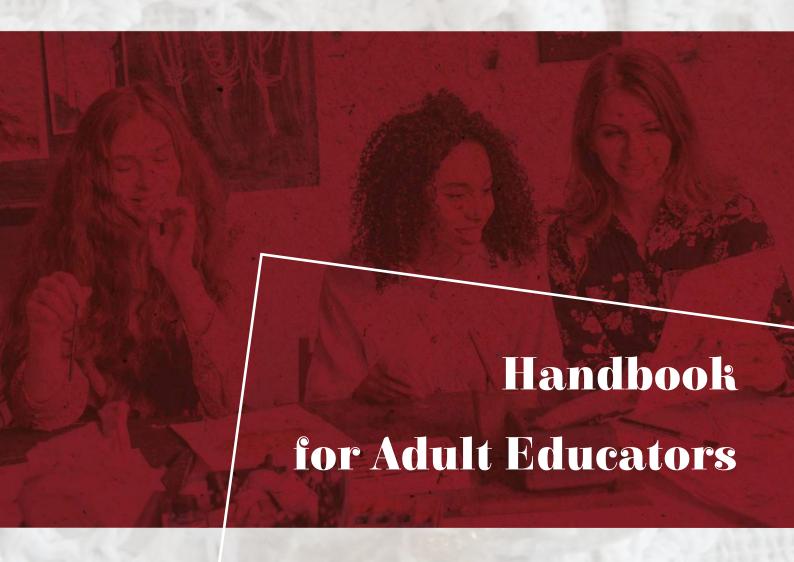


Migrants' Hands & Skills to Create a Future Track









Handbook for Adult Educators





Foreword

The aim of this Handbook is to provide a support for educational staff working with migrants, refugees and asylum seekers and to respond to the lack of pedagogical, psychological, didactical education and training needed in order to face the challenges posed by multilingual, multicultural and multi-ethic learner groups.

To this aim, the Handbook is strictly based on the practical experience of MyHandScraft's Local Workshops implemented in five European countries: Italy, Cyprus, UK, Greece and Lithuania. The local workshop was based on the methodologies and tools created and embedded in MyHandScraft's E-Educational Programme and later adapted to the local contexts according to the peculiarities of each group of participants and local setting. This includes some adaptations connected to the outbreak of the COVID-19 pandemic, which led some partners to implement the activities online, in smaller groups or outdoors, with an impact on the implementation of collaborative learning and practical activities.

This Handbook is structured as a practical tool to be easily embedded in the educators' daily work, helping them also acquire new means to better track and monitor the progress of adult learners, and widening their pedagogical capacities through an innovative teaching approach that valorises and combines artistic competences and cultural heritage. It is an innovative and high-quality learning tool for adult educators working with adult migrant learners, easily adaptable for different learning settings and learners' profiles.



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Introduction to the holistic educational approach

Introduction to the holistic educational approach

A holistic educational approach combines different non-formal methodologies, most of them interactive and hands-on, to encourage the sharing of artisanal practices and cultural heritage, and, therefore, foster integration.

1.1 Storytelling

Storytelling methodologies are particularly useful to facilitate the exchange of personal stories related to cultural heritage, personal and professional history. In MyHandScraft's Workshops it became a very useful tool in the adaptation of activities to the online modality. These are some of the ways in which Storytelling was employed during the sessions:

- to encourage exploration of participants' cultural heritage, to facilitate connections and sharing of personal experiences and feelings, to improve intercultural awareness among participants. For example, in the initial phase of the workshops in Italy, participants were asked to bring some personal objects to stimulate narration of personal stories as well as sharing of artisanal methods and techniques connected to different handicraft traditions. Each participant brought an object that connected them to their home country and their work as artisans, they described it, told the story of the object and its connections to their cultural heritage, the story of their families and life paths in general. Storytelling activities in some countries also involved the support of images or figurative cards, which participants could use to express their emotions, expectations, fears and ways they could contribute to the group and the project.
- Storytelling was also employed by participants to describe on camera the creation process of their Handicraft objects as part of the **shooting for**Myhandscraft's tutorials. In Italy, as a preparatory activity for the shooting, each participant filled a story-telling template on Handicrafts that guided them through the narration of their creative process. The

template included: name of the creation, description of materials

used, description of each phase of the creation, pictures of each phase, story of the object (how they got the idea, what inspired them, what was the creative process behind that object), what makes the object unique and how it connects aspects of different cultures and heritages including if and how they were inspired by the work of their peers.

• Finally, storytelling was used to create **participant's personal portfolios**. The portfolio template was built in such a way that participants had to connect their personal history, their work history and their cultural heritage to their products, services and creative style in a coherent and consistent way. In other words, their portfolio became a sort of a metaphorical book telling their story, through text and images, of how and why they became crafters.

1.2 Creative thinking

Creative thinking refers to effective methods to find innovative solutions for longestablished problems through a variety of mental and manual activities to stimulate new ideas. This methodology was encouraged throughout the implementation of the workshops as it was central both to the development of ideas and concepts for the creation of Handicraft objects (Training Package II), and to the design of an entrepreneurial idea (Training Package III). In the business field, indeed, sustainable changes require innovation and a creative perception of processes, resources and markets. Two core activities proved to be particularly successful in stimulating participants to think out of the box:

- *This is not a pen* activity allowed participants to practice divergent thinking and explore new, unexpected solutions. It consisted in picking an object and thinking of all the possible alternative uses that the object could have.
- De Bono's methodology *The Six Thinking* Hats was used to guide participants through the formulation of their creative idea, encouraging their lateral thinking: each participant identified a problem/gap/issue they wanted to solve and adopted each of the roles indicated by De Bono. They analysed facts, emotions, coordination issues, risks, benefits and new possibilities in order to find creative and innovative solutions that could be transformed into a business

or a creative idea. This way participants learned

1.3 Reciprocal maieutic approach (RMA)

This approach was employed especially in the Italian context to engage the participants as active subjects and knowledge holders. The reciprocal maieutic approach is a dialectic method of developed by Danilo Dolci in the 50s, and used to empower communities by stimulating mutual sharing and creative thinking within a group. In Italy, the methodology was specifically employed in the RMA Workshop which, through a round table discussion, encouraged reflection and an exchange of ideas about the meaning of art and cultural heritage, the relationship between art, cultural heritage and tradition, and sharing of good practices about handicrafts as cultural heritage. The maieutic workshop requires individuals to question themselves and reveal themselves to others, thus undertaking a journey of discovery, analysis, experimentation and collective creative education.

