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Fostering the Integration of Young Migrants through New Communication Tools

Methodology

“The essence of youth work is about creating opportunities for young people to discover and develop themselves and to relate to and reflect on the world around them”

(National Youth Council of Ireland, 2013, p.16).

Introduction

This documents provides details of the objectives and rationale for the project *Fostering the Integration of Young Migrants through New Communication Tools*, as well as outlining the recruitment strategy to be used for engaging participants and the ethical considerations. The location and structure of the series of workshops that will be used to meet the objectives of the project are described and guidelines that will be provided to the workshop facilitators to ensure as much homogeneity in the structure of the workshops in the eight different contexts. Finally the outcomes and evaluative measures used for the workshops and the measurement of any change in participants are explained.

Objectives of the project

The objectives of the project are as follows:

- Raise awareness of the positive contribution of migrants to societies among young people in schools
- Challenge stereotypical views of migrants, particularly Muslims
- Increase awareness of cultural background and values of young migrants
- Discourage othering

- To overcome misunderstanding about migrants' cultures, in particular about Muslims
- To empower young people as contributors
- To create tools to foster understanding of other cultures and multi-cultural views among young people

These objectives will be achieved through the organisation and running of a series of workshops that involve migrant and native young people, where the young people are facilitated to write and record songs that they have written themselves on themes related to migration and migrants, using the music genres of rap and hip hop. As well as producing a number of concrete outputs such as visual and audio recordings of their creations, data will be generated in relation to changes in views towards migration and migrants, general wellbeing, the young people's experiences of their participation and observational data of the group processes during the workshops.

Rationale

The migration and migrant population statistics for the European Union, analysed in March, 2019, show that 4.4 million people immigrated to one of the 28 member states, two million of whom were from non-member states in 2017. Relative to the median age of residents that of immigrants is much lower, 28.3 years of age compared to 43.1 years of age (Eurostat, 2019). This supports the argument that working with young people should be a focus for to ensure the integration of immigrants into our societies (Bačinskienė & Garbauskaitė-Jakimovska, 2016). Research conducted by Futurelab Europe (2015) recommended the development of programmes involving young migrants and non-migrants, particularly within schools, to assist the migrants' integration into their new society.

Migrants' cultural integration and healthy adaptation to mainstream society requires a multi-cultural society that endorses the integration of migrants and acknowledges the rights to migrants to maintain their culture of origin while adopting aspects of the national culture

(Frankenberg et al., 2016)

This suggests the need for dialogue between migrants and non-migrants so that each can understand the experiences of the other as well as commonality and differences in world views. That meaningful and positive contact between different groups within society reduces prejudice and increases social inclusion has been long established in the psychological literature (e.g. Allport, 1954; Brown & Hewstone, 2005; Pettigrew & Tropp, 2008; Tausch et al., 2010). Positive social interaction with those from other cultures has also been reported to increase self-awareness and awareness of one's own culture in turn creating tolerance and understanding of others (Ramírez Galleguillos, Sekerli, & Coskun 2019). Having the opportunity to have friends from one's own ethnic background along with friendships with young people from the majority culture has been established to have a positive impact on the psychological wellbeing of migrant young people (Mohamed & Thomas, 2017; Oppedal & Idsoe, 2015).

Hargreaves, Marshall, and North (2003) argue that music influences individuals on different levels, from the individual to cultural. At the individual level music impacts on identity and self-esteem. At an interpersonal level, working with others on creative tasks such as song writing and performing music promotes the development of interpersonal skills and teamwork as well as facilitating the creation of friendships (Pitts, 2007). When music making is supported within an institution such as a school, it is reported to promote positive views among young people and contribute to feelings of cohesion (Spychiger, Lauper, Zimmerman, & Weber, 1995).

Participant recruitment

For the purpose of this project a migrant young person is someone aged between 12 and 18 years of age and having been born in a country other than that where the workshop is located. A non-migrant young person is someone aged between 12 and 18 years of age and having been born in the country in which the workshop is located.

Initial contact will be made with gatekeepers through making contact with schools that have been identified within the pilot cities to have a substantial proportion of pupils who are migrants. Where this is not possible contact will also be made with migrant reception centres.

