spring in 2011. Almost 20 percent of the population are born outside of Sweden. Of the migrants, 44 percent come from extremely poor countries like Afghanistan, Somalia and Eritrea.

From having been a community characterized by the mining industry and ironworks, the municipality today has almost no jobs connected to what once made the entire region

flourish. In 2022, the cracker bakery, Barilla (former “Wasabröd”), with 440 employees, was the largest employer in the municipality, together with the snack manufacturer OLW, which employs approximately 150 people. The percentage of highly educated people in Filipstad is the lowest in Sweden at 10.5 percent, while the median income is the fourth lowest in the country. Unemployment is around ten percent, which is the highest figure in the region.¹³

Among the migrants, many are unemployed even if the number decreased from 58 percent in 2017 to 29 percent in 2022. The proportion of those dependent on social benefits is still the fourth highest in Sweden at 22.0 percent.¹⁴ In surveys and interviews conducted with more than two hundred non-Europeans born in Filipstad, many express a lack of optimism and faith in the future.¹⁵

About a third of the children in primary school have a foreign background, while almost half of the children in preschool have a non-European background. Many of their parents have no education at all or only primary school qualifications from their home country. This means that the parents' ability to support, lead and stimulate their children with their own knowledge is very limited. For the same reason, parents' opportunities to promote their children's development to become active, participating members of society are hampered. Almost every fourth child in the municipality lives in child poverty –families find it difficult to meet their expenses.¹⁶

Research shows that growing up in poverty has a strong negative impact on children's life chances. An indicator of both economic poverty and socioeconomic vulnerability is childhood obesity, where Filipstad is the second highest in Sweden. Here, too, research shows that children of parents with low education and low income run a greater risk of being affected – energy-rich food is usually cheaper to buy compared to food that contains more vitamins and

¹³ Ekonomifakta, Filipstad – din kommun i siffror.
<https://www.ekonomifakta.se/Fakta/Regional-statistik/Din-kommun-i-siffror/Filipstad/>

¹⁴ Ibid

¹⁵ World Values Survey, *The Case of Filipstad – a rural town that attracted many migrants*, 2018

¹⁶ Rädde Barnen Barnfattigdom i Sverige, 2018

minerals.¹⁷

The Municipal Culture School

The municipality of Filipstad is a member of the Culture School Organization, or Kulturskolan in Swedish, a voluntary, publicly subsidized education, which is usually conducted in collaboration with the Swedish school organization at municipal level. The Culture Schools are run by the municipalities themselves in collaboration with other municipalities or outsourced to other actors such as study associations or other education organizers. The Culture Schools account for approximately 20 percent of the municipalities' cultural expenditure on average. Since the initiative was taken in the late 1940s, most of the municipalities that are part of the Culture School have traditionally focused on music education for children and young people.¹⁸ From the late 1980s, a broadening of the music school started to also include other aesthetic activities. Gradually, the national guidelines have been expanded to include more diverse artistic forms of expression. In addition to music, municipalities should also be able to offer education in subjects such as visual arts, theatre, dance or video/film.

In addition to opening up new forms of activity, the guidelines state that recruitment to the Culture School should be broadened and reach new student groups – which, for example, includes children and young people from socioeconomic vulnerable groups or those born outside Europe.¹⁹ Since there is no regional or national level of the Culture School, the

¹⁷ Ibid

¹⁸ Kulturskolerådet, Den svenska musik- och kulturskolans bakgrund. <https://www.kulturskoleradet.se/om-oss/historik/>

¹⁹ Regeringens proposition 2017/18:164, March 15, 2018

Swedish Council of Schools for Music and the Arts (Kulturskolerådet) was formed by the member municipalities in 1997. The council among other things organizes courses, conferences and training.

The branch of the Cultural School in Filipstad offers a range of different courses in dance, visual arts and music. The students learn to play different instruments, deepen their knowledge of harmony and music theory, play in an orchestra, get tutoring in singing both individually and in a choir. The Cultural School conducts youth activities in two of the municipality's communities in addition to Filipstad.

The Swedish Arts Council/ The Cultural Council (Statens Kulturråd)

The Cultural Council is a Swedish authority that promotes art and cultural activities throughout Sweden and abroad. The authority handles matters concerning state grants for cultural activities and other state measures relating to theatre, dance, music, art, museums, exhibitions, literature, public libraries, public education and public movements. The Cultural Council is also responsible for promoting equal rights and opportunities within its area of activity regardless of sexual orientation, gender identity and gender expression. The authority must also work for an equal cultural life and have a child and youth perspective in all parts of its operation.

The Cultural Council awards state grants to regional cultural activities every year. The support is intended to give the regional and local level a clearer influence over the implementation of cultural policy. The current national cultural policy goals state among other things, that children and young adults between 13 and 25 years of age should be able to take part in and explore cultural and artistic expressions in various forms regardless of their age, gender, any disability or ethnic, socio-economic or religious background.

The Swedish Arts Council is also tasked with promoting everyone's equal rights and opportunities in the cultural sector and to promote the opportunities for LGBTQ people as well as people with other expressions and identities. The Lichen dances project has received support from The Swedish Arts Council.

Method

To meet the changing national guidelines as well as the increasing challenges in the city, the Culture School and the Filipstad municipality have in recent years invested in several different projects to counter poor integration, exclusion and other deficiencies for children and young adults from mainly non-European migrants who have settled in Filipstad.

Background: other projects and integration efforts based on culture in Filipstad. In 2016, a large project was run by the municipality in collaboration with the regional museum Värmland´s Museum and initiated by The Swedish National Heritage Board. The project aimed at looking at a cultural heritage site as a resource in processes of integration. Långbans Gruv- och Kulturby was the site of the project – a museum of the local mining history including buildings and landscape.

The initial focus was on validating competences in order to further individuals towards the education and labor market, using the caretaking of landscape and buildings as competence-testing arenas. But over time, processes of identification between the participants and the history of the local mining industry started to develop and ownership of the cultural heritage site grew with the work invested in it.

The museal site was also a place for celebration of traditions as well as weddings etc. Since the dates for Eid-al-fitr was in the middle of summer and the project period that year, a decision was made to organize a big public celebration on the cultural heritage site. The first public celebration of Eid-al-fitr in the municipality of Filipstad. The outcome was both chaotic

and overwhelming with almost 700 visitors that day, while the planning was made for 50 people.

Apart from fully misjudging interest, the experience gave many insights. Engagement was big and many individuals were prepared to contribute with different efforts – the celebration itself as well as making it open and public was important to many. But there was a lack of organization, no knowledge of how volunteering works in the Swedish tradition of NGOs, a lack of collaboration over ethnic belonging, and little experience of planning ahead, estimating costs in relation to budget, etc. But the most important findings were that people were motivated to learn and work when it concerned something important to them, and as important was the insight that after the event many of the involved both understood the dimension of what we had accomplished and what it could become with better organization.

The consequences were among others the initiation of a Somali and Arabic woman-NGO, a continuation of the event for three years during which much was learned about the democratic processes of NGOs, organization and collaboration among the migrants. The work gave many women a much more important and visible role publicly during this time.

Since then, we have tried to formulate different activities that include some of these core ingredients:

- A context that serves as an interest or meets the needs of many different kinds of individuals, groups, companies or institutions in order to create a mixed arena with equal power relations.

- An ability of the responsible agent/project manager to guide a process to reach a result, a product of pride and importance in order to give more people the experience of self-determination and influence over their own lives in this new context.

Any work or learning process requires an investment on behalf of the individual; and without an understanding of the qualities of leading an independent life, the motivation to invest in

such a change is often lacking. An experience of agency and empowerment is almost a prerequisite for motivation to study or work.

- Contextualized activity gives easier access to abstract learning. Democratic abilities such as negotiation and collaboration are difficult to acquire without practice, and practice is hard to achieve if nothing is at stake.

-Visibility. An effort that is acknowledged and appreciated by others (the majority of society) increases the sense of belonging as well as motivation to care and take part in local development.

Another effect of this project was that the municipality decided to include culture and the civil society as tools and arenas for integration work. The sole focus on work and education is not enough, meaning, motivation and context are equally important to reach inclusion in society.

Since then, Filipstad has worked on a variety of efforts, including public cultural events and food, and with NGOs as a resource in learning democratic competences etc.

The Culture School and artistic practice as cultural heritage

In the Culture School, a process has taken place to seek new ways of working – without losing quality in terms of artistic or pedagogical competence. The Culture School has, among other things, arranged concerts as meeting places, both as cultural orientation and to invite children and young adults to experience live music. Study trips have been carried out to cultural institutions and places of artistic education. Guest teachers have been invited for long and short meetings and courses, something that has not just enriched the participants, but also the city and developed the skills of the staff.

We have realized that the understanding of the role and concept of ‘art’ varies a lot. Not only among migrants, but also among the inhabitants that are born in Filipstad. There are some striking examples. On one occasion, a couple of young Somali migrants were asked to help

with translation at an event held by the Cultural School. The intention was to make everyone feel welcome and included, but already with the first lines: "Welcome to the Cultural School!" intense discussion in Somali started. After a while one girl turned around and said: It is very difficult; where we come from 'culture' means 'tradition' as in Koran school or circumcision, and that is a bit misleading, since it is not what you are doing. People would not understand.

Another difficulty has been the concept of 'dance'. A group of older Arabic speaking women has asked the Cultural School to change the name in order for their children to be able to attend the courses, since dance is still considered as something sinful in many Arabic communities.

A third example comes as much from the labor market as from the strict cultural field. It concerns the notion of creativity, especially connected to initiative and responsibility.

In many work-training situations, we meet difficulties when it comes to taking own initiatives in line with the work task. The boss is still an authority to obey, and tradition is still often perceived as something to be reproduced. The idea of a competent employee who can contribute in a responsible and independent way with initiative and creative problem solving in dialogue with the boss/or work leader is often farfetched. However, in Sweden it is often a prerequisite to "know what to do when there is nothing to do". Employees are expected to be able to take initiative in line with the goals of the workplace and to contribute to improving efficiency and quality.

We also meet the idea that authority decides about truth, whether it is a religious or patriarchal authority. The notion of knowledge as something that is produced by science and culture through experiment and research can be hard to accept. However, creativity and invention are the base that have nurtured the Swedish welfare society, whether in industry or social services. It is one of the core capacities in a democratic society.

Contemporary art nurtures and develops techniques for creativity and exploration of new ways of thinking and living. The culture schools have been institutions that foster artistic practice since the Second World War. Both the free art scene and the cultural schools with the competences and knowledge they produce are important ingredients of Swedish democracy.

Lichen Dances

Filipstad is in many ways disconnected from professional art and culture. This depends, among other things, on physical distances to different scenes, museums, art galleries and so on. The Cultural

School saw the chance to become part of the larger cultural world by collaborating with Dinis and their colleagues in Lichen Dances. Initial work had been done with Dinis in a smaller context in 2021. A great respect for their artistry and pedagogic qualities grew out of that.

Using contemporary artistic practice as a tool, the idea was to create a yet unknown cohesion for young people, to make them face and perhaps understand the role of art in a wider context. Thus, hopefully increasing their motivation, encouraging creativity, promoting new ideas and new ways of looking at oneself and one's possibilities.

Dinis' many roles as internationally established artist and choreographer, as well as their great experience of working in an including way in terms of mental and functional abilities, different cultural backgrounds as well as learning variations and more, created the perfect conditions for new ideas and a tolerant environment opening up a wider, more broadminded way of looking at things. Their personal life-experience as migrant and queer, broadened the perspectives further. In a slightly larger project with young people, the Culture School could profit from Dinis' ability to take in other people's views on things and combine it with their unique artistic authorship.

So – on 21 occasions over the course of six months, three professional creators and artists met a dozen teenagers and young adults in a disused power plant in a small town in rural Sweden.

The idea was that together they would create a dance performance with music, dance and image. Most of the participants had their origins in another country, in another culture. They came from Portugal, Peru, Sweden, Eritrea and Somalia. Now, with dance as a catalyst, they would create a performance together; bridging differences while benefiting from these differences; finding what unites people by creating together.

To get a sense of the seriousness of the project, all participants were paid a salary to attend. There was work to be done: To dance. To perform. To illuminate. Creating music. To document in sound and image. The project was partly financed by the Swedish Arts Council, whose grants are intended to support and promote creativity, diversity and artistic quality in Sweden.

Description of the process

Contemporary art is certainly not only about self-expression, although the self of the interpreter and the author is always present in one way or another. Working with Dinis, the group produces a piece together with contributions from each participant. The outcome depends on what investment everyone decides to make. There is no comprehensible end product to aim at from the beginning, only frameworks, themes and prerequisites in terms of time, money and participants. For something to come out of such a process, the participants must trust themselves and the others as well as the way of working. They have to be willing to invest and contribute based on their own capacity, which in turn requires a certain confidence – there is no right or wrong here, so you have to find ways to value contributions differently and be comfortable with what you are communicating with others in the group as well as on stage.

The work is entirely dependent on exploration and curiosity, on a willingness to search for new ways of seeing, understanding and expressing things. Dinis uses various tasks of translation and interpretation to gain access to new ways of moving and relating. From music to movement, to text, to interviews and various forms of observation and reflection, jumping

between different types of description using expressions of space and time as well as the imaginary, the abstract, the poetic... At the end of the day, Dinis asked the participants to use positive imagination as a tool to create a better future city and a more tolerant society!

Through those exercises material was produced that bit by bit composed a performance. A performance that was played in front of an audience on two occasions – once in Filipstad and once in Stockholm in an established arena for contemporary choreography.

Findings

The interviews

After the Lichen Dances project ended in September 2022, a series of interviews were conducted with all adolescents and young adults who participated in the project – the majority of them with a migrant, non-European background with all but one originating in the Middle East and North Africa (MENA) region. The main question asked in the interviews was about the participants' impressions of being involved in the process. What have they learned? Has participating in the project changed them in any way?

Here are some of the conclusions made by Peter Welander on behalf of World Values Survey, based on his interviews.

Susanne Berggren at the Culture School, Filipstad, who together with dancer and choreographer Dinis Machado initiated Lichen Dances, hoped that the project would encourage training in listening and learning. The aims of the project included socialization with and respect for others as well as self-awareness and critical thinking about one's role in a process that is based on cooperation and collaboration. The purpose of the interviews was to establish whether these aims were achieved and to delineate the subjective experiences of the participants. In addition to interviews with all those who were on stage, we have also interviewed relatives of some of the participants. Have they noticed any changes in their family members, who are all in their formative years? In addition, we have interviewed most

of the project's leaders about the extent to which the project lived up their expectations and to the set goals; what worked well and what worked less well from their perspective?

In general, all interviewees express themselves positively about having been part of Lichen Dances. This applies whether it is in the role of artistic director, producer, photographer, filmmaker, music creator or dancer. No one regrets having been involved – rather the opposite. They have acquired a deeper sense of respect for both others and otherness by encouraging collaboration, communication and understanding between people from different backgrounds and with different perspectives.

In the interviews, several of the participants stated that they usually never socialized with friends who did not belong to their own diaspora: "At school, I am only with others who come from Eritrea. The same is true with Somalis and those who speak Arabic," said one of the interviewees. In Lichen Dances, she said, her country of origin was not important at all. It is obvious that when people work on a project with others who are different from themselves, they rise above their own prejudices, biases and assumptions. This can help them overcome ethnic stereotypes and promote a more open-minded perspective.

Two of the project management's participants – one of them Dinis Machado – are openly queer and prefer to be called they rather than he or she. This type of otherness "I've only heard about before," expressed one girl in the interviews with a smile. She said that even if she came from a religious background in Africa, she had no problem working with others who have a different gender identity. In the interview with her mother, who had accompanied her daughter when the project was presented to the participants, she expressed no doubts that one of the project leaders was queer: "I just wanted to see that they were good people," the mother said. It is obvious that in a collaboration project like Lichen Dances, the different identities, beliefs and backgrounds of those involved can help people celebrate, appreciate and respect the diversity of others. They may also come to appreciate the unique contributions that each person brings to the project.

The project has also served as an exercise in dealing with anger, irritation and disappointment. One of the participants had recurring problems with being on time or attending the rehearsals at all. This person said that he was called up with short notice to work in the retirement home where he normally worked, even though he was actually off the clock. This was despite the fact that he was paid to participate in the Lichen Dances project. Other times, the same person prioritized soccer practice ahead of dance rehearsal. When asked while small talking after the interview, he said that football was more important than dancing rehearsals, and that his work at the retirement home was more like a real job. When asked in the interview if he felt any guilt towards the other participants for not showing up, he answered that in the end he learned most of the moves and could participate just as well as the others in the public performances. However, his decision to deprioritize the Lichen Dances rehearsals was something that greatly annoyed the other participants. As one of the coaches put it rhetorically: "I wonder if he comes and goes when it suits him at the retirement home?" With a distance of a few months, however, the negative experiences of the lack of commitment of some of the participants have faded. What the interviewees seem to take with them are primarily the positive memories.

The German sociologist Chris Welzel has formulated a theory of something he calls The Concept of Social Cross-Fertilization. Or loosely described as Social Reinforcement Effects. It means that people who, for example, undergo a learning process tend to be "infected" by the environment where this learning takes place (and is encouraged). Welzel describes two parallel mechanisms that go in different directions: social confirmation among people with higher education and social contagion of people with less education.²⁰

²⁰ Welzel, C., 2013, *Freedom Rising. Human empowerment and the Quest for Emancipation*, Cambridge University Press, p. 111

The example in the illustration in Figure 1 deals with emancipatory values among migrants but, according to Professor Welzel, is applicable to many more areas of life such as having work or experiencing exclusion from work.

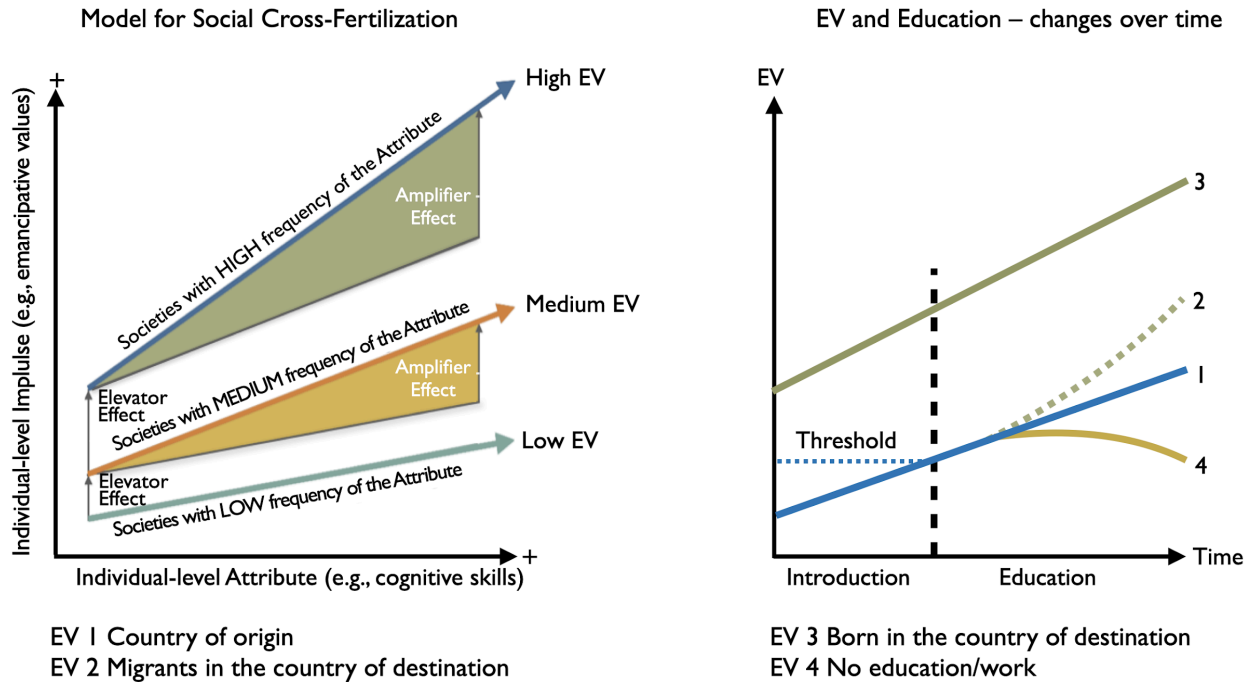


Figure 1

This image shows The Concept of Social Cross-Fertilization where the so-called elevator effect on the left is the result of, for example, an educational effort. The increase is then completely linear. But if you add to that the fact that this effort takes place in a social context, together with other people whose thoughts and ideas make an impression, this elevator effect is reinforced. The Amplifier Effect has started to work. And if you neither have a job nor participate in any training effort, the Elevator Effect is weakened as in the fourth example on the right.

In several cases, the young participants living in Filipstad have gained a completely new view of how one can communicate with other people with the help of dance and body movements.

In one of the exercises carried out during the rehearsals, the participants were given the task of trying to portray with their bodies how an ice cream melts in the desert. Or how a leaf moves in the wind. Hence the term 'dance' has come to have a significantly wider meaning for many of them. Several participants expressed that through the project they have learned the importance of striving together with others towards a mutual goal, a shared objective, by creating something common. In Lichen Dances, it found its closure and completion in the form of two public performances – one in Filipstad and the other in Stockholm.

Everyone we spoke to who was involved in the Lichen Dances project expressed their appreciation for having participated. All of them, whether they have worked on or behind the stage, think they have learned something beyond the purely concrete of managing a spotlight, a camera, a sound system or dancing on a stage; they say that they have also been enriched on a personal, emotional level. Apart from the pride of having accomplished something, they have learned to approach problems from different perspectives; to appreciate and respect the diversity of identities, cultures and experiences that exist.

They have also learned how to manage different opinions and conflict in a constructive manner and work towards a resolution. Many of them also convey an insight of approaching new thoughts, ideas and expressions with an open mind and a willingness to learn and grow. Above all, the participants manifest that they have improved their communication skills, including listening, speaking, and – since the project was fundamentally about self-expression through different body movements – non-verbal communication.

Democratic Competences – conclusion

In the framework of the Erasmus + project: 'Democratic Heritage' the question has been if and how cultural heritage sites can be a resource to teach or develop democratic competences. In this project, we wanted to use the production of artistic dance in the frame of the cultural school as the site of cultural heritage. It gave us an opportunity to deal with the competences

not only in a theoretical way, but primarily through a practice that simultaneously produces an experience of the meaning of the competences.

Parallel to the artistic process was the social and informal one. The work brought people together who normally do not meet, and much time was spent with small talk. Different perspectives, lifestyles, beliefs and traditions were met through the stories of the participants' personal lives. Trust and tolerance were built between the moments of frustration. Someone tried not to wear a veil during the rehearsals – others dared for the first time to take out melodies on the youth center's piano or be an active participant in discussions about the true meaning of art or how to express one's sexuality and gender identity. In many of the young participants' cultural environments, you are not even allowed to wear tight skirts.

And there were side effects like traveling to Stockholm. Some had never seen Sweden's capital, others only visited an office to apply for asylum, others had been there to visit friends or family on the outskirts of the suburbs. Not many had stayed in a hotel in the central parts of the city, seen "such a big church" or visited a place of contemporary dance, like the one where we performed. Not everyone had slept away from home at all before.

The artistic process combined with the social exchange in the mixed group and the side effects of the production created a rich arena for personal development, acquisition of important democratic abilities and in several cases a motivation and curiosity to try to learn more new things. From another perspective, it is equally important for the established contemporary art scene to have more encounters with people from contexts such as this little town – Filipstad. Inclusion is a reciprocal process.