1.4 Critical incidents approach

The critical incidents methodology was theorized by Margalit Cohen Emerique to experience and improve cultural awareness by focusing on cultural shocks, which is the internal conflict provoked by an interaction with those culturally different situations, events or people that question our views of gender, age, ethnicity, space, time and so on, and therefore provoke positive or negative emotional reactions. Cultural Shocks, according to Cohen Emerique, are what causes critical incidents: misunderstandings between different cultural systems. The Cultural Shocks activity brought to light the many different reactions of participants to culturally provocative events. In Italy and Cyprus, for example, this activity was conducted with the use of provocative images. Each participant looked at all the pictures and picked the one that caused an emotional reaction.

They described what they saw and felt on the basis of their education and culture.

This raised awareness among participants about each other's values and cultural frameworks of reference while also encouraging discussion, and improving mutual understanding on hot topics such as homosexuality, gender-based prejudice, religious prejudice, etc. They tried to observe the

images with more neutral cultural glasses, explored other values

1.5 Core entrepreneurial skills

Participants were encouraged to reflect upon their personal dreams and goals and the necessary soft skills for the implementation of successful entrepreneurial ideas. Through interactive activities participants discussed questions like: what is an entrepreneurial mindset? what do we mean by soft skills and why are they important? What is a social enterprise and how is it different from a regular enterprise? What are some best practices in the field of social enterprise in the local contexts and why were they successful? What are the myths about entrepreneurship? What is a start-up and why do start-ups fail? What is a value proposition? How to access funding to start an entrepreneurial project?

As part of the entrepreneurial module participants also developed:

- Action Plans for the formulation of coherent business ideas. Participants
 were encouraged and guided through the formulation of coherent business
 ideas through Design Thinking methodologies: definition of a challenge and
 formulation of an Action Plan.
- **Personal creative Portfolios** for the promotion of their personal products, services and creative skills.

For the purpose of the Action Plan and Portfolio development some common templates were developed by the partners (more details in Section 2.2).

1.6 Cooperative and Peer to peer learning

they were given many opportunities to describe their creative

Cooperative and Peer-to-Peer learning involves reaching common goals by working in small mixed groups and learning from one another. This methodology was encouraged throughout the workshops, by fostering the active participation and exchange of techniques and knowledge among participants. Specifically, participants worked cooperatively on the formulation of the Action Plan on the basis of a common template. In some contexts, they worked cooperatively on the creation of Handicraft objects. In other countries, where the workshops were implemented online or at physical distance,

work and the process of creation of their Handicraft objects, thus allowing for a fruitful sharing of handicraft techniques and ideas. In England for example, they showed each other how to tie the macrame knots using their own macrame. This helped also break down the barriers of language and culture.

1.7 Experiential learning and Learning through Art

Experiential learning involves learning activities based on practice and doing. In MyHandScraft workshops ice breaking activities and other physical activities were used to make people comfortable and help them trust one another. But it was the creation of Handicrafts object the core experiential educational tool of MyHandScraft workshops. Art was the means of intercultural encounter and awareness. It was the fil rouge of the entire training path. Art was what made participants similar and different at the same time and it proved to be a great tool to improve their acceptance and valorisation of diversity. The freedom of expression in the learning environment was enjoyed by many as they were encouraged to follow their own creative thoughts and directions, with ease of creativity and exploration. Art was also a means through which participants reflected on their professional creative profile: the Portfolio was a graphic and creative tool used to encourage this reflection. It helped participants outline the core characteristics of their creative work and present it to the wider public.

Description of the Local Workshops Implementation

Description of the Local Workshops Implementation

2.1 Guidelines for participants' selection and active involvement

The aim of the workshop was to involve 15 participants per country with previous experience in the handicrafts field: 10 migrants and 5 locals. This aim was partially achieved due to the difficulties brought by the COVID-19 pandemic, which hindered the active participation of the full target.

The recruitment of participants was based on their motivation to be enrolled in the course. Specifically, for migrant learners these criteria also included: previous handicrafts skills and willingness to be upskilled, knowledge of their handicrafts heritage and willingness to employ it as a tool for social inclusion and economic integration. For local learners the criteria included: motivation for intercultural cooperation for further use of their handicraft's skills, and ability to actively contribute to the upskilling of migrant and refugee learners. Participants were also required to have at least some knowledge of either English or the local language.

The type of handicraft expertise was also taken into consideration in the selection of participants. All partner countries tried to balance a variety of different handicrafts techniques with the availability of the equipment and feasibility of the collaborative activities. They therefore tried to focus on 2-3 types of handicraft techniques in order to ensure a more fruitful exchange of practices.

Finally, partners tried to recruit mostly people who were established permanently (or wished to be) in the local context. One of the aims of the workshops was indeed that of establishing cooperation and networks among local and migrant handcrafters, which would have been hindered by the participation of a large majority of people with foreseeable departure from the host country.



The selection process was conducted through direct contacts with the partners' networks within the local contexts and through open calls. Participants to the interviews for the field study research conducted prior to the implementations of the workshops were invited to participate in the local workshops.

2.2 Selection and description of activities conducted and comparative analysis of the different and country specific approaches

Training Package I - Enhance basic skills, key competences, social integration and cohesion towards non-formal education & intangible heritage transmission

The first module of the local workshops was dedicated to promoting cross-cultural cooperation and encouraging heritage transmissions through non-formal education activities aimed at creating a collaborative atmosphere and facilitating the sharing of handicrafts traditions and techniques.

The first workshop was dedicated to welcoming the participants and introducing the activities: the local partners presented the project, the goal of the local workshops and the content of each module, the project website and the E – Educational programme. In most countries participants were asked to exchange expectations and fears and carried out other group building activities to create a good working environment and cooperative atmosphere.



In Cyprus the participants were mainly from the Philippines, Iran, Nigeria and Cyprus. In Italy there were people of all ages from Nigeria, Burkina Faso, Afghanistan, Gambia, Chile, Argentina, Cote d'Ivoire and Italy. In Greece all participants were young girls between 15 and 19 years old from the Democratic Republic of Congo, Somalia, Afghanistan, Iran and Kurdistan. In Lithuania, the first meeting was attended by seven migrants from Russia, Poland, Armenia, Lebanon, Ukraine and eight representatives of national minorities. In UK there were participants from Albania, Afghanistan, Egypt, Iraq, Gambia, Zimbabwe, Pakistan, Russia and Eritrea.

The following workshops of this module usually opened with some ice-breaking activities aimed at encouraging participants to feel more comfortable, build sense of belonging, and trust one another. For example, in the UK the facilitators used mindfulness cards to stimulate sharing of personal interests and stories, while in Italy they used very figurative cards from the board game Dixit to stimulate sharing of fears and expectations.

These workshops were dedicated mostly to non-formal activities aimed at fostering intercultural cooperation and acquiring intercultural skills. Most partners carried out storytelling activities that involved the exchange of personal stories related to participants' cultural heritage, sometimes with the use of personal objects. In Lithuania, participants brought handicrafts from home and presented their work, sharing handicraft techniques and discussing cultural differences, traditions, similarities and differences in handicrafts. In Italy they brought objects that connected them to their creativity and their home country and participated in a Reciprocal Maieutic Approach Workshop on the meaning of art and cultural heritage. In all partner countries, general notions of intercultural dialogue and social cohesion were presented by the facilitators, in order to promote cross-cultural cooperation and heritage transmission. Facilitators introduced the participants to Margalit Cohen-Emerique and the Method of Critical Incidents, and carried out some activities on Cultural Shocks. In Cyprus for example participants shared the most shocking and strange cultural shock they experienced during their stay in Cyprus, but also during their visit to other countries. In Italy they were presented with provocative images and had to choose the one that they found the most striking. Finally, they had a group discussion on the reasons of the choice and negotiated meaning and values.

In most countries, participants also worked on **creative thinking** skills in order to prepare to the activities of the following training package. In Lithuania and Greece, for example, creative thinking methodologies were employed at this stage to encourage the development of a concept for the artefacts to create during Training Package II. In the last part of this training package participants started developing and sharing more practical ideas on the creations they were going to be working on. The first module was also useful to assess the participant's initial skills and knowledge.

Training Package II - Facilitate the exchange of knowledge and skills related to handicraft traditions

The second training package was dedicated to the enhancement of artisanal skills and knowledge through intercultural exchange of techniques and traditions. This experiential learning module involved the practical creation of handicraft products through cooperation and exchange between locals and migrants.

This part had different durations in all partner countries due to internal organisational reasons and the impact of the COVID – 19 pandemic, which also prevented most partner organizations from allowing multiple participants to work on the same creation. In spite of the physical distance cooperation was ensured through the employment of other methodologies such as storytelling, in order to preserve as much as possible the original spirit and goals of the project.

In **Cyprus** this module lasted from workshop 5 to 10. Prior to the beginning of the activities, the Cypriot partner, GrantXpert (GX), discussed with the participants their preferred handicraft activities, and their learning expectations and goals. They all chose to work on recycling materials and to learn more about the *lefkaritiko* lace. Therefore, the facilitators introduced the *lefkaritiko* lace and its history, and they were taught how to make *lefkaritiko* lace bookmarks with the support of the facilitator. Many of the participants combined their knowledge and skills to create mixed fusion products based on the traditions of their country and culture. Later participants were shown how to create recyclable products from waste.

They used old papers, magazines, newspapers and other materials

that they brought from their homes, and created paper-made

swans. Through this activity, the protection of the environment and the Recycle Reuse Reduce mindset were promoted. At the end of the workshops, participants brought their final products and presented them to the other participants

In **Italy** this training package also lasted from workshop 5 to 10 and it was alternated with the activities of Training Package III. Due to the switch to the online mode during COVID-19 restrictions, each participant planned and created his or her individual handicraftwork. They shared the story behind the object chosen as well as the techniques to use with the other participants, starting a discussion on good practices, traditional techniques and personal experience about handicrafts. While each participant was working the local partner, CESIE, made some shootings for the tutorials and asked participants to describe their creation process on camera. Participants also completed also a story-telling template on their handicraft objects containing name, story of the object, innovation features, fusion/intercultural features, material and creative process. The work on the storytelling template facilitated the sharing of individual work among participants during online meetings.

Besides working on the creations, in Italy this module was also dedicated to some creative thinking activities, such as This is not a Pen and Edward De Bono's methodology of the Six Thinking Hats, which focused on finding creative solutions to a personal or professional challenge to overcome.

In **Greece**, participants worked on three different fields: sewing, knitting and jewellery. The women that participated in the workshops acquired new skills on how to make clothing and other accessories that could help them to find a job or start a business. The created products symbolise the sense of community and integration between not only traditions and techniques but also cultures and people. In the sewing workshops they learned basic and advanced sewing techniques, a range of machine and hand stitching types, how to measure correctly and choose the right fabrics, how to follow simple patterns and create their own, how to organize their work, how to cooperate with other women and share knowledge and skills. Participants were given step-bystep guidance on how to create a piece and they created bags, pencil cases, pouch,

hair bands. In the knitting workshops, they learned basic knitting techniques and all of them made small bags, pouches and scarfs. In the jewellery workshops they were introduced to the basic techniques and tools needed to create beautiful jewellery using metal wires and beads.

In the **UK** the second training package lasted from workshop 4 to 8 with a cooperative work on the creation of a hexagonal Origami gift box and Origami butterflies. Later the facilitator introduced participants to *macrame*: the materials, history and basic *macrame* knots and the crafters chose simple and classic designs to create plant hangers. As the participants got to know each other better, they felt more confident in talking about what they do and what they would like to create with their peers. Many ideas came up such as rug weaving from old t-shirts, creating lent/Ramadan lanterns, or creating unusual Christmas cards. Later the facilitator showed the crafters some techniques of *pebble painting*. Due to the COVID-19 regulations every crafter had their own painting set and tools. Each set came with an instruction booklet for additional ideas to help participants then create their own *Kindness Rocks*.