It is important to appreciate that there are differences in migration patterns and the facilities for migrants among the eight participating cities so an identical process cannot be followed to meet the project aim of having workshops with a mixture of migrant and non-migrant young people. This contact will be made directly by the partner and/or the person who will facilitate the workshop. The gatekeeper will be provided with information about the aims and objectives of the project and if agreeable, asked to identify potential young participants. See Appendix A for sample information sheet for gatekeepers.

When the gatekeeper has identified potential participants the partner and/or facilitator will arrange a meeting with the young people. The young people will be provided with information about the project and what their participation entails to ensure informed consent. See Appendix B for sample information sheet for young people. They will also be given an information sheet for their parents/legal guardians (see Appendix C) and consent forms for themselves and their parents/legal guardians. Young people will not be allowed to take part until the signed consent forms have been received. In the case of unaccompanied minors in refugee receptions centres a qualified social worker will judge whether the young person is able to provide consent him/herself.

Ethical considerations

While ideally the young people who participate are motivated and committed to the process and do not withdraw the basic ethical principle of the right to withdraw at any time during the project, without giving a reason will be respected.

In line with child protection guidelines anybody involved in the workshops and the leads in each country will have received police clearance.

In so far as is possible participants will be dis-identified in any audio or video recordings, unless they and their guardians waive this in writing.

Prior to the workshops appropriate sources of support that can be engaged should a young person become upset during the workshops. These will consist of school guidance counsellors

or experienced social workers/social educators, depending on the local context. As discussed below the facilitators will have a youth work/social education background so be sensitive to possible issues that may arise. The facilitator will be skilled in cross-cultural dialogue.

Workshops

Location

Depending on the recruitment strategy used in each location workshops will be held within a school or community space. The essential factor is that the space where the workshop is held is one in which all participants feel safe to express their views, experiment with song writing and music, and is conveniently and safely accessible by participants.

If judged to be appropriate to develop the young people's understanding, motivation and commitment by local facilitators, additional activities such as meeting with musicians, visiting a recording studio may be included, subject to parental/guardian permission.

Format

While themes to be explored during the workshops will be presented to the participants, in line with the principles of participatory youth work the needs and interests of young people in each workshop will be taken into account (Dunne, Ulicna, Murphy, & Golubeva, 2014). Hence the workshops in different cities may not take on the exact same form and content, but the overarching theme of the positive aspects of migrants will be followed. Themes to be presented to the young people to explored through song writing and music include migration, contribution of migrants to society, the benefits of a multi-cultural society, acceptance and non-acceptance of difference in relation to cultural and religious beliefs and practices and appearance, commonality and equality among people, stereotyping, discrimination and racism, and Islamophobia.

However principles of participatory youth work (Dunne et al., 2014), such as providing time for relationship building between young people as well as with the workshop facilitator, the provision of opportunities for participants to learn and set goals, recognition of achievement,

balancing autonomy with support and ensuring that the young people feel safe to express themselves in the environment while engaging in an enjoyable activity will underpin the workshops in all cities.

Workshops will be organised and led by a facilitator with a youth work/social education background to ensure familiarity with the principles and approach of participatory youth work. A musician will assist the young people in the technical aspects of rhyming techniques, structuring and writing lyrics, the effective use of voice when performing, how to use technology to create beats and melodies and recording the songs.

While, due to lack of confidence and/or technical skills it is likely that initial workshops be led more by the facilitator and rap artist it is still essential that the young people be encouraged and assisted in expressing their views and ideas. Hence each workshop will begin with a period of time for the young people to express and discuss anything that is relevant. Each workshop will end with an opportunity for the young people to provide feedback on the content of the workshop – further detail provided in the section below on participant feedback. At the end of the series of workshops the young people will be given the opportunity to provide overall feedback on their experiences.

Timing of workshops

The workshops will be organised into two phases. The first phase, consisting of eight workshops of approximately four hours each in duration will be held during January to March 2020. The focus of these workshops will be composing lyrics and music based on the views and life experiences of the young people in line with the overall themes of the project. In addition the young people will be assisted to develop a radio programme to be broadcast using web radio, the content of which is discussed below.

Factors in the local context such as school year and location of the workshop may have to be accounted for but in each location the workshops will have a total duration of twenty-four hours.

The second phase of workshops with a total duration of sixteen hours will be held during April and May 2020 focusing on editing and recording the music created. In each location a CD of the music will be produced.

Creation of radio programme

While the young people will have input into the content and structure of their radio programmes the principle that the purpose of the broadcast is to educate the general public about the causes and consequences of discrimination, particularly racism will be common. Each programme will have a focal message such as personal experiences of racism, views of migrants and migration, ways of educating about and discouraging racism, understanding of differences in relation to appearance, cultural practice and religion. The content of each programme will involve discussion of the focal topic, interviews with relevant people and music. It is envisaged that the radio programme will be broadcast weekly for sixty minutes between February and May 2020.

Various software is available for internet radio, some of which are named below. The choice of software will depend on the local context. Altacast – free; BUTT – free; LadioCast – free; MegaSeg – cost; Rocket Broadcaster – cost; Sam Broadcaster Pro – cost.

Guidelines for facilitators

Both the workshop facilitator and musician will be provided with the following guidelines and meet to discuss these and how they will implement them prior the commencement of the workshops¹.

- The space where the workshops are held must be physically and psychologically safe and easily accessible.
- The views of all young people should be considered in how the space looks and operates.

¹ National Youth Council of Ireland (2016)

- People who will provide additional support to the young people if required are identified prior to the workshops.
- A contract regarding appropriate behaviour should be drawn up with the young people and be prominently displayed.
- A mechanism for the young people to draw attention to behaviour from others that causes them discomfort should be put in place, in consultation with the young people, and be prominently displayed.
- Behaviour of facilitators should be responsive to the needs of the young people, while keeping within the themes and aims of the workshops.
- Activities should be adapted to the abilities and sensitivities of the young people.
- The strengths of the young people should be encouraged and promoted at all times.
- The programme of workshops should be underpinned by appreciation of diversity, equality of rights and ensuring inclusion.
- Facilitators should make themselves aware of possible issues facing the young people through consultation and observation.
- Facilitators should make themselves aware of the cultural beliefs and practices of the young people and be conscious of these in communication.
- Young people should be facilitated to provide feedback in a way that they are comfortable with.
- Workshops should be monitored and clear records kept.
- Clear boundaries about the role of the facilitators should be established and their responsibilities in reporting any concerns and disclosures to appropriate people.

Structure of workshops guidelines

The following guidelines will be provided to and discussed with the workshop facilitators.

Initial meeting with workshop participants

The purpose of this initial meeting is to explain the project to the young people and provide them with an opportunity to ask questions.

Being cognisant of the participants' right to withdraw the importance of regular attendance and commitment to the process should be emphasised. Participants should be informed that the project is funded by the European Commission so attendance at the workshop has to be recorded and submitted to funders.

Participants should be informed that the overall aim of the project is to explore the experiences and views of both migrant and non-migrant young people's of migration and integration and how people from different cultural and religious backgrounds can understand each other through music. They will be told that an additional purpose of the project is educating adults about the experiences of young people and their views on migration and integration of migrants into society, to be achieved through them creating and broadcasting a weekly internet radio programme.

Participants should be informed that the music they create will be audio recorded and shared with participants in other cities as well as with the general public. In addition participants will be made aware that a video recording of them performing the music they create will be made and shared as well as photographs taken and shared, throughout the series of workshops. Participants will also be told that a requirement of the project is the monitoring of the workshops and the measurement of change in views so they will be required to complete short questionnaires at the beginning of the series of workshops and at the end of the series of workshops.

Information sheets for the young people and their parents/guardians and consent forms explaining this information are to be distributed to potential participants. That participation in the workshops is dependent on the return of the signed consent forms should be clearly explained.

The location, dates and times for the workshop will be verbally explained and provided to the young people in writing.

First workshop

The first workshop should commence with icebreaker activities and an opportunity for the young people and facilitators to get to know each other. The purpose of the project should again be explained to the young people and time given for the young people to ask questions of the facilitators. After this the young people will be given time to complete the initial questionnaire.

Then, in line with good practice in youth work, the group should be assisted in drawing up a contract for behaviour during the workshops as well as the processes through which behaviour deemed inappropriate will be dealt with. This process will give voice to and ownership of the process to the young people. The young people will be encouraged to consider the importance of respect for each other regardless of difference, the value of everyone's viewpoint and contribution to the process and outputs respect for the space in which they are working, respect for the process through punctuality and regular attendance and informing the facilitators if occasional absence cannot be avoided. When agreed upon this group contract shall be recorded in writing by the facilitator to be displayed prominently during each workshop session.

Once this has been completed the facilitators can remind the young people of the aims of the project and introduce them to the mediums being used throughout the workshops, for example what is involved in writing lyrics, any instruments or tools that will be used to create music, the format of the radio broadcast. For this aspect of the session the young people are likely to be working in two groups, depending on their preference.

Workshop format

Depending on the time, location and facilities available a snack can be provided for the young people. If provided there is the need to be cognisant of cultural preferences for food.

Alternatively the young people can be invited to provide their own snacks. This will provide an opportunity for young people and the workshop facilitators to talk and get to know each other in an informal way. Regardless, each workshop will begin with an informal discussion among the young people and facilitators to allow for the development of familiarity and trust to develop. This should last for about a half an hour.

The technical aspect of the workshop will then begin. The content will depend on the plan for that particular session. This part of the workshop will be of three hour duration, though depending on the attention of the young people short breaks may taken.

The final half hour of each workshop will involve the young people giving their feedback and views on the process. As discussed below, these can be given in a variety of formats, depending on the wishes of each young person present. After this the young people will be encouraged to help tidy up the space with the facilitators, again to encourage collectivity and ownership of the process. This time also allows for conversations between the young people and the facilitators.

Conclusion of the series of workshops

For those young people who wish to continue perfecting their skills in radio broadcasting, song writing etc information will be provided to them where this can be done in their area.

Workshop outputs

The proposed outputs from the workshops are a photograph album that will be shared on the project's website and through social media, audio and video recordings of the young people performing their music and a web radio broadcast throughout the period of the workshops.

Evaluative measurements

To evaluate the project data will be collected in three ways. Firstly, participants will be asked to complete a questionnaire consisting of a series of Likert scales before and after the series of workshops. The pre-workshop questionnaire is designed to establish a base line measure of attitudes towards young people of a different background and the post-workshop questionnaire to measure any impact of working with other young people during the workshops. Secondly the workshop facilitator will record patterns in the group of young people during the workshop, based on those identified by the National Youth Council of Ireland's tools for measuring outcomes in youth art projects (2017). Thirdly participating

young people will be asked to provide their feedback on each workshop either orally or through writing or drawing.

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Appendix A – Gatekeeper information sheet



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I.COM Fostering the integration of young migrants using new communication tools

Overview of project

The I.COM project has a goal of fostering intercultural dialogue and the integration of young migrant people in eight European cities, using music (e.g. rap, hip-hop) activities with groups of teenage migrants, particularly Muslims, and young native people. The outputs of the project will include the creation of a photograph album of the young people in the workshops, a documentary film, a CD of the songs produced and/or a web radio. These outputs will be shared with others through the I.COM website and may be shared on national media.

Who is funding and organising this project?

The project is funded by the Asylum, Migration and Integration Fund of the European Union. The project is being led by *Fondazione Terre Medicee*, an Italian foundation based in Seravezza. The other participating countries are Ireland, Belgium, Spain, Malta, Czech Republic, and Cyprus.

The Irish part of the project is being managed by the Department of Social Sciences, Technological University Dublin, based in Grangegorman.

What will the young person's participation involve?

Firstly participation will involve taking part in a series of workshops in which the young people will be assisted in writing, producing and recording rap songs covering the themes of migration, the experiences of migrants, the contribution of migrants to Irish society, the benefits of a multi-cultural society, acceptance of difference and commonality among people. The workshops will be facilitated by a youth worker and rap artist.

The young person will be asked to provide written or oral feedback on each of the workshops, which will be recorded.

The young person will be asked to complete a questionnaire on their attitudes towards migrants at the start and end of the project. While these questionnaires will be coded to compare responses at each point in time the identity of the young person will not be revealed to anyone.

The workshop facilitator will be noting observations of the group during the workshops but individual young people will not be identified.

It is a requirement of EU funded projects that the names of the participants be given to the funders but this is only for their recording purposes. The young person's name will not be linked to any data collected nor photographs taken unless s/he and guardians waive the right to anonymity in writing.

This project has received ethical approval from TU Dublin, City Campus, Research Ethics Committee.

The young person has the right to withdraw from the project at any time, without giving a reason.

Contact details:

Feel free to contact us with any queries.

Appendix B – Young person information sheet



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I.COM Fostering the integration of young migrants using new communication tools

Overview of project

This project is about exploring young people, both migrants' and non-migrants', experiences and views of migration and integration and how people from different cultural and religious backgrounds can understand each other through music. It has an aim of educating adults about the experiences of young people and their views on migration and integration of migrants into society. Photographs and recordings of you and your music will be taken and shared with partners through the I.COM website and may be shared on television and social media. Your name will not be associated with any image or recording of you.

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The Irish part of the project is being managed by the Department of Social Sciences, Technological University Dublin, based in Grangegorman.

What does my participation involve?

If you agree to take part in this project your participation will involve:

Taking part in a series of workshops where you will be involved in writing, producing and recording rap songs about migration.

Completing two questionnaires about your views on migration and people from different cultures.

Being observed by a facilitator during the workshops who will note group, not individual behaviour.

Providing feedback on your experiences of the workshops in a way that suits you.

While your name will be given to the EU Commission as a participant in the project your name will not be associated with the questionnaire you complete nor any images or recordings of you, unless both you and your guardians/parents agree to this in writing.

Your rights

It is your choice to take part or not.

You can withdraw from the project at any time, without giving a reason.

You can ask questions about the project at any time. You can ask questions to the facilitator at the workshops or contact us: [contact details].

Our contact details are:

Appendix C – Parent/guardian information sheet



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I.COM Fostering the integration of young migrants using new communication tools

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The young person will be asked to provide written or oral feedback on each of the workshops, which will be recorded.

The young person will be asked to complete a questionnaire on their attitudes towards migrants at the start and end of the project. While these questionnaires will be coded to compare responses at each point in time the identity of the young person will not be revealed to anyone.

The workshop facilitator will be noting observations of the group during the workshops but individual young people will not be identified.

It is a requirement of EU funded projects that the names of the participants be given to the funders but this is only for their recording purposes. The young person's name will not be linked to any data collected nor photographs taken unless s/he and you both agree in writing.

This project has received ethical approval from TU Dublin, City Campus, Research Ethics Committee.

The young person has the right to withdraw from the project at any time, without giving a reason.

PRACTICAL EXAMPLE

The example of MCCS – Belgium

A. Before the workshops : Setting-up of a reliable team : facilitator, target group, supervising staff :

1. A privileged partner : an association specialized in urban art, a socio-cultural facilitator and a skilled artist (Maky)

In order to lead the project of workshops in the best way possible, MCCS decided to cooperate with an association specialized in urban arts and having a real expertise in working with young people, foreigners, newcomers. Our facilitator, a member of the association « Lézards Urbains » has been hired to take part in the good running of the workshops : Mathieu d'Angelo, better known as « Maky », his artist name. Maky is a rapper, a slammer and a sociocultural facilitator. The mission of our reference association and therefore

Maky's mission within the workshops provided for in the framework of the I COM project consists in using art practice (rap, slam, hip hop...) to act on main societal issues. He has a good experience in working with troubled young people and adults, prisoners, migrants, etc.

2. The target group (young people) : recruiting and participation

➤ Encourage a participation in all workshops on a regular basis : take advantage of a school structure

Considering the lack of time to be devoted to the project, our first priority consisted in setting-up a fixed group, each participant taking part in the workshops on a regular basis. We had no time to set-up a « captive » group since it often takes too long to retain a group and there are too many uncertainties. On the other hand, we felt that working with host centres

involved a number of risks : migrants are often « in transit » and therefore likely to leave after a few months. Moreover, these people are often faced with heavy, stressing, time-consuming administrative procedures : getting their legal documents is their priority, getting involved in an art project , however rich it may be, is not.

We immediately decided to work with a group that was attending school and already existed, preferably a secondary school in Molenbeek hosting newcomers within special classes, so-called DASPA classes (DASPA being the host and school system aimed at newcomers). The school is named « CAMPUS SAINT-JEAN » : <https://campussaintjean.be/-DASPA-27-.html> This system (DASPA) aims at hosting and integrating the student newcomer in ordinary, primary and secondary education organized and subsidized by Fédération Wallonie-Bruxelles.

Actually we will be working with two main class groups : one DASPA class bringing together 10 newcomers and one class of secondary 2 for dropouts, bringing together 12 Belgian or not newcomers students dropping out. The classroom teachers of both classes have made arrangements to bring together their two classes every wednesday morning, from January to May, for the workshops.

➤ **Develop trust, bind the group together, maintain motivation**

The decision to work within a school structure and therefore propose « non-optional » workshops does not mean that we will not see to the trustful relationship and cohesion of the group, quite on the contrary.

Three times before mid-November and mid-December, Maky will go to the school to meet each class separately and then both of them together. First contact, free discussions, rap and slam demonstration by Maky.

Maky has also decided to organize a few out-of-school activities : visit of a recording studio, meeting with musicians, rappers, well-known in Brussels, cultural outings... Whenever possible, he will also attend to the wishes expressed by youngsters in terms of outings.

Maky will be highly flexible with the workshops : he will set a calendar and deadlines but he will keep listening to young people and will be sensitive to the general atmosphere, even if this means changing his own plans.

Keep in mind that the objective of the workshop (production of a CD or a DVD) is not always a prime objective. There may be times to exchange, proposals put forward by participants, confidences, questionings which are as significant and relevant as the end-of-workshop show.

Also, once in a while, we would like to work concurrently with two separate groups (always mixing newcomers and non-newcomers) to favour interpersonal relations and avoid that some people feel ill at ease in front of a too large group of people. This will therefore mean that we will have to hire a second facilitator from the association « Lézarts urbains ».

3. Supervising staff (school, teachers, educators, project coordinator)

We felt that several encounters with the school management and two classroom teachers were required and essential to set-up a calendar together and to define everybody's expectations, in order to have a better view of the functioning of the school, their policy in terms of hosting and integration of newcomers and to know be informed from the very beginning about the number and the origin of the newcomers in the DASPA class. These encounters have been required for them to get better acquainted with one another and to establish closer ties between the team of facilitators and the supervising staff : we have to make sure that we will all move forward in the same direction.

The facilitator, Maky for MCCSM, will rely on all the actors in the school, in order to :

- Keep a link between workshops (a few things may be subject to discussion in the classroom or may be redeveloped with the teachers)
- Together, discuss about the relevance of any activity within the workshop
- Cooperate during the workshops (both teachers will actively participate)
- Exchange information regarding the students : general evolution within the school, family situation...
- Keep a diary : after each workshop, as participants but also as observers, both teachers will describe in writing the development of the activity, their feelings about it and the development of students.
- Make communication with the family easier (classroom newspaper, circular letters, etc)

4. External supervising staff: photographs, cameraman, additional facilitator, beatmaker

Maky will preferably work as often as possible with a cameraman and a photographer with whom he already is acquainted and with whom he has already worked a lot. Our objective is to invite him to all workshops to capture and sum-up with pictures the development of the project : changes in the atmosphere, attitudes, development of the group cohesion, development of exchanges between the students. These photographs and video reports will further complete the diary held by both teachers.

If it appears that the group of 22 should preferably be split into two sub-groups of 11 students, a second facilitator will have to be hired. The second facilitator will be a close colleague of Maky in order to maintain a consistency between both workshops.

Finally, by February-March, we will hire a beatmaker who will produce a soundtrack based on the work already carried-out by youngsters (quest for rhythms, affinity with certain musical styles, writing of lyrics). This will make it possible for Maky and youngsters, together with the teachers, