

# Heritage in **DIALOGUE**

Towards sustainable  
inclusion of migrant women  
E Toolbox



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## LIST OF ABBREVIATIONS

AWA > Active Women Association  
CH > Cultural Heritage  
CRPC > Crisis Response and Policy Centre  
EACEA > European Education and Culture Executive Agency  
EC E> uropean Commission  
EU > European Union  
GVB > Gender-based violence  
ICH > Intangible Cultural Heritage  
IOM > International Organization for Migration  
PO > Partner organization  
RE > Recreando Estudio  
UNESCO > United Nations Educational, Scientific and Cultural Organization  
UNHCR > United Nations High Commissioner for Refugees  
VS > Viaje a la Sostenibilidad



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# 01/INTRODUCTION

**The general lack of trust in European institutions, highlighted by a decrease in citizens' participation and political involvement, as well as the refugee situation in the EU, is leading to an increase of populist and illiberal pressures, undermining the democratic institutions that aim to promote the protection of citizens' civil and political rights. This crisis of values is characterised by growing racism towards migrants and refugees, who are becoming victims of discriminatory measures.**

Migrant women, in particular, appear to be the most disadvantaged in this scenario and are usually less engaged in the host society, as they face stronger discrimination and racism.

Accessibility of the host cultural heritage is an important issue, as the Erasmus+ and European Solidarity Corps Inclusion and Diversity Strategy states "programmes should be accessible for all [sic] leaving no one behind and leading to more inclusive, just, greener and more digitally-fit societies." Inclusion of people facing access barriers or having fewer opportunities in education, training and youth work is a key priority of the Commission's initiative towards a European Education Area, as well as of the EU Youth Strategy and the European Youth Goals.

Our motivation is to create what we as social agents consider promising non-formal educational methods in working with youth migrants, which has the potential to be utilised further by migrant women themselves in working with vulnerable groups and also for the participating organisations, as a tool in working with youth. The planned activities and outcomes have been gathered in the form of an E-Toolbox, a set of hands-on, practical activities which can be used to open and encourage communication and discussion related to our common heritage.

Heritage in Dialogue (HiD) seeks to address the challenges of diminishing levels of political and social participation of citizens at the European level. The manner in which this will be undertaken is through building

opportunities for intercultural dialogue and cultural understanding to increase the civic participation of migrant women and the local population in cultural and social life.

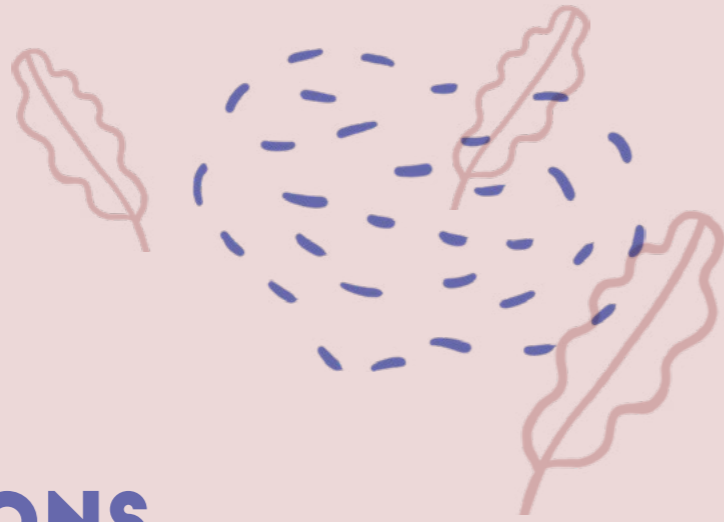
This grassroots initiative can be used as a transformative tool to promote mutual understanding, but also to offer migrant youth and the local population space where they can participate in society, share different perspectives and offer solutions to key issues, by shaping EU policy-making.

The multicultural reality of the EU demands that citizens and institutions be more open to intercultural dialogue. We recognise that integration is a long-term process which takes time and that cultural understanding is what helps us build on our democratic values.

Heritage in Dialogue is a project through which we wish to interpret our common heritage and understand it from the perspectives of young migrant women. The objectives are the following:

- > Increase empathy and cultural understanding between migrant women and local communities from three different countries.
- > Increase accessibility to cultural heritage through understanding, dialogue and engagement.
- > Empower migrant women and give visibility to the issues they face and to more active community participation.
- > Reduce stereotypes and prejudice in terms of culture and customs, by seeking out shared values.
- > Create opportunities and space for mutual understanding, intercultural dialogue, solidarity and civic participation.
- > Develop didactical material to be used by social agents as well as migrant women to replicate the methodology.
- > Improve the quality of the work and practices of the organisations involved.





## 02/DEFINITIONS



### MIGRATION

Migration, as an all-present social phenomena, is the subject of many studies, which give explanations regarding its cause and consequences on a political, social, economic, gender, and cultural scale, and which classify it as voluntary and forced, regular and irregular, economic and non-economic, while sketching the patterns of movement migration involves<sup>1</sup>. Additionally, these studies describe transnational migration, as a recent phenomenon that is related to the passport and visa regime dating back to the beginning of the XX century<sup>2</sup>. Interdisciplinary studies of migration have influenced the development of a gender approach to this topic. This perspective is concerned both with reasons for migration, of which family reunion is considered to be primary and with the difficulties that women face when taking care of their families and finding jobs in host societies. Therefore, gender, with its dynamic character, has been spotted as a decisive factor in shaping the motivations and outcomes of migration<sup>3</sup>.

Current international migration is an extremely complex topic that is related to issues encountered by populations on the move,

people whose lives are endangered, and who are facing issues such as gender-based violence (GBV), human trafficking, discrimination, etc. They also involve challenges in immigrating and transiting countries, like migration policies and border protection, and the concerns of emigrating countries (e.g., brain drain). More importantly, international migration also relates to the potential positive results of interaction stimulated by migration movements, such as fostering cultural diversity, social development, and innovation<sup>4</sup>.

Therefore, general definitions relating to the status and position of people on the move can be a helpful tool in approaching the subject, which is in many ways related to globalisation and social transformation. Even though it has been clearly stated that these definitions are very broad and depend on national legal frameworks, some of the main characteristics regarding the status of a person on the move can be identified<sup>5</sup>.

1- Stanković i Milosavljević 2018, 205

2- Zirojević i Jovičić 2018, 262

3- Bobić 208, 73–85

4- Maksimović 2018

5- Freidenberg 2021, 2; IOM Glossary on Migration 2019

### MIGRATION

The anthropological framework recognises movement of people as a crucial part of social development and evolution, since movement is inherent to the human condition. However, current approaches to the issues of migration point to the fact that the freedom of movement on a global scale has been endangered by the diffusion and deepening of social inequality<sup>6</sup>. Even though in 2021, data indicated that the EU and Europe, generally speaking, are the primary desired destination countries for migrants, with Germany, France, and Spain leading as main destinations for first-time EU asylum applicants<sup>7</sup>.

### MIGRANT

The definition of this term, as pointed out by the IOM, does not assume legal status and involves a change in place of residence within or outside the borders of the country of residence<sup>8</sup>. However, there are two approaches to defining this type of migration: the inclusivist framework that includes both voluntary and forced migration in the definition, and the residualist stance, adopted by the UNHCR which does not include people fleeing from war<sup>9</sup>.

According to data collected by the IOM, the number of international migrants was estimated at approx. 281 million globally in 2020, which equates to 3.6 percent of the global population. Additionally, 2019 data indicate that slightly less than half of all international migrants were women<sup>10</sup>.

It is noted that female migrants and refugees face greater challenges when it comes to the integration process. Some of the identified issues have been the result of gender roles in the cultures these women originate from, as well as gender discrimination and stereotypes in the host countries; others are caused by their share of unpaid work and domestic chores, as well as language, educational, and other barriers. As previously mentioned, GBV is an issue which includes the larger female population, since it is es-

timated that 1 in 3 women experience sexual and physical violence. Sexual and gender-based violence presents an additional obstacle to integration due to the traumas it leaves behind as well as its effect on mental and physical health. Furthermore, *inadequate access to social care*, especially for pregnant women arriving at the EU border, is considered one of the major issues faced by the migrant and refugee population. The global gender gap in the labour market is also worrying and is estimated to be above 30 percent, which further complicates the status and position of women migrants<sup>11</sup>.

### FORCED MIGRATIONS

The terms *forced* or *impelled* migration relate to elements of constraints and compulsion that determine the type of movement in the event of war, conflict, prosecution, and natural disaster. While the first type leaves room for choice, the second is theoretically described as a type of movement that has elements of planned movement<sup>12</sup>. Depending on the geographical relocation zone, forced migrants may be classified as asylum seekers and refugees, in the case of change of country of residence, or as internally displaced persons, if it happens that they have not crossed a nationally recognised border during their move. In other cases, victims of trafficking may fall into this category<sup>13</sup>. According to data collected in May 2022, 100 million individuals have been forcibly displaced worldwide (UNHCR 2022). Women make up 50 % of this population. Furthermore, women and children comprise approximately 70 % of the displaced population (6.9 million) within Syria<sup>14</sup>.

6- Zirojević and Jovičić 2018, 260

7- Novaković and Obradović 2021, 246-250; Eurostat - Annual asylum statistics 2022

8- IOM Glossary on Migration 2019, 132-133

9- IOM Glossary 2019; <https://meaningofmigrants.org/>

10- United Nations. 2019. International Migration, 1

11- Albrecht 2021, 40

12- Petersen 1958, 261

13- Mooney 2005, 11

14- Women for women International



## MIXED MIGRATION

According to the IOM term mixed migration denotes a group of people on the move, using irregular ways to reach the countries of destination by the same means of transport, while its population structure is heterogeneous and may include: “asylum seekers, refugees, trafficked persons, unaccompanied/separated children, and migrants in an irregular situation” such as stateless persons<sup>15</sup>. In its previous research and publications, the Crisis Response and Policy Centre (CRPC) concluded that women of all ages travelling alone are exposed to various risks such as GBV. Additionally, victims of GBV and sexual exploitation reported that “they were told that they could cover the price of the journey by providing sexual services”<sup>16</sup>.

## ASYLUM SEEKER

An asylum seeker is a person who is in the process of pursuing international protection, at the end of which they may or may not be granted refugee status. Each country has its own asylum procedures that determine the length of the process. Asylum seekers are granted the right to be accommodated temporarily at accommodation centres until they have completed the procedure, have been granted access to medical insurance and three meals a day in most European countries. In 2021, “535,000 first-time asylum seekers applied for international protection in the EU Member States”<sup>17</sup>. It should be noted that every three asylum seekers are female<sup>18</sup>.

## REFUGEE

The 1951 Convention relating to the Status of Refugees is a central mechanism in the process of refugee status recognition. According to the mentioned Convention, and in line with the definition given by IOM, a refugee is:

“A person who, owing to a well-founded fear of persecution for reasons of race, religion, nationality, membership of a particular social group or political opinion, is outside their country of nationality and is unable or, owing to such fear, unwilling to avail themselves of the protection of that country; or who, not having a nationality and being outside the country of their former habitual residence as a result of such events, is unable or, owing to such fear, is unwilling to return to it”<sup>19</sup>.

UNHCR data shows that Turkey is the “world’s largest refugee-hosting country, home to 3.8 million refugees or 15 percent of all people displaced across borders”<sup>20</sup>, while more than 70% of refugees come from 5 countries: Syrian Arab Republic (6.8 million), Venezuela (5.6 million), Ukraine (5.4 million), Afghanistan (2.8 million) and South Sudan (2.4 million)<sup>21</sup>.

15- CRPC. 2021. Standards of cultural mediation and protection, 5; IOM Glossary 2019, 142

16- CRPC. 2021. Game People Irregular Migration And Risks, 12

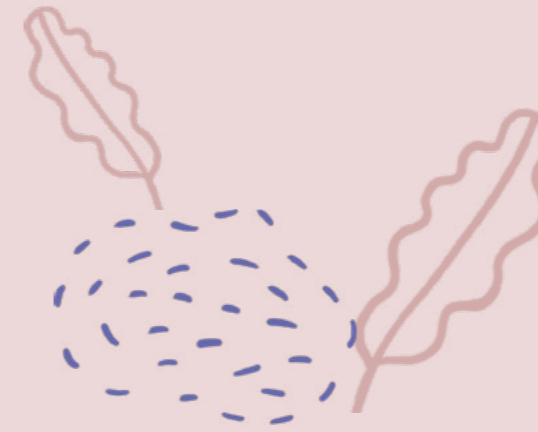
17- Eurostat Annual asylum statistics 2022

18- Albrecht, Pérez and Stitteneder 2021, 39

19- IOM Glossary 2019, 171

20- UNHCR 2022

21- UNHCR. Refugee Data Finder



## STATELESS PERSON

In accordance with the 1954 Convention that defines Status for Stateless Persons, this term relates to “a person who is not considered as a national by any state under the operation of its law”. It can include migrants, refugees, asylum seekers, as well as internally displaced persons and be caused by inadequate national regulations<sup>22</sup>. According to UNHCR data for 2022, it was outlined that more than 4.3 million stateless people resided in 95 countries, however it is estimated that this number is much higher<sup>23</sup>. Women from this population are considered especially vulnerable due to administration issues that make access to medical treatment even less available<sup>24</sup>.

## HERITAGE

The United Nations Educational, Scientific and Cultural Organization (UNESCO) defines heritage as “our legacy from the past, what we live with today, and what we pass on to future generations. Our cultural and natural heritage are both irreplaceable sources of life and inspiration.” This is just one definition, since heritage studies involve a wide range of approaches and topics<sup>25</sup> that often tend to be critical towards a bureaucratic outlook on cultures or their commodification. Apart from this, most researchers are able to see the benefits of safeguarding frameworks developed by UNESCO and their role in nurturing cultural diversity<sup>26</sup>.

Cultural heritage (CH) is understood as both tangible - physical artifacts produced, maintained and transmitted intergenerationally in a society- and, intangible heritage assets of a group or society - the practices, expressions, knowledge and skills that communities, groups and sometimes individuals recognise as part of their cultural heritage.

The concept of cultural heritage is subjective and dynamic; it does not depend on the objects or assets but on the values that society in general attributes to them at each moment in history and which determine which assets are to be protected and conserved for posterity.

Cultural heritage may also be a sensitive issue depending on its interpretation at sites where atrocities and crimes against humanity were committed or at places that have conflicting or controversial meanings for different people. The same story told from the side of the minority or the majority may be very different until a shared narrative is agreed upon. It is necessary to keep this in mind whenever we are telling stories about the past.

According to UNESCO, Intangible Cultural Heritage (ICH) includes a variety of expressions such as “traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts.”

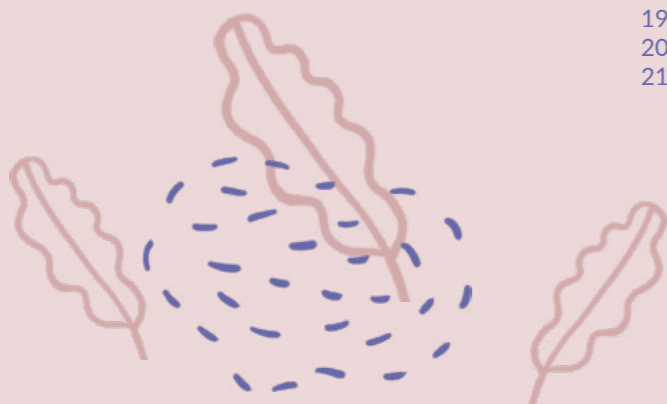
22- Handbook on Protection of Stateless Persons 2014, 34

23- UNHCR. Refugee Data Finder

24- Smith et al. 2016, 18

25- Pfeilstetter 2017, 609

26- Milenković 2016, Čuković 2019



ICH practices concerning nature are a result of interaction with the natural environment and include knowledge, skills, and representations developed by communities and are expressed through language, oral traditions, feelings of attachment towards a place, memories, etc.

In the face of growing globalisation, it is important to consider the importance of maintaining cultural diversity by safeguarding ICH practices. An understanding of the intangible cultural heritage of different communities and the interpretation of practices helps with intercultural dialogue and encourages mutual respect.

It is important to point out that many studies show no clear delineation between tangible and intangible cultural heritage given that they are inherently interdependent<sup>27</sup>. Looking at a processual base of heritage and culture, some researchers, such as Laurajane Smith, argue that *all heritage is intangible*<sup>28</sup>. Therefore, in its negative definition heritage is not an object, as she explains, but rather “a process of negotiating historical and cultural meanings and values that occur around the decisions we make to preserve, or not, certain physical places or objects or intangible events and the way these are then managed, exhibited or performed”<sup>29</sup>.

## WHY HERITAGE?

Our shared cultural heritage was the key element to start reflecting on cultural diversity and through close interaction between the local community and migrant women, we made an attempt to challenge existing narratives, racism, and stereotypes. Community engagement is a key tool used to reach the objectives of the project through the encouragement of migrant women and the local population’s active involvement and initiative. Moreover, through this project, common issues have been outlined and women of different backgrounds have come

together to share their experiences and with the potential of bringing transformative change to their society.

Since recent heritage studies show that more attention should be focused on intangible cultural heritage from the aspect of forced migration, one of our goals was to tackle some of the issues regarding this matter<sup>30</sup>. Therefore, in line with existing conclusions, we have treated intangible cultural heritage as an important aspect of nourishing cultural continuity, empowering displaced communities and enhancing the wellbeing and connections of their members<sup>31</sup>.

## HERITAGE INTERPRETATION

The root of the word interpretation comes from Latin *interpres*, and means to negotiate or mediate between two parties. Interpretation explains something, translating objects and knowledge into a format that can be more easily understood. Interpretation is, therefore, used to explain, to translate and to perform or present. Freeman Tilden considers interpretation an educational activity which uses original objects, first-hand experience, and illustrative media to reveal meanings and relationships, “rather than simply to communicate factual information”<sup>32</sup>.

27- Amescua 2013, 104–105

28- Smith 2015, 140

29- Smith 2015, 141

30- Giglito et al. 2022, 74

31- Giglito et al. 2022, 74, 88

32- Tilden 2007, p. 33



## 03/HOW TO READ THE E TOOLBOX



The Heritage in Dialogue (HiD) E-Toolbox is a product of the Heritage in Dialogue - Towards Sustainable Inclusion of Migrant Women project and it represents the mutual work of the following partner organisations: Viaje a la Sostenibilidad as the lead organisation, Active Women’s Association - partner from Poland, Crisis Response and Policy Centre - partner from Serbia, and Recreando Estudio - partner from Spain.

The E-Toolbox is a collection of nine open-source, community-based activities, approaches, and methodologies developed or adapted by the partner organisations.

HiD E-Toolbox was designed as a practical tool, intended for youth workers and social agents who work with young migrant women. The core idea is to share innovative material with other organisations and entities working with migrants or groups at risk

of social exclusion. Although mainly aimed at women, the activities can easily be adapted to mixed groups.

It has two main objectives:

- > Provide didactic material to youth workers and social agents working with young migrants;
- > Use heritage interpretation as a conversation starter, where the focus is placed on the similarities and value of cultural diversity.

The toolbox contains nine activities. Chapter V includes eight activities and Chapter VI includes an additional activity implemented by all partners as an experiment to demonstrate how an activity can be adapted depending on the needs of the group, the facilitator and the organisation.



# 04/ABOUT US



## CRISIS RESPONSE AND POLICY CENTRE (CRPC)

Crisis Response and Policy Centre is a civil society organization from Belgrade, Serbia. It is formed as a voluntary, non-party and non-profit citizen association, focused on promotion and protection of human rights, education, mediation, social and humanitarian activities in order to encourage development of a more humane, tolerant and responsible society that is evolving in accordance with democratic principles.

CRPC is dedicated to the protection of vulnerable individuals and groups, both in local population and within persons in mixed migration, including unaccompanied and separated children (UASC), women, persons with special needs. Activities include identification, needs assessment and advocacy for exercising the rights through direct support,

cultural mediation in more than 10 native languages, education, information provision, support in inclusion, integration, research, publishing and similar. Until today, CRPC has aided more than 100.000 beneficiaries from 50 countries of the world. CRPC is an implementing partner of UNHCR Serbia for refugees and asylum seekers' protection from 2016 and a member of various relevant networks, coalitions and working groups on refugee protection.

CRPC activities are focused not only on provision of assistance to persons in mixed migration, but also on the capacity building of relevant state and civil society actors and contributing to a sustainable protection system, standardisation of cultural mediation within the educational system, then inclusive education and integration of refugee/migrant and local children and youth. Community events and initiatives that CRPC organises, contribute to cultural diversity promotion and exchange, as well as overcoming social and language gaps.

## VIAJE A LA SOSTENIBILIDAD (VS)

Viaje a la Sostenibilidad is an independent, environmentalist and social non-profit organization based in Zaragoza (Spain). VS focus on sustainability, circular economy, social inclusion, entrepreneurship, and cultural heritage and are committed to work towards a more inclusive, equitable and sustainable society through non-formal educational activities with young people.

Our activities focus mostly on young people as well as youth workers, delivering international and local activities with a focus on social inclusion and circular economy. In addition, VS organize awareness-raising actions on international mobility opportunities (Erasmus+ and European Solidarity Corps) with talks, meetings and graphic materials as well as consultancy.

Our local projects include:

**El Gancho Sobre Ruedas** (El Gancho on Wheels), an educational workshop open to young people as well as social enterprises in the San Pablo (El Gancho) neighbourhood in Zaragoza. It is a place where they can learn how to fix their own bicycles but also empower themselves by learning to solve their problems with their own hands while achieving a versatile and ecological vehicle with which to move autonomously around the city. In addition, through this initiative VS organize and promote cycling excursions to natural parks around Zaragoza.

**Cosiendo redes** (Sewing networks) is a local sewing project with recycled materials designed to involve and empower migrant women in the neighbourhood of San Pablo. The idea is to encourage their inclusion and at the same time raise awareness of environmental issues while giving them practical skills.

**Jugueteka** is a library of toys which encourages the re-use of toys, sharing among children and reduction of waste. Where educational toys are promoted and families are invited to explore together.







## ACTIVE WOMEN'S ASSOCIATION (AWA)

Active Women Association is a non-governmental and non-profit organization, founded in 2002 in Sosnowiec, Silesia region, Poland. The mission of the organization is to act locally and internationally for gender equality, active citizenship, empowerment and social inclusion of different vulnerable groups under the threat of social exclusion.

Main types of actions: non-formal education (trainings, workshops), social media campaigns, networking coalitions, strategic learning partnerships of the NGO staff, lobbying, advocacy, counseling, local community building, structure dialogue and promotion of volunteering.

In the last 10 years AWA have been engaged in European and transnational projects and partnerships in favour of fostering ci-

vic changes by the means of innovative non-formal education, strategic partnerships for education, exchange of experiences, European Voluntary Service and European Solidarity Corps, senior volunteering and civic participation projects, job-shadowings, contact making seminars, training courses, youth exchanges, capacity building projects in the field of youth.

AWA are engaged in intercultural activities and intercultural journeys, empowering outdoor projects in North Africa, Asia, Scandinavia and Europe. The workshops include activities related to self-development, empowerment and personal growth. The aim is to motivate people to discover their life's mission, to find their true Self, to choose their paths and realize their potential. AWA's goal is to raise awareness about the healing

potential of nature, as well as the benefit of being interconnected with people all around the world, as one "tribe" or community.

## RECREANDO ESTUDIO (RE)

Recreando Estudio has been active since 2015 in promoting creativity, projects, initiatives and entities that seek to improve the environment and society. They put their creative vision into practice in disciplines such as graphic and editorial design, participatory creative workshops, training, awareness campaigns, dynamic actions, design of spaces and objects, coordination of events, and other fields related to creativity.

RE are a cooperative that forms part of the social and solidarity economy and they promote a different way of doing things, putting people at the centre and taking care of the environment. The studio is also a space for experimentation that seeks to promote sus-

tainability and responsible consumption, as well as participatory creative processes and community culture as a tool for social transformation.

RE have a lot of experience in the creation, production and realisation of educational and participatory projects that have a lot to do with the exploration of individual and collective creativity. They carry out workshops, trainings and talks for all kinds of groups of people and ages. Recreando has been developing its own creative projects for the last 6 years with different groups of people, including young people and those at risk of exclusion.

They promote projects in the area of culture, youth and also with social organisations and NGOs. The projects they have so far set up range from one-off projects to other long-term or permanent projects.





## 04/ACTIVITIES

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This chapter contains 8 activities that have been carried out by the partner organisations in different contexts and with varied groups of women. The aim was to try out various methodologies and to come up with innovative activities that can be easily replicated by other entities and individuals, with the aim of providing a safe space for women to come together, share experiences, find commonalities, talk about cultural heritage, reflect on the hosting country's heritage and discover what it is that we all have in common. The purpose of the activities is as follows: (1) to give these women a chance to spend some enjoyable time with each other (women of different profiles), (2) to create networks of migrant women in host countries, (3) to propose how we reflect on heritage, as a source of cultural identity as well as something that is universally human.



## Activity 1

# BEAD TO BEAD

CRPC

### DURATION

Preparation time for the activity: 1-2 hours  
Duration of the activity (Min-Max): 2-4 hours

### NUMBER OF PARTICIPANTS

3-10

### GENERAL OBJECTIVE OF THE WORKSHOP

Beadwork is the art or craft of attaching beads to one another by stringing them onto a thread or thin wire. Beads are produced in a diverse range of materials, shapes, and sizes, and vary depending on the type of art being produced. Most often, beadwork is a form of personal adornment, but it may also be integrated into other artwork.

The aim of the workshop is to introduce local jewellery customs, norms and culture, as well as to introduce techniques that are easy to implement and create. The participants go through the process of making beads and stringing them together.

While working with their hands, participants are invited to discuss their cultures and jewellery-related customs, especially among women.

### MATERIALS AND SPACE

Different materials can be used for the workshop. We propose two types of materials, wood and upcycled paper. Wood was used as a background to be painted, whereas some of the pearls are prepared in advance using upcycled paper, and others are made during the workshop by participants.



In addition, you will need string, paper glue, paints that can be applied to wood and scissors.

Having enough space to organise such an activity is crucial for its implementation, as each participant needs sufficient workspace.

### PROCESS/ INSTRUCTIONS FOR OTHER FACILITATORS

Preparation consists of two phases: Ordering and preparing the material required for jewellery making. Depending on the type of beads you would like to use in the workshop and the traditional beads of your region, materials vary and therefore the preparation time will also differ. It is recommended that you prepare some of the beads in advance as the participants might not have enough time to finish all the beads during the workshop.

Making paper beads is a good option as they are easy to make. Print out a stencil on newspaper or recycled paper, then cut out the beads in a similar shape and length.

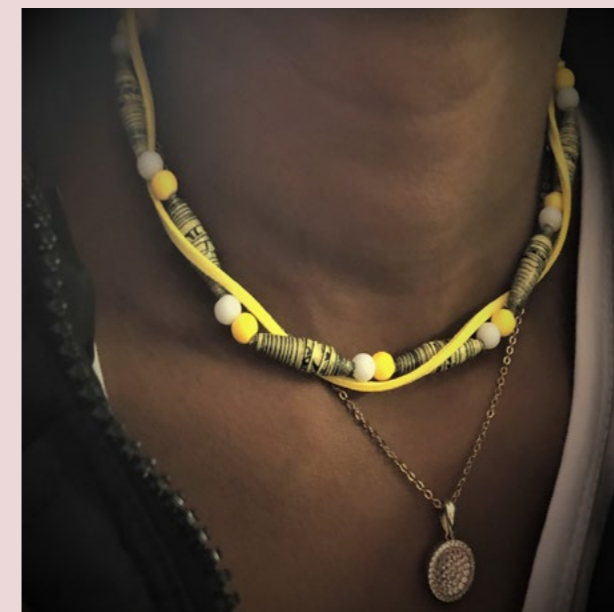
Once they are cut and glued together, coat the bead with paper varnish and leave them to dry. A stencil for paper bead making is available in the Annex.

The second part of the preparation phase includes putting together a presentation on the traditional jewellery of the host country and setting up the materials needed for it.

Activity implementation:

First, participants are introduced to different traditional jewellery of the hosting country, and afterwards they are shown techniques for making jewellery (e.g., paper and wood) and creative ways that they can use their creations.

During the jewellery making process, participants are encouraged to discuss jewellery/body decoration in different cultures. Questions are asked that cover the topics of beauty, the meaning of different colours and cultural markers - all in relation to body decoration. Focus should be on identifying cultural similarities found among the various cultures.



### QUESTIONS FOR REFLEXION

Which types of materials are considered standard in jewellery making in your traditional culture?

What does bridal jewellery in your culture look like?

What does everyday jewellery look like?

Is there any type of jewellery in your culture that is said to have specific healing or other powers?

Did you bring any jewellery from your culture to the host country?

### COMMENTS/ TIPS

In the case of the workshop carried out in Belgrade, Serbia, the participants learned two jewellery-making techniques: with paper and wood. The participants also learned about the local culture and engaged with others in the group. Some of the participants exchanged jewellery as gifts. During the activity, participants were invited to play music from their countries of origin and contribute to cultural exchange on this additional level.

The overall time it takes to carry out the workshop may be reduced by choosing only one technique instead of the two. Choose interesting materials and designs to spark off a discussion.

When possible, organising such workshops in collaboration with ethnographic museums and similar institutions will also contribute to better cultural exchange.

### KEY WORDS

Jewellery, paper beads, cultural similarities



## Activity 2 PARTICIPATORY PHOTOGRAPHY

VS

### DURATION

Preparation time for the activity: 1h  
Duration of the activity (Min-Max): 2h

### NUMBER OF PARTICIPANTS

3-15

### GENERAL OBJECTIVE OF THE WORKSHOP

Photography is a way of capturing reality, perpetuating moments with the passage of time. Ever since its invention, photography has been used to record important moments and a way for us to remember the past. It has also been used as a methodological tool for social research. Photography is a means of communication, as each image can contain multiple meanings. Images have the capacity to tell stories, to emit discourses, to mobilise something that provokes a restlessness to know more.

Participatory photography has become a generator of critical awareness in communities, enabling reflection and its own social transformation. By providing marginalised and disadvantaged groups, at risk of social exclusion, a new perspective on how they conceptualise, interpret and see their future.

It is a proposal which seeks from the people involved to identify relevant elements of their environment through photographic work and group reflection, distinguishing positive and negative aspects, and motivating them to seek a change.

It is widely known as a photovoice, a term coined in the mid-1990s by Caroline Wang



and Mary Ann Burris, based on a project developed in southern China in which local women captured the health and working conditions in which they lived on a daily basis and reflected on them. The term photovoice is a clear reference to the ability of photography to give a voice to people who are usually relegated to the background and to have their point of view exposed and defended before other actors in society.

The objective of this workshop is to work with participants who have been living in the same neighbourhood of the city in the host country for a while. They are invited to observe, listen and share experiences using photography as a tool. The objective is to discuss the tangible as well as intangible cultural heritage elements which surround them, elements they see every day.

### MATERIALS AND SPACE

Cameras or phones with good cameras. Equipment for a short presentation about photography, equipment to show the photographs that have been taken during the workshop, good internet connection. Outdoor space, sitting area.

### PROCESS/ INSTRUCTIONS FOR OTHER FACILITATORS

The participants should be familiar with the neighbourhood where the activity takes place.

At the beginning of the workshop the facilitator should encourage a round of introduction by each woman.

This is followed by a presentation of the workshop and participative photography as a method.

Round of reflection/discussion regarding the neighbourhood they all live in - describe the neighbourhood with one word. Followed by further explanation, if needed.

Presentation on how to take good photos (available in the Annex).

The participants are then asked to walk together as a group through the neighbourhood.

Return to the meeting point where the participants are asked to select two of their photos, which are the most meaningful to them, or most representative of the neighbourhood.

The photos are uploaded and shown on a big screen. The participants are asked to interpret their photos (what does it say to you?) and the others are encouraged to comment and ask questions. Interpret the photo.

Reflections from the experience.

### QUESTIONS FOR REFLEXION

Why did you choose "X" to photograph?  
What does this photograph transmit?  
Does it remind you of something?  
Do we notice these details on a daily basis?



### COMMENTS/ TIPS

Not everyone likes to have their picture taken. Before setting off to the streets to take photos, we agreed that we should stick to taking photos without people in them.

We can't predict the weather so we have to include an alternative location, such as a porch or covered place where the workshop can still take place.

It is important to ask the participants to bring a phone with a relatively good camera with them to the workshop, as well as to have on hand easy to use cameras for those who do not have a phone.

### KEY WORDS

Community, interpretation, participation, photography



## Activity 3 LITTLE KNOW FACTS

AWA

### DURATION

Preparation time for the activity: 3 hours  
Duration of the activity (Min-Max): 2-3 hours (depending on the number of participants)

### NUMBER OF PARTICIPANTS

3-25

### GENERAL OBJECTIVE OF THE WORKSHOP

As heritage studies show traditions, i.e., customs, views, beliefs, ways of thinking, social norms, etc. are all part of cultural frameworks that shape human behaviour. Additionally, change and innovation are also part of these cultural processes. Every nation, society, social group and even family has its own internal traditions and values derived from them.

The main goal of the workshop is for the participants to get to know each other, to learn about the cultural contexts as well as commonalities between the participants, their experiences, and values.

By talking about national holidays, symbols and little-known facts about their countries, the participants are able to understand each other better, gain respect for each other, awaken their curiosity about the world and even practice overcoming stage fright associated with public speaking, especially in a second language.



As a result, the participants are able to better understand each other. Such an experience also allows the participants to confront subconscious stereotypes and better understand themselves.

### MATERIALS AND SPACE

For the presentations, the participants may use paper (A5/A3) and craft materials e.g., paper, cardboard, markers, etc.

Also, if they are informed beforehand, they may prepare traditional costumes from their countries, etc. Tradition, as a topic is very broad so they may even show others the traditional dance from their country, etc.

The workshops can take place indoors or outdoors.

### PROCESS/ INSTRUCTIONS FOR OTHER FACILITATORS

Participants prepare presentations about their home countries - which should include

holidays, symbols and their meaning - the objective of this task is to share the lesser-known facts. And as a result, to discover what similarities the participants share.

### QUESTIONS FOR REFLEXION

Did you learn something new?  
Are you surprised by something you learned from the other presentations?  
What is the reason you chose those facts about your country to present?  
How can the knowledge you gained help you create new connections?

### COMMENTS/ TIPS

If you have participants who do not speak the language of the host country very well, you should focus the activity on the expression of cultural heritage rather than on the paper form of the presentation, for example, mime, drawing, old pictures, online resources, etc.

### KEY WORDS

Tradition, custom, heritage





## Activity 4 COSMOPOLITAN DRESS

CRPC

### DURATION

Preparation time for the activity: 4 hours  
Duration of the activity (Min-Max): 2-4 hours

### NUMBER OF PARTICIPANTS

3-10

### GENERAL OBJECTIVE OF THE WORKSHOP

The workshop is inspired by the patchwork technique and design, as an arts and crafts activity. Its objective is to lead a dialogue about traditional symbols and patterns in the host country as well as the participants' countries of origin. Since national clothes from different countries are an important part of the dialogue, the talk should include discussions about life cycles and the clothes used during these, such as wedding dresses and dowry.

In this way the participants will get the chance to become familiar with the host heritage through symbols used in traditional textile production, as well as important cultural artifacts. These symbols are then used in the creation of artwork. The final result is a dress composed of recycled and new materials to which diverse cultural symbols are applied. The patchwork paper dress, therefore embodies the idea of a cosmopolitan citizenship.

### MATERIALS AND SPACE

Symbols used in the production of traditional clothing from the participants' countries



of origin and other items can be printed on transparent paper and then applied to hard paper by using the decoupage technique (depending on the time you have for the preparation of the activity). Apart from that, acrylic stamps can be used, as well as faux feathers and leather, pieces of cloth, rubber, paper, plastic, wood and glass. The whole art installation is finally glued to hammer paper or cardboard.

The workshop should take place in a space which is suitable for community gatherings and workshops. Tables and chairs are needed.

### PROCESS/ INSTRUCTIONS FOR OTHER FACILITATORS

Preparation consists of two phases: the first includes compiling different cultural symbols to be printed on transparent paper sheets and used for the artwork, as well as preparing materials relating to the cultural heritage of the host country and its interpretation. Next, video/audio and presentation materials are prepared that show the old technique of quilting and patchwork that



inspired the workshop's design. The second phase includes making the background and material on which symbols are to be applied. Hammer paper is cut to make the dress, including its different parts that are to be decorated later.

### Implementation:

When the participants gather, they are shown the technique of decoupage and are given materials with different cultural symbols that they can use while applying this technique. They are also given other materials that can be upcycled by using glue.

At this point they are also given pieces of hammer paper, previously prepared by the facilitator, that are to be put together. Each participant can make a different part/s of the dress that will later on be joined together once the process of decorating has been completed.

### QUESTIONS FOR REFLEXION

Can you describe your national clothes and find any similarities in their use with the host country's national clothes?

Can you think of any similarities in everyday life between your country of origin and the host country as a result of globalisation? Can you share with the rest of the group any old and living customs from your country of origin?

### COMMENTS/ TIPS

Depending on your group's language and educational level, you should consider formulating the questions regarding heritage in a simple manner (e.g., when asked to find similarities in the sphere of everyday life, participants can be asked about the type of fast food that is eaten in their respective countries).

### KEY WORDS

Patchwork, cultural symbols, national clothes



## Activity 5 PARTICIPATIVE MAPPING

VS

### DURATION

Preparation time for the activity: 2h  
Duration of the activity (Min-Max): 1-2h

### NUMBER OF PARTICIPANTS

3-15

### GENERAL OBJECTIVE OF THE WORKSHOP

The idea for this workshop comes from *community mapping* which is based on the premise that local inhabitants hold accurate knowledge of their local environments which can be expressed in maps which are easily understandable.

In this case, we have the exact opposite. A group of migrant women living in a host country who are asked to discuss their surroundings and the things they have discovered about the neighbourhoods they have been living in. The cultural heritage aspects to be discussed include local architecture, street layout, public spaces and their use. It allows comparison to their own villages/towns/cities, discovering places they did not know anything about and making new friends from the neighbourhood.

It is a powerful tool that allows marginalised communities to represent themselves spatially, bringing their local knowledge and perspectives to the attention of others.



### MATERIALS AND SPACE

A set of photographs should be taken and printed prior to the workshop. The photographs should include elements from the chosen neighbourhood such as public spaces, squares, streets, buildings, statues, doors, lampposts, details on the facades, etc.

A printed map of the neighbourhood showing the names of the streets.

The activity can be organised in different environments. It requires a space to layout the large map and space for the photos.

### PROCESS/ INSTRUCTIONS FOR OTHER FACILITATORS

Round of presentation of all participants followed by an explanation of the workshop.

Presentation of the map, participants have time to look at the map and to recognise streets/their homes/schools and other public spaces and to discuss whether they are places they visit frequently or not and open a discussion as to why.

Depending on the group, the discussion may also lead to comparing how the various places are used/seen today and what they were used for/looked like decades ago (providing that at least some of the participants are able to make this comparison from personal experience).

The previously prepared photographs are introduced face down. Each woman takes one photo and tries to locate it on the map. We discuss in smaller groups the location of each photograph. Reflections from the activity.

### QUESTIONS FOR REFLEXION

How do you feel in “X” neighbourhood?  
What is something you like about it?  
Do the streets remind you of another place/s?

### COMMENTS/ TIPS

It can be an interesting experience as both migrant and local women in some cases are unaware of some of the elements. The exercise can lead to discussions about the urban vernacular heritage but also about safety and crime, cleanliness, the use of public spaces and how within the same neighbourhood there are certain areas where they have never been.

The workshop can be developed in different ways by using an existing map or by asking the participants to draw a map of their own. In this case, more time is needed.

The workshop can be combined with the Participative Photography Workshop where the photos taken by the participants are added to previously prepared photos

### KEY WORDS

Neighbourhood, participation, maps





## Activity 6 UNIVERSAL LANGUAGE OF MUSIC

AWA

### DURATION

Preparation time for the activity: 30 min.  
Duration of the activity (Min-Max): 1-2 hours

### NUMBER OF PARTICIPANTS

3-15

### GENERAL OBJECTIVE OF THE WORKSHOP

Music brings generations and cultures together. Music is exceptionally diverse and requires no additional skills to be enjoyed. The most important thing, however, is that through music people can express their feelings, discover new passions, get emotional; music causes people to reflect and it develops various abilities.

The purpose of this workshop is to involve participants from different countries and cultures to open up more to each other using music as a tool. Each participant is expected to present music and songs from their country, so that other participants can learn more about the culture of the country, better understand certain symbols and have a lot of fun in the process. The participants are usually eager to present their songs, and the others to learn from them. The form in which songs are presented should be chosen by the participants (singing, dance, performance, video, reading, etc.) as not everyone is comfortable singing in front of others.

Another goal of the workshop is to inspire confidence among the women. The parti-



cipants have the space to express themselves, so it is important to provide a safe environment where they feel motivated to share their cultural expressions, despite the fact that they are strangers to the rest of the group.

In addition, another goal of this workshop is to show the women their cultural diversities and similarities.

### MATERIALS AND SPACE

For this specific workshop, you will not be required to prepare any materials in advance, as the participants mostly stand in front of the group and sing songs. Some of them may need their mobile phones to remember the lyrics. This workshop might be run indoors or outdoors, weather permitted.

### PROCESS/ INSTRUCTIONS FOR OTHER FACILITATORS

The participants have to choose three songs from their countries (the most typical/popular, in their opinion). The songs are a means through which the other participants can

get a glimpse of the culture. The most entertaining part is teaching and learning new songs from other countries.

The activity can be done in small groups or individually depending on the number of participants and countries.

If you have more time, you can ask the participants to try and learn a song from another country and try out their language skills.

### QUESTIONS FOR REFLEXION

Why did you choose this specific song?  
What does this song mean to your culture?  
Does this song represent any specific traditions/customs of your country?  
Who would usually sing this song?  
Are there different versions of this song depending on the region/city/geographical area?

### COMMENTS/ TIPS

In case the participants do not feel comfortable singing, try to encourage them to interpret the song to the other participants in a different way, offering various possibilities. The participants can also be encoura-



ged to prepare a dance related if they feel confident or alternatively read out the lyrics and interpret them. An option is also for the other participants to join in the singing and dancing.

### KEY WORDS

Music, singing, dancing





## Activity 7 FUKUOKA METHOD

VS & RE

### DURATION

Preparation time for the activity: 1h  
Duration of the activity (Min-Max): 2-3h

### NUMBER OF PARTICIPANTS

3-25

### GENERAL OBJECTIVE OF THE WORKSHOP

The seed ball planting method was developed by the Japanese farmer and philosopher Masanobu Fukuoka in southern Japan. The technique is considered a natural method of farming that requires no machinery, no chemicals and very little weeding. By using seed balls, lands are cultivated without any need to prepare the soil. This form of cultivation is highly useful for the re-vegetation of decertified lands, and protects soil from erosion and climate risks such as landslides.

The general objective of this activity is to introduce participants to Fukuoka's method, which consists of making seed balls using clay, dark soil or compost, water and seeds to recreate the natural conditions for plant growth. The seed balls are used as a symbol of new life and connection with nature.

This activity focuses on natural heritage and intangible cultural heritage practices related to seeds, plants, growth and nature in general.



### MATERIALS AND SPACE

The basic material needed to create seed balls is clay, dark soil/compost, water and a variety of seeds. The type of plants chosen need to be local plants, as it is important to respect the local environment and also to choose plant varieties that can grow together.

In addition, some upcycled materials are used as decoration, and so the women have the opportunity to give it their creative/personal touch: small pieces of recycled fabric and strings to wrap the seed balls, paper, stamps and markers to create a small card on which they can write a message so that their creation can be gifted to someone if they wish.

The activity requires a big enough space for all participants to have a working surface. It can be done indoors or outdoors.

### PROCESS/ INSTRUCTIONS FOR OTHER FACILITATORS

Preparation includes providing enough material for all your participants. Clay, dark soil, water and seeds are prepared in separate containers or Tupperware.

Preparing the decorative elements that are used for wrapping the seed balls is optional. They can include cloth, rope, pieces of paper, scissors, markers or pens.

Implementation: The activity starts with a round of introductions among the facilitators and participants and the presentation of the Fukuoka method. The materials are then placed in the middle of the table and the facilitator demonstrates how to make a seed ball by describing each step, i.e., how to mix the ingredients: a small amount of clay, dark soil and water with selected seeds autochthonous to the region. The participants can then start making seed balls by themselves, while the facilitator observes and gives practical advice. All the ingredients are kneaded together and then rolled to create a ball. It is then set aside to dry. Once every participant has made five seed balls and they are dry enough that they no longer stick to the fingers, the decorating can begin. The balls are placed in cloth squares prepared earlier and then tied up with rope and a small paper label, where participants can write down the mix of seeds used and a personal message if they want to give their ball away as a gift. The intention is to throw them into nature and revitalise arid land. For this reason, it is important to explain that the seeds you choose should always be native to the land and not to introduce invasive species.

### QUESTIONS FOR REFLEXION

Had you heard of the Fukuoka's method before?

What is your personal relation to nature and agriculture?

What differences/similarities have you noticed between your country of origin and the host country's agriculture?

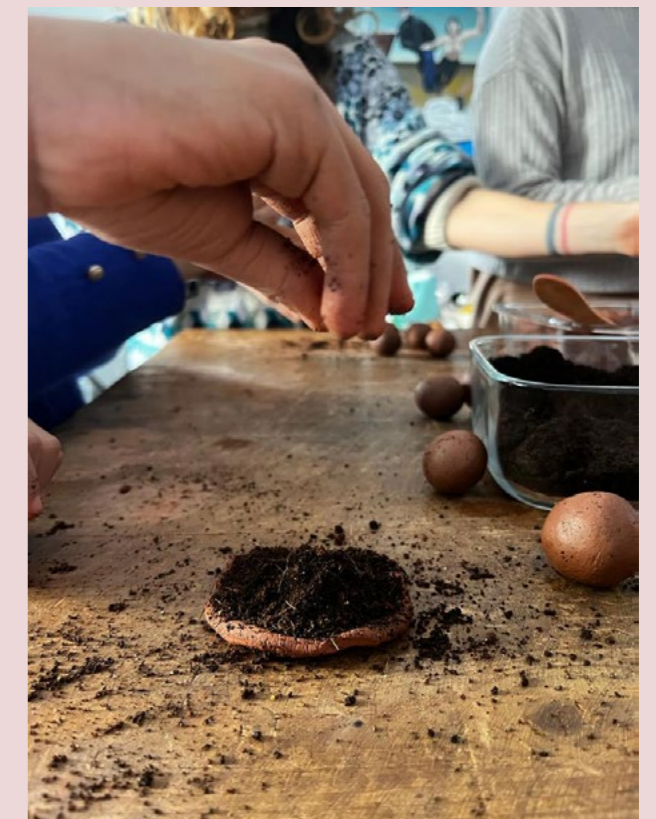
Can you describe some local plants from your country of origin?

### COMMENTS/ TIPS

Some of the participants found it challenging to get their hands dirty with earth and clay at the beginning of the workshop, but once they got the knack of it they enjoyed it a lot. It is useful to prepare a number of balls in advance and have them ready as some of the balls were not dry enough to be wrapped in cloth.

### KEY WORDS

Nature, seeds, plants, soil





## Activity 8 I AM STRONG BECAUSE...

AWA

### DURATION

Preparation time for the activity: 30 min.  
Duration of the activity (Min-Max): 1-2 hours

### NUMBER OF PARTICIPANTS

3-15

### GENERAL OBJECTIVE OF THE WORKSHOP

'I am strong because...' is a workshop where the 'river of life' technique is used, during which participants create their life paths (from present toward the past). This workshop is very intimate and personal for many of the participants. Its main purpose is to get the participants to reflect on their lives, the path they have travelled, and to empower them and show them how much of a journey they have behind them, to inspire them to value and cherish their memories, experiences and, to believe in themselves.

The participants are asked to point out how much their culture and background affects where they are today. As they reflect, they are allowed to express their (sometimes very different) opinions on the subject.

Another goal of the workshop is to strengthen trust between participants. By externalising themselves, they are able to learn more about their history, find commonalities and open up to strangers.

In addition, the participants are able to show their creativity, as the workshop invol-



ves drawing, paper cutting, and combining various elements. The participants can write poems, various sentences, aphorisms that are particularly meaningful to them and that show their personality and experience.

### MATERIALS AND SPACE

It is best to conduct this workshop in a room with plenty of space for technical/art materials. For this workshop you will need cardboard boxes, coloured sheets, markers, crayons, glue, scissors, coloured tape, old newspapers in colour (not black and white) and other such paper materials.

It is necessary to create a safe space for participants to express themselves. Therefore, some will prefer to sit at a table, others will perform the task lying on the floor.

### PROCESS/ INSTRUCTIONS FOR OTHER FACILITATORS

The task is to ask the participants to create the 'river of their lives' from present to the past. Ask them to think about the turning points and the path that has led them to the

place they are now. In the end, each person has a picture of their path, the picture (river) helps them understand their own personal growth.

At the beginning of the activity the participants should be reminded of the fact that there is no right or wrong way of "feeling strong," each person should be able to give space for different feelings and accept even the feeling of not being strong, which is valid and can be acknowledged by each person at any time of their life.

### QUESTIONS FOR REFLEXION

How are you feeling about where you are in life right now?

Why did you choose these three points?

Did you discover something new about yourself?

### COMMENTS/ TIPS

This is a very sensitive workshop which should only be used if you are acquainted with the participants. This workshop is very useful and reflective, however it is also very intimate, so do not push the participants and let them share as much as they want. Sometimes they write/draw a lot of things that have a specific meaning to them, but they do not want to reveal it to the audience and we need to respect this decision (their boundaries). The most important thing about this workshop is to allow participants to focus on and look inside themselves so that after the workshop they will still have something to reflect on.

### KEY WORDS

Reflection, turning points, experience





## 06/WINGS- AN EXPERIMENT

...

During the first Heritage in Dialogue transnational project meeting (Zaragoza, June 2022), all participating organisations (AWA, CRPC, RE and VS) presented ideas for the intellectual output of the project and had the possibility to propose activities based on their interests, needs and experience in relation to the topic of migration and heritage.

Having heard all the different proposals, we then distributed them equally and decided to have one of the proposals which was to be developed as a workshop in each of the participating countries (Poland, Serbia and Spain). The idea was to show how the same principal idea for an activity can differ depending on the facilitators, the group, the space and also the time invested. For this purpose, we chose the activity *Wings - I am strong because...* proposed by AWA from Poland.

The aim of the *Wings* workshop is female empowerment and the overcoming of gender stereotypes. According to the European Institute for Gender Equality, women's empowerment has five components: the sense of self-worth; the right to have and to determine choices; access to opportunities and resources; control of one's own life; and the

ability to influence social change towards a more just social and economic order.

The objective of the *Wings* workshop is to make joint, large-scale, interactive wings out of different materials, preferably recycled. The women are asked to think of motivational phrases first individually and then as a collective, in order to include them in the design. The workshop, therefore, includes sociological, cultural, psychological, and ecological aspects.

The participative and creative process of each workshop is different and shows the diversity of the organisations and the groups involved. Instructions on how to develop the workshops are described in more detail below. The workshops have been ordered based on the time necessary to prepare and implement the activities.



# WINGS OPTION I

## DURATION

Preparation time for the activity: 1 hour (around 30 minutes for the wings and 30 minutes for the motivational cards)  
Duration of the activity (Min-Max): 1-2 hours (depending on how much the participants want to share with the others)

## NUMBER OF PARTICIPANTS

6-15

## GENERAL OBJECTIVE OF THE WORKSHOP

The workshop consisted of preparing cardboard wings onto which the participants glued cards with various motivational quotes/slogans. In addition, the participants were able to demonstrate their creativity, as they were first tasked with designing and creating cardboard wings. After this workshop, the women put on the wings as a symbol of the fact that they have power and with all these slogans and quotes inside them, can achieve a lot.

The participants were asked to reflect on what motivates them/inspires them to perform different tasks/when they feel they have the power to create. This empowerment workshop was also aimed at getting to know the participants better, finding commonalities and inspiring each other. The women had the opportunity to learn different techniques to motivate themselves on a daily basis and were able to learn new ways of dealing with stress or social pressure.

## MATERIALS AND SPACE

It is best to conduct this workshop in a room where there is space for clipping and personal reflection.

You will need scissors, a marker or pen to draw the wings and a large piece of cardboard.

In addition, you should prepare glue, cards, pens and markers.

## PROCESS/ INSTRUCTIONS FOR OTHER FACILITATORS

Explain to the participants that they will have time to design a pair of wings out of cardboard. Prepare small stick-on cards and distribute them to the participants.

Each participant is then asked to take as many papers as they wish (between 3 and 5 is suggested, however, you can provide more if needed).

The next step is for the participants to reflect on what it is that motivates them every day to action, what helps them grow, what inspires them and what makes them feel good. Once they are ready they can write down their thoughts, each paper should contain one motivational idea.

When all participants are ready they are then asked to share (optional) their motivational cards and to stick them on the wings. The result is a set of wings full of inspiring words and phrases.

## QUESTIONS FOR REFLEXION

What inspires and motivates you in life?  
Why did you choose this specific word/quote?  
How do you motivate yourself?

## COMMENTS/ TIPS

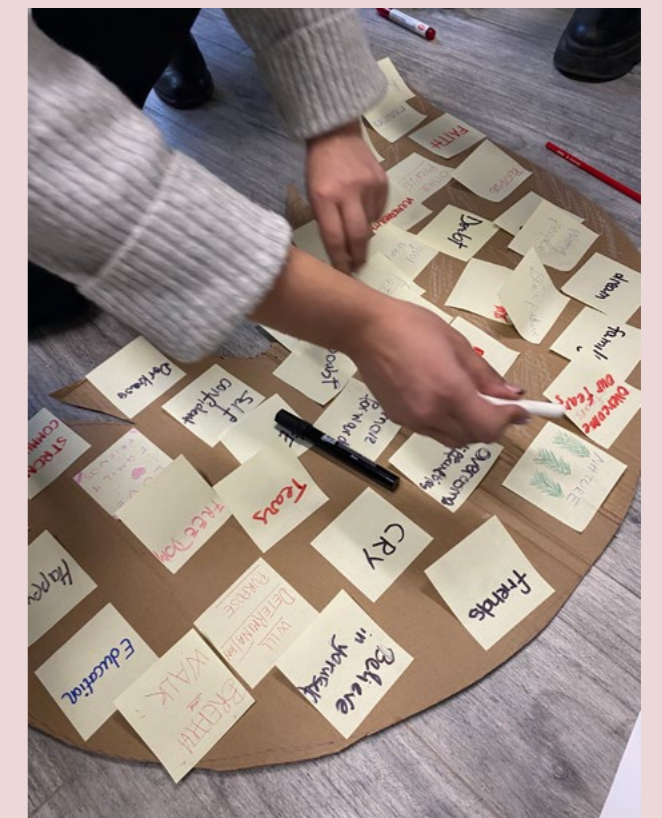
This is a great team work activity, because the participants have to work in groups in order to design and create the wings. It is extremely gratifying to share such inspiring thoughts later on.

However, this workshop doesn't need to be conducted only in groups. This may also be an individual task. Each of the participants can create their own wings and write down only their thoughts and sentences.

If time provides, colourful paper may be used and the cards may be pre-cut into feather shapes, to add to the aesthetic of the wings.

## KEY WORDS

Wings, personal development, inspiration, motivation, sisterhood.





## DURATION

Preparation time for the activity: around 1 hour in order to collect and arrange all the necessary material.

Duration of the activity (Min-Max): from 3 hours minimum up to 4, including the presentation, the practical creation and the reflection time.

## GENERAL OBJECTIVE OF THE WORKSHOP

Participants were guided through a participatory process to design a pair of large-scale wings covered in symbols, images and colours that represent their culture and heritage. Once the design is ready and the wings have been coloured and painted, they are asked to put the wings on and describe how they feel and which place they'd like to fly to if they could really use the wings.

## MATERIALS AND SPACE

The material used to create the wings: cardboard paper, paintbrushes, acrylic paint in different colours, old pillow feathers, glue, some sheets and pencils to draw the draft of the wings.

The decorating material was made available to the participants and they were able to choose what they wanted to use. In doing so, each participant was able to express her own vision of art and culture that would be later joined by the work created by the other participants, the result being a set of patchwork wings of different artistic expressions and heritages.

In order to create a non-formal environment that would give the participants the opportunity to engage with each other, snacks and beverages were provided, as well as soft, background music.

## PROCESS/ INSTRUCTIONS FOR OTHER FACILITATORS

The workshop consisted of three main phases:

- Introduction to the activity and ice-breaker, sharing stories, songs, traditions, and bird symbolism.
- Participatory activity to design the wings, first individually and then as a group.
- Creative process of drawing, colouring and gluing feathers.
- Reflection to share thoughts and emotions.

First of all, each participant introduces herself and shares where they come from, how long they have been living in the host country (ice breaker activity).

The participatory approach to designing the wings starts with questions about interesting cultural aspects related to wings, such as which bird is connected with the participant's country of origin and whether there are any songs/stories/traditions related to it. We found many things in common and heard several songs about birds.

Next, came the creation process, during which each participant sketched on a piece of paper the shape of wings that they felt represented them in some way and, having found similarities between them, the group decided one particular shape that was the most representative of the group as a whole. After cutting the cardboard and painting it a colour that was chosen together, the same was done with the decorations: each participant drew on paper a symbol or a pattern that reminded them of their culture and they were then all drawn and painted with acrylic on the wings. During the painting process, each participant was designated an area of the wings to paint, so that this was an activity that all participants engaged in at the

same time. For this reason, it's recommended to design wings that are big enough to accommodate all participants. Once the painting phase was complete, additional decorative features, such as small feathers, were glued all along the edges of the wings.

Third, once the wings were ready to be worn, each participant had a moment to reflect on the time that they spent together and the meaning of it. They were also encouraged to express their emotions while wearing the wings and to say where they would fly to if they had could actually use the wings.

## QUESTIONS FOR REFLEXION

- How do you feel wearing the wings?
- What does a bird represent to you?
- Where would you fly to if you had the chance to use the wings?

## COMMENTS/ TIPS

Keep in mind that each participant needs their own time and space, and that they each have a different experience with creative work, some are more used to it, while for others it's something out of their comfort zone.

Some participants may also be shy, so it's important to provide individual support. Moreover, it's recommended to remind the group that the process is more important than the result and that there are no right or wrong answers, as long as they are not offensive to anyone. By taking this step, it's likely that the participants will feel welcome and free to express their thoughts.

## KEY WORDS

Cultural exchange, heritage, sharing, wings, birds as cultural symbols.





# WINGS OPTION 3

## DURATION

Preparation time for the activity: 4 hours for preparing parts of feathers for the wings in advance, as well as wing structure.

Duration of the activity (Min-Max): 3-4 hours for making paper wings and incorporating them into the structure. Activity is followed by a discussion.

## GENERAL OBJECTIVE OF THE WORKSHOP

The objective of the workshop was to make joint and interactive wings out of recycled materials. Participants were invited to think about their strengths despite the current conditions that they are facing. They incorporated messages of empowerment in paper feathers and, at the end, took photos in front of wings posted on a mirrored wall, which allowed the women to see themselves 'wearing' the wings. The art workshop was followed by a discussion on gender roles, stereotypes, and their deconstruction.

## MATERIALS AND SPACE

As a symbol of strength, cardboard paper was used and cut into the shape of flying wings. Wing feathers were made out of recycled paper and plastic and were incorporated into the structure. Recycled material was created from old artwork and pieces made by refugees and migrants during workshops from different projects and activities. The wings were glued onto cardboard paper, and then the whole construction was fixed onto the wall. A mirror was also used in the final process and integrated into the installation.

## PROCESS/ INSTRUCTIONS FOR OTHER FACILITATORS

The process of preparing for the activity included drawing feathers with the use of templates and recycled indigo paper. Drawn feathers were cut and prepared to be included in the final wing structure made out of hammer paper, which was cut. Wings with attached feathers were glued onto hammer paper, which was fixed onto the wall. Two-thirds of the feathers were made in advance since this is a time-consuming process. Participants were shown the same techniques for making feathers and were invited to make them and write down their reasons for the strength of some of them. After making feathers on their own, participants were divided into two groups to fill in the structures of flying wings with feathers previously made out of recycled paper and plastic. A mirror was included in the final structure, so that participants were able to see themselves with flying wings. The activity was followed by a discussion on gender roles and the participants' perspectives.

## QUESTIONS FOR REFLEXION

What are your strengths?  
Why are you a strong person?  
Finish the sentence - I am strong because...

## COMMENTS/ TIPS

In order to keep the activity within the planned timeframe, participants were given a limited number of feathers to make. Additionally, younger participants were reluctant to contribute to the discussion and therefore, needed further encouragement.

## KEY WORDS

Wings; women empowerment; recycling.



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## 08/ACKNOWLEDGEMENTS



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CRPC would like to thank all participants, especially migrants, asylum-seekers, and refugee women and girls, for dedicating their time and energy and taking part in local activities, as well as its facilitators and cultural mediators for ensuring that workshops are properly implemented and communicated. Additionally, we are grateful to all of our colleagues and youth workers for their contribution and feedback. Last but not least, we would like to thank Aleksandra Đozić for her artistic contributions in conceptualizing the activities.

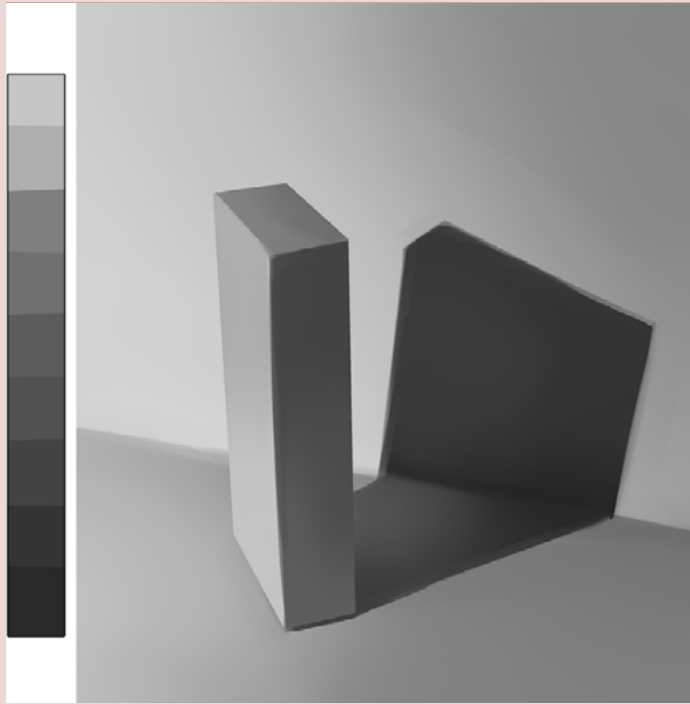
This unique meeting gave space for women from different countries and cultures, so they could get to know each other and make friends. We thank the trainer Ursula Leiss, who led the workshop, and all the participants. According to our information, the participants are still in contact with each other and meet regularly, which makes us very happy. - AWA

## 09/ANNEXES



## PHOTOS \_ STEP BY STEP

1. Try to have good lighting. Avoid dark shadows.



## PHOTOS \_ STEP BY STEP

2. Take photos with quality and definition.



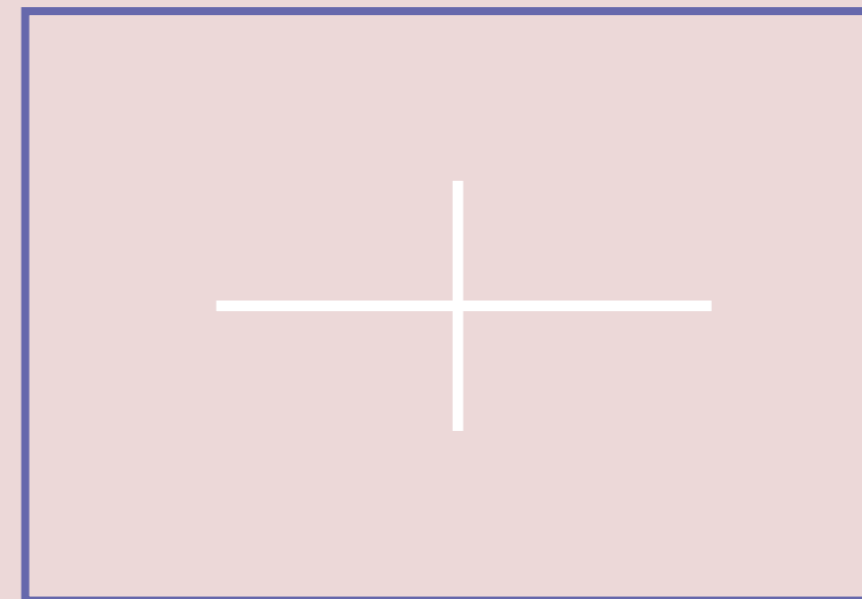
## PHOTOS \_ STEP BY STEP

3. Try to have neutral colored backgrounds.



## PHOTOS \_ STEP BY STEP

2. Take photos with quality and definition.





## PHOTOS \_ STEP BY STEP

5. Try that the color of the environment does not change much if you take photos at different times of the day or on different days.



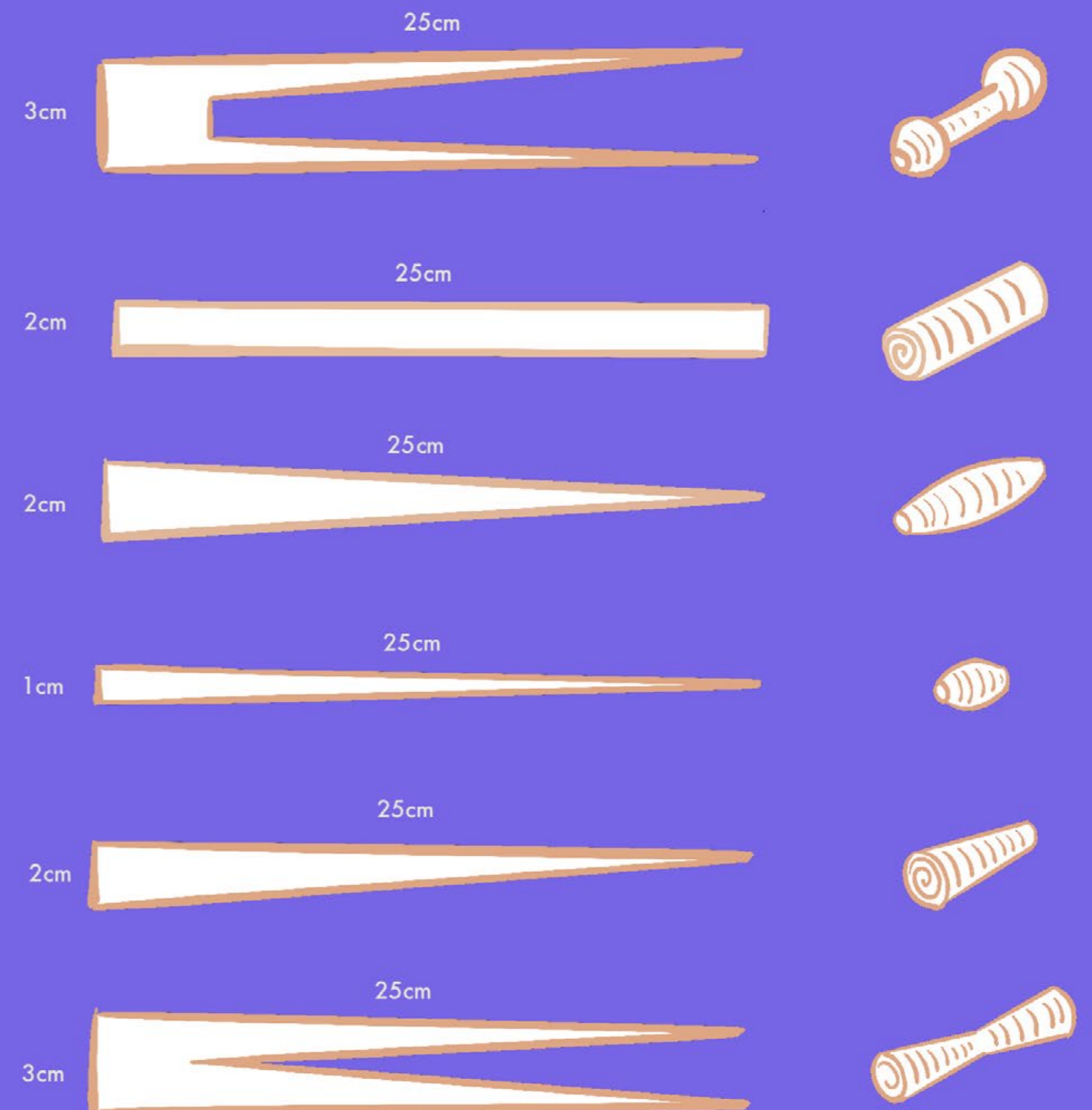
## PHOTOS \_ STEP BY STEP

6. Enjoy the process!



# BEAD TO BEAD

## Template



Evaluation Form  
 Heritage in Dialogue - Towards sustainable inclusion of migrant women  
 2021-2-ES02-KA210-YOU-000048699

Activity name

Organisation

We would like to know what your experience during the workshop has been like. We would therefore be grateful if you could take a few minutes to answer the following anonymous survey. There are no right or wrong answers, all are equally valid.

Did you meet someone new during the activity?	Yes No <i>(If yes, do you remember their name? Yes No)</i>
Did you learn something new?	Yes No <i>I am not sure</i>
Did participating in this activity improve your day in any way?	Yes No <i>I am not sure</i>
Would you participate in other activities?	Yes No <i>I am not sure</i>
Have you learned something about the organization that you didn't know before?	Yes No <i>I am not sure</i>
Comments (Is there something you would like to tell us?)	





Heritage in   
**DIALOGUE**



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the European Union