In **Lithuania** the second training package lasted from workshop 4 to 9. Firstly, participants presented their handicrafts ideas which involved mainly techniques like knitting or crochet which they used to create hats, scarves, brooches, gloves, and woven napkins. As the Christmas time approached, participants also decided to prepare cutout stencils of snowflakes, Christmas trees, angels and other Christmas decorations. Some of the carvings were placed in frames and others were glued to the windows, others were left to decorate cards. Some participants guided others in making cut-out stencils as some of them had extensive experience with this technique which requires a lot of careful work and patience. They also decided to make Christmas cards: colored, glossy paper, special scissors, colored ribbons, paper cut-outs and experience gained in previous sessions were used to make the cards. At the end participants presented their handicrafts and discussed their work.

In conclusion, in each local setting, different locally tailored approaches were employed and many different techniques and traditions met. As highlighted in participant's feedbacks, what they were satisfied the most were the relationships they created with each other throughout the workshops, and the new skills they developed.

The evaluation highlighted that they all improved their skills, and acquired new technical competences that they can use in their daily work; they feel more able to manage their intercultural communication, and more motivated to work in the handicraft field. Notably, they also feel more motivated to cooperate with artists and artisans from different cultural backgrounds.

Training Package III - Promote the sense of initiative and entrepreneurship for economic integration

The third training package was dedicated to the elaboration of Action Plans to transform participants skills related to handicraft traditions into potential business ideas, and Personal Portfolios to promote their professional profile. This module was conducted very similarly in all partner countries. Firstly, participants were introduced to the content of the module and held interactive discussions on start-ups and the concept of value proposition, entrepreneurship, social entrepreneurship, core entrepreneurial skills and soft skills.

For the creation of the **Action Plan**, a group brainstorming activity allowed participants to define the challenge they wanted to address and its solution (= entrepreneurial idea). Later they worked, either in groups or individually, on the creation of an Action Plan to test the coherence and completeness of their idea. Most partners used a template created by the project coordinator and tailored to the topic (Intercultural Handicraft) and to the level of expertise of participants. The template included: title of the idea, core message/value of the idea, the needs addressed by the idea, the strengths and talents possessed by the members of the group that can make the idea successful, the innovative character of the idea, the way in which the idea combines techniques and traditions from different cultures, the partners needed to develop the entrepreneurial project, the communication and dissemination channels of the project, the financial sustainability of the project, the indicators for the evaluation of the project's success. In Italy, the Action Plans were created in groups, couples or individually according to participants' needs (illiteracy, need of support) and desires. In Cyprus and Lithuania partners chose to use the well-known Business Model Canvas template instead, which serves nonetheless the same goals as many available templates for the design of a business idea.

For the creation of the **Portfolios**, each participant developed his/her own personal portfolio using a template created by the trainers.

Participants were guided through each section of the template and encouraged to complete it and share its content with the rest of the group in a peer-to-peer learning approach.

The template included: picture/logo, name/art name, short bio, quote/slogan, list of services, list of products, picture and description of a flagship product, description of the style, pictures and description of different kinds of products, personal/professional story, references, contact information. Each participant was allowed to adapt the portfolio to their needs by adding, removing and/or changing the order of sections.

Evaluation

The final part of the workshops was dedicated to evaluation activities. These activities were useful to test the proposed methods, to make any adjustment needed, and contributed to the drawing of the good practices and lessons learned contained in this Handbook. Evaluation activities were useful to assess the usefulness and added value of the training programme, the social impact of the workshops, the changed in motivation and attitude of participants, and the readiness and willingness of participants to become positive role models by transferring their acquired knowledge and skills.

Evaluation was carried out through formal and non-formal methods. Formal tools of assessment included: signature sheets to record the presence of participants, a prequestionnaire to collect information about the background of participants, a mid-term questionnaire and a final questionnaire to monitor the progress of the learning path. Non formal tools included activities that actively engaged participants in sharing their ideas, perceptions, emotions and feelings regarding the workshops. These activities were implemented throughout the workshops, usually at the end of each session. For example, the Blob Tree was used in some contexts as a tool for participants to keep track of their own emotions and feelings throughout the workshops. The Italian partner, CESIE, also created a Notebook for participants to note down any information, feeling or achievement. At the end of the course some time was dedicated to the open sharing of impressions and feedback.

In some countries participants were asked to discuss in groups and later to share their views with the rest of the class. Another method involved the provision of a short, written paragraph with an evaluation of the activities.

During the implementation of the workshops a variety of measures were taken in all partner countries to ensure the active involvement and participation of participants. These include the adaptation of the activities to participants':

- Level of ICT skills and technical equipment: in some countries the level of ICT skills was overall medium-low. In some countries where activities were implemented online, many participants wrote on paper rather than using digital sharing tools (Google PowerPoint, Word, etc), and facilitators later reported the information collected on the project's templates. Some participants were given extra time and individual support to work on the activities.
- **Language needs:** in some settings there was a need for consecutive translation and/or the use of simple language to ensure full understanding of the topics.
- **Time and schedule needs:** it proved important to adjust to participants' time and schedule needs related to family and work-related commitments exacerbated by the COVID-19 pandemic. All partners, therefore, negotiated the schedules with the participants in advance. For example, in the UK some women had their meetings during the time in which children were at school (10am 2pm). This helped the mothers of school age children with an impact on punctuality and retention. In Lithuania, training schedules were concise, with 2 workshops per day and participants divided into 3 groups.
- Location needs: the choice of location as well proved to be particulary determinating with regards to participants' involvement. In the UK, Dacorum Council for Voluntary Service was able to take the trainers and resources to the asylum seekers and arrange a local village hall to accommodate the sessions. This meant that the asylum seekers were able to participate fully without having to worry about the cost of getting to the location or missing meals. In Lithuania, participants were reimbursed for travel expenses.

In order to ensure participant constant participation also follow up and communication activities were important. Facilitators sent multiple meeting reminders and often checked in on doubts and need for further individual support beyond the scheduled meetings.

Adaptation of the activities due to the COVID-19 pandemic

The situation in all five countries during the implementation of the workshops, and the restrictions enforced by the governments in order to tackle the COVID-19 emergency, posed a challenge for the delivery of the workshops in a face-to-face mode: the quality of the workshops had to stay high, but at the same time the protection and safety of all, both the instructors and the participants, had to be safeguarded. Thanks to the methodologies proposed by the E-Educational programme (IO3), facilitators were able to quickly re-arrange the workshops in an online mode and/or an outdoors setting. This caused some unforeseeable delays and dropouts caused by the justified fear of contagion, the exacerbation of financial difficulties and family commitments, and the lack of technological equipment and internet connection. The COVID-19 pandemic was the main barrier to the achievement of a full cooperation among participants, as it hindered the sharing component of the methodology which was based on physical encounter for the cooperative creation of Handicraft objects. In spite of the challenges caused by the pandemic, the tools and methodologies adopted turned out to be very effective and flexible. The response of local partners to these difficulties included:

- Shift to outdoors locations and/or to the online modality.
- Prevention measures when accessing the premises and or testing of the staff before the meetings.
- Cancellation or modification of some or all collaborative handicrafts creation activities.
- Modification of collaborative/group non-formal activities.
- Adaptation of online activities according to participant's ICT literacy.



How to further exploit the methodology: good practices, pitfalls and lessons learned

How to further exploit the methodology: good practices, pitfalls and lessons learned

From the participants' evaluation and the observation of the educational staff, the partners identified a number of good practices, pitfalls and lessons learned from the implementation of the local workshops which can be useful to further exploit the methodologies

3.1. Good Practices

The main good practices of MyhandScraft workshops were:

■ The encouragement of networking and knowledge sharing among participants

Many participants highlighted the networking opportunity as one of the most useful aspects of the workshops. Most of them were looking for the opportunity to connect with other colleagues and to enter creative artisanal environments and local networks. Furthermore, the presence of participants from different nationalities and regions of the world, multiplied the opportunities for exchange of stories and experiences, and broadened participants' creative "vocabulary". Remarkably, five of the participants from Italy also expressed the desire to found a multicultural collective of artisans and took advantage of the Action Plan activity to start laying the foundation of their innovative entrepreneurial idea, which they will likely implement in the near future. In Greece, the participants who were most experienced often came to the rescue of the others. Whether for technical expertise, creative advice or practical help, participants took a leading role to help their peers to successfully continue the process. Local handcrafters as well, committed themselves to meet with the participants in class,

they encouraged them to learn and gave them advice and suggestions about the handicraft techniques they were using. In the UK, participants spent time at the premises besides the course hours with other crafters, which helped in team building and social aspects of the course.

■ The intercultural sensitivity of all people involved and the enhancement of intercultural skills beyond the handicrafts field.

All the people involved in the workshops showed intercultural sensitivity and also enhanced their intercultural skills beyond the handicrafts field. In Greece, for example, a language tandem was initiated spontaneously. Greek, Arabic, English, Farsi, Urdu words were floating in the air, turning the classroom into a space for cultures and languages to thrive, and allowing participants, trainers and staff of the organization to expand their language skills. Furthermore, the local handcrafters were comfortable engaging with participants who do not speak Greek and showed sensitivity to cultural differences, especially regarding touching, asking questions and personal space. All handcrafters and the trainers also attended an orientation course prior to the start of the session.

■ The encouragement of participants' active engagement and the creation a safe space where they could share personal stories and views.

A strong spirit of sharing was tangible during the meetings. The interactive approach to the sessions provided a great opportunity for the participants to engage in the discussion, and everyone made an effort to ensure the active participation of those who were shyer. Ice breaking activities at the beginning of each workshop allowed for participants to feel more relaxed, comfortable and get to know each other, while the implementation of hands-on activities helped participants stay focused and interested. The creation of small groups of 2-5 people for some activities made it also easier for the participants to actively participate, while for other activities it proved essential to keep the group as large as possible in order to allow for multiple points of view to be shared. It was also important to discuss and ask for feedback from the participants before, during and after each workshop, in order to help them feel comfortable to share their goals and expectations and adjust the activities to their needs. The flexibility of facilitators to adjust and adapt the activities to participant's needs and gaps related to language, ICT skills, time needs was also helpful to keep the group united and committed. In Italy the engagement and participation were also enabled by the employment of the Reciprocal Maieutic Approach, which addressed the topic of cultural heritage through a horizontal, interactive and accepting dialogue among the participants. In Greece, the managing team of Active

Citizens Partnership, which has worked extensively with migrant

communities and feminist theory, attempted to promote social

justice agendas and the rights of women and girls. They tried to let the voices and narratives of the participants, all girls, guide their understanding of what it means to be a girl on the move, identify needs and shape the workshops activities. Furthermore, here the girls also found a social space to share their views and stories besides the classroom topics.

■ The focus on the development of a personal portfolio, which met a significant need of participants for tools that could improve their individual professional path.

Participants showed great interest in the development of their personal portfolio and in the tips they received on how to present themselves and their work to clients or employers. In Italy, some of them sought out further support from the trainers on the development of their personal CVs. This activity proved to be the correct tool to meet the needs of economic and work integration of migrants.

■ Theoretical support to the activities.

The Critical Incidents and the Creative thinking methodologies were supported by a theoretical introduction on their authors, respectively Margalit Cohen-Emerique and Edward De Bono. This allowed to insert the techniques into a widely acknowledged framework of reference and demonstrate their effectiveness to the participants. Participants were thus also given the opportunity to expand their knowledge on the methodologies.

■ The creation of an internal online communication group and mailing list to share resources, contacts and for internal communication, or other approaches to ensure good management.

The need to keep the group motivated and engaged was met through the use of easy and immediate internal communication channels. In Italy, participants were reminded every week through the WhatsApp group of the following meeting and confirmation of participation was required. The WhatsApp group was also used as a platform to share templates, resources, to express doubts and ask questions on the activities during the week, while emails were used for more official communications.

In Greece, facilitators focused also on teaching time management and personal responsibility. Each participant had her own file with her creations inside, activities she had completed and her report on the goals and objectives of the program she wished to achieve.

They improved their ability to be responsible and accountable of their work.

MyHandScraft is heavily focused on team building and community cohesion, and this is what our trainers were aiming to achieve during each session. It became apparent from the start that this project would help migrants and people from the local community find common ground and common interests. In some partner countries there is also a plan to create a mini fair once the restrictions are lifted to showcase the artefacts created during Local Workshops.

3.2. Pitfalls

In most partner countries the main pitfalls in the workshops implementation were connected to the global pandemic and the consequent switch to an online mode or to social distancing.

- The switch to the online mode or social distancing hindered participants' cooperation on the creation of their Handicraft objects and made it harder for facilitators to offer precise guidance on the creation of the artefacts at a distance. Social distancing is difficult when doing practical workshops which require close examination of techniques. Video camera and projector may help when social distancing is required in a practical session. Pre-recording videos which demonstrate techniques are also a good solution if participants can access the recording and work in their own time.
- **Technical and connection issues:** lack of access to the internet and low availability of digital devices made it harder to ensure people's constant and continuous participation.
- The lack of ICT skills in participants: most participants had difficulties in operating with digital tools necessary to ensure even participation in the workshops delivered online (Zoom, Jamboard, Google Drive, Power Point, Word).

economic and family related issues over other activities.

■ Participants' other priorities and commitments that prevented them from having full participation in the workshops._In a time of many uncertainties, both locals and migrants had to adjust their daily life to new, unexpected circumstances, which therefore intensified the need for them to prioritize more pressing

- Participants' knowledge of the local language: Working with different language levels and ability to speak and understand the local language can slow down the sessions. cause delays and/or prevent some participants to communicate smoothly with others, causing drops of attention. It is important to have additional support in the session to assist those with language barriers.
- Dealing with intercultural barriers and personal hardships: It is important to understand that there are many differences between people. This gives people the opportunity to learn new things but also to better understand each other. A big challenge for the Greek team was related to the painful and difficult experiences narrated by the girls and the kind of memories and/or expectations they brought along. They therefore used interpreters and cultural mediators to ease communications and deal with cultural barriers. In the UK, one of the participants was deeply upset about her current accommodation and the absence of a support network. The fact that some personal and psychological issues may come up during the sessions calls for the need to open communication channels with other professionals that can later address challenges that come up during educational activities.
- Availability of material: In Greece due to the continually increasing number of participants, it was impossible all of them to work simultaneously. Therefore, the trainers of the organization established a circulating workshop methodology. Initially, the workshops of sewing, knitting and jewellery were running at the same time in order to cover participants high demands Additionally, for those participants who did not have any available tools to work with, the trainers of ACP planned activities focusing on cultural dialogue, cultural awareness and exchange of opinions.

3.3. Lessons Learnt and Recommendations

These are some lessons learnt drawn by the partnership and some recommendations for future exploitation of the methodologies:

Recruiting participants:

- For online activities, recruit on the basis of ICT skills possessed. The possession of basic ICT skills is preferable for online activities, in particular the use of Google Drive, Jam board, Power Point and Word. A more homogeneous group also allows for a smoother conduction of participatory activities.
- Recruit a culturally diverse group. If possible, have a group of people that come from multiple and diverse regions of the world as this can expand the pool of stories, techniques and traditions shared.
- Recruit people who live in the community on a permanent basis. Permanent residents will be more motivated to create networks with the other participants who can improve their inclusion in the local handicrafts work environment.

Arranging meetings and communications:

- Offer a choice between multiple time and date options. Consider people's other engagements and priorities. They may work at different times of the day, or have children, and you should allow for the most inclusive attendance possible. If you have a big group, create multiple (at least two) turns: night/morning, weekend/weekday.
- Use easy communication channels and be persistent with your communication. Participants may be overwhelmed with more pressing issues so not take for granted that they will remember when and where the next meeting will take place. Send weekly reminders even if the appointment is on the same day and at the same time every week. They may lose motivation and commitment, so it's always better to send an extra message or make an extra phone call.
- Consider that you might need additional helpers during the sessions to assist with the language barriers.
- When delivering online, it may be necessary to have videos or step by step instructions for the activities accessible during and after the sessions to allow for individuals to work at their own pace, which may be faster or slower than others in the group.
- Prefer the implementation of practical activities face-to-face, when
 possible. Cooperation is better achieved in presence especially
 in the case of practical activities such as the creation of
 collaborative handicrafts.

Conducting the sessions:

- At the beginning of each workshop, it is critical to carry out some activities to break the ice and create a relaxed climate, so that participants feel more comfortable and get to know the other participants.
- It is key to be aware of the social and educational background of each participant, as it is important to take into account their culture, customs, and standards, etc. To get to know the participants and their background, it is useful to ask them to tell something about themselves, where they come from, what they like to do, what their hobbies are etc. Facilitators need to carefully observe participants during the workshops, in order to notice people who do not participate, and find alternative ways to involve them.
- Invite participants to write down their goals for the workshop they attend and to look at them throughout the workshops' implementation. This will help them to keep their goals in mind during the workshops and to assess whether they have achieved them before, during and after the workshops.
- Envisage some moments for individual feedback and guidance. Participants might have different needs, which might require tailored, individual work.
- Allow a few minutes at the end of the class for a round of comments/feedback, in which you also collect suggestions on what the participants are interested in working on. This can help you plan the following sessions and make some adjustments to the course.
- Remember that participants are always eager to learn as long as you provide them with the necessary tools and materials, and work along with them rather than in a teacher/student position.

Follow up:

- When creating a safe working space where participants feel very comfortable, we must remember that we are not counsellors and it may be necessary to signpost individuals to seek further advice if they open up and touch upon personal issues which may cause some concerns for the wellbeing of that person.
 - Consider the opportunity to offer further guidance after the workshops on an individual level. Participants might need advice especially when it comes to networking and familiarizing with the labour market.



Italy

Fabric and rope placemat



Materials/Tools

Fabric, light rope, glue, cotton

Technique/Stages

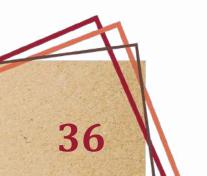
- 1. Cut the rope (according to how big you want your placemat to be).
- 2. Cut the fabric (twice as long as the rope).
- 3. Wrap the fabric around the rope for the entire length of the rope.
- 4. Start rolling the coated rope on itself to create a round table mat.
- 5. Sew the end of the rope.

The Crafter

Alima Dicko

I have been a tailor ever since I was very young. I used to have an atelier in Burkina Faso and now my dream is to have one in Italy as well.

Through MyHandScraft I learned many things. I am used to be in touch with many cultures and I learned more about Italian traditions.



Italy

Doily



Materials/tools

Cotton, crochet needle

Technique/Stages

Crochet

The Crafter

Mauge Orellana

My grandmother taught me everything about knitting. In Chile I was part of a group of women artisans. I was very lucky to learn with this group. I am a curious and restless creator, always looking for new experiences. I like mixing techniques and shapes from different cultures while also preserving the teachings of my grandmother.

The best thing of MyHandScraft was interculturality. Interculturality enriches what you do, as other people can help you make something you can't do. I learned that everyone is creative and each one has his/her own creativity. Through MyHandScraft I met very generous people. They invited me to see their work.

Italy

Plastic dress



Materials/Tools

Plastic, fabric, cotton, zipper, thread, needle.

Techniques/Stages

- 1. Take measurements on your model.
- 2. Draw the shape with a pen on the fabric
- 3. cut the fabric and the plastic.
- 4. Sew the fabric and the plastic together with the plastic outside and folding the fabric onto the plastic.
- 5. New the zipper.

The Crafter

Souleymane

I have learned my profession in my family's tailoring shop. I have been in Italy since 2015 and three years ago I opened my own tailoring shop in Palermo as part of the ALAB network of artisans in Palermo. I use African material to create European-style clothes.

MyHandScraft was a really good experience for me. It opened my mind to new things. And I met many new people that are now coming to my shop to say hi or fix their clothes.



Cyprus

Lefkaritiko lace bookmarks



Materials/Tools

Needle, thread, linen, pillow, scissors.

Technique/Stages

Embroidery

The Crafters

Benigno B. Cruz, Jr.

It is really nice to learn something which is originally from Cyprus. You need to be focus on the product, because it is not easy to do it

Sara Afkhami

This is my first time doing lefkaritiko. It is a wonderful experience! You should all try it because it is very entertaining!

Foivi Antoniou

I am interested in laces, and the past years I am learning how to do the lefkara lace

Kelvin Chukwuma Nwabuna, Cristina Gella Benigno B. Cruz, Jr. Hazel Palencia, Osman Conteh, Sara Afkhami, Christian Mbuh, Armelita V. Sunga, Popi Anthrakopoulou, Phivi Antoniou, Anna Frixou, Daphne Kyriakou, Elena Evagorou.

Cyprus

Origami SWANS (materials from recyclable material)



Material/Tools

Paper

Techniques/Stages

Origami

The Crafters

Foivi Antoniou

We are learning how to do origami, which is a traditional Asian technique. It is very interesting, and I have never done it before. I am very interested to see how my work will evolve.

Armelita V. Sunga

We wish to share our part from Philippines There are a lot of products from recyclable materials, from waste from your garbage! We are turning those into a useful product!

Kelvin Chukwuma Nwabuna, Cristina Gella, Benigno B. Cruz, Jr. Hazel Palencia, Osman Conteh, Sara Afkhami, Christian Mbuh, Armelita V. Sunga, Popi Anthrakopoulou, Phivi Antoniou, Anna Frixou, Daphne Kyriakou, Elena Evagorou.



Origami butterfly



Materials /Tools

Paper, colored magazines

Technique/Stages

Origami

- 1. Fold paper diagonally both ways and open it up.
- 2. Turn over the paper and fold it horizontally and vertically.
- 3. Fold inwards along one of the horizontal lines to form a triangle
- 4. Take the bottom corner of one of the flaps and fold it slightly upwards.
- 5. Repeat it for the other flap.
- 6. Taking the bottom tip of the butterfly, fold it back and up so that the tip of the piece can be folded over the front.
- 7. Fold inwards along the centre line to hold in place.

The Crafters

Sayed

It is a fun craft with easy-to-follow instructions. I enjoy all paper craft. It can be useful when filling the photo frames or creating a collage.

Sayed, Shoxan, Kloberta, Dashti, Alida, Memory, Cecylia, Mimi, Bariat, Moustafa

Macrame plant hangers

Materials/Tools

Cords (made of cotton, linen, hemp, jute, leather or other material)

Technique/Stages

Macrame

- 1. Prepare the materials: two pieces of 335cm, four pieces of 240 and a wooden ring.
- 2. Hang the ring at the eye height and thread the four shorter ropes making sure they are even on both sides
- 3. Thread two longer ropes the on the sides so the front rope is even with other ropes, and the back ropes are longer.
- 4. Starting from the longer back rope make twisted knots to the length of 15cm.
- 5. Divide the ropes in 3 groups of 4.
- 6. Go 30cm down and make 2 flat (square) knots on each group of ropes making sure they are exactly at the same height.
- 7. Go 15cm down and take two ropes from one group and two nearest from another and join them with 2 flat knots, repeat the same process with two other groups.
- 8. Measure and cut additional, finishing 30cm rope, fold it and keep in one hand.
- 9. Gather macrame 15cm below the last knot, add the finishing rope and wrap it around macrame as many times as requires, thread through the finishing rope and pull to disguise the knot.





The Crafters

Kloberta

It is fun to make, and it looks good too! Flat knots are a bit tricky to start with, but second knot is much easier.

Shoxan, Sayed, Kloberta, Dashti Alida, Memory, Cecylia, Mimi, Bariat.



Paper Gift box



Materials/Tools

Paper

Technique/Stages

- 1. Prepare a 27.5cm x 15cm piece of coloured or ornamental paper (no thinner than 100gsm).
- 2. Create the grid where you have 18 rectangles of 5cm x 4.4cm. There will be some leftover at the end of the paper.
- 3. Draw two arches per rectangle in the top row using a roll of sellotape.
- 4. Score all lines with a scoring tool or dried out pen and fold along all lines,
- 5. Make incisions in the bottom row of rectangles and on the side (leftover paper) cutting out the bottom left rectangle completely.
- 6. Apply PVA glue on other two leftover triangles and let it dry.
- 7. Fold the lowest rectangles to form the boxes bottom and glue them all together.
- 8. Punch the holes in the top folds, thread the ribbon or a sting and gather all sides together. You can tie a small bell or a name tag on the gathering string.

The Crafters

Bariat

It was a difficult thing to do for people who had problems with measuring the paper. This not only tested our manual but also mathematical skills.

Bariat, Mimi, Aneta, Shoxan, Sayed, Kloberta Dashti, Alida, Memory, Cecylia, Moustaf.

Kindness rocks



Materials/Tools

Pebble, acrylic paint, dotting tools, bamboo skewer.

Technique/Stages

- 1. Clean and dry the pebble you are going to use, once it is dry apply the acrylic base coat.
- 2. When the base is dry, apply the chosen design. This design was painted using dotting tools made from the bamboo skewer and a toothpick.
- 3. Seal with the topcoat and wait until it dries before leaving in the park or in the garden.

The Crafters

Ailda

This is a great way of making something pretty from almost nothing and using nature for crafting.

Ailda, Kloberta, Bariat, Cecylia.



Greece

Knitted Bag



Materials/Tools

Yarn, scissors, knitting needles, snap closure, thread and needle.

Technique/Stages

Knitting

The Crafters

P. N.

I always thought it was impossible for me to learn knitting. To the contrary, G. showed me step by step the process. I am glad I had the opportunity to participate and learn this technique. I am ready to start sewing great things, P. teached me all the steps of sewing.

A. K.

I always wanted to knit a bag but never had the chance to learn. Through the program, I discovered a hobby that I could also continue even as a profession. I had so much fun during the program.

I learned how to use the sewing machine and made a beautiful bag.

E.E.

I learned many handcrafts; it would be good to become a designer

I.A.

I want to have a sewing machine and start working.

Greece

Scrunchie



Material/Tools

Fabric, thread, needle, scissors, rubber band.

Technique/Stages

- 1. Fold fabric in half, stitch long edge, leaving gap.
- 2. Turn fabric halfway to the right side, match short raw ends.
- 3. Stitch around the short ends.
- 4. Turn right side out through seam gap.
- 5. Insert elastic.
- 6. Stitch seam gap closed.

The Crafters

M. A.

So far one of the most exciting things I have done. I am glad the sessions will continue.

Everyone is asking for a scrunchie created by me!

M.E.

discovered a new inclination and who knows? I may become a successful designer in the long run.

M. Y.

This training was exactly what I needed! I let my creativity finally shine!



Greece

Mask



Materials/Tools

Plate, fabric, thread, needle, scissors, rubber band, pin.

Technique/stages

- 1. Place the fabric on the table and cut a circular shape using a plate.
- 2. Fold it twice, so you get four curved triangles on top of each other, and then cut down the sides of your triangles, so you have four separate shapes.
- 3. Pin two pieces on top of each other, one facing down and one facing up. do the same with the other two pieces.
- 4. Place the two pieces on top of eachother and sew around the edges leaving a small gap at one end insert your rubber bands into the mask and tie them up.

The Crafters

F. A.

I am ready to be an active member on the upcoming workshops and learn even more things.

A.K.

I will definitely continue sewing as I think I have made a progress and put a lot of efforts in my creations.

I am thankful for this opportunity and also spent quality time during quarantine which is important for both myself and my professional skills.

F. A., A. K., M. Y.

Lithuania

Knitting



Materials/Tools

Needles or warp, thread (must match the pattern you want to knit). For hats cotton, for slippers cotton, for napkins - linen / cotton.

Technique/Stages

- 1. Choose the stencil of the desired pattern.
- 2. Recalculate the knit "eyes".
- 3. Look at the scheme.
- 4. Knit according to the pattern.

The Crafters

Sigita Ryženiniene

It was fun to remember knitting and exchange experiences, knitting patterns.

Lina Rakliaviciene

Having gained experience here, I will be able to use it in third-century university events.

Natalja Podolianko

It is fun to share new works, exchange letters.

Aiste Povilauskiene

I willingly shared my work writings and advice.

Regina Zainetdinoviene

I learned new handicrafts, I will try to do it myself.

Sigita Ryženiniene, Regina Zainetdinoviene Lina Rakliaviciene, Aiste Povilauskiene, Lidija Morkuniene, Natalja Podolianko.



Lithuania

Cut outs



Materials/Tools

Small scissors, white paper, colored paper, frames can be used to prepare the pictures.

Technique/Stages

- 1. Prepare a stencil.
- 2. Stack several sheets of paper.
- 3. Cut several cuts at once.
- 4. Use trimmings to decorate windowd or frame them as a picture with the help of colored paper.

The Crafters

Karina Los

It was news to me, I was eager to learn.

Sigita Ryženiniene

It's fun to see a quick result of your work, although a lot of diligence is required.

Regina Zainetdinoviene

There will be good and interesting gifts for Christmas

Vida Jegrofoviene

I got a lot of interesting ideas.

Natalja Podolianko

I will be able to decorate Christmas and New Year with my granddaughter. We had a great time.

Vida Jegrofoviene, Sigita Ryženiniene, Regina Zainetdinoviene, Lina Rakliaviciene, Aiste Povilauskiene, Ramune Ivanauskaite, Natalja Podolianko, Karina Los, Lidija Morkuniene, Lina Rakliaviciene.

Lithuania

Holiday cards



Materials/Tools

Small scissors, white paper, colored / glossy paper, glue, colored strips.

Technique/Stages

- 1. Use cut outs: snowflakes, angels, bells.
- 2. Fold the sheet of paper to the desired size.
- 3. Cut the edges with serrated scissors (zigzags).
- 4. Tie with tape.
- 5. Glue a snowflake on the top sheet.

The Crafters

Ramune Ivanauskaite

I've always been interested in making cuts and postcards. Very good start before the holidays.

Sigita Ryzeniniene

It was fun to remember how to make postcards.

Regina Zainetfdinoviene

Thank you for good ideas.

Natalja Podolianko

Good to work together!

Danute Gelaziene

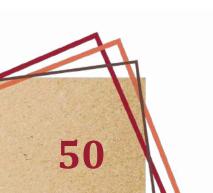
I've never spent so much time on needlework. Really liked it! Vida Jegrofoviene.We had a great time, I got a lot of knowledge.

Lina Rakliaviciene

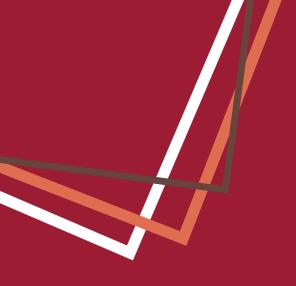
It is possible to use materials a second time and give joy to others.

Ramune Ivanauskaite, Aiste Povilauskiene, Sigita Ryzeniniene, Regina Zainetfdinoviene, Natalja Podolianko, Lidija Morkuniene, Danute Gelaziene, Vida Jegrofoviene

Lina Rakliaviciene.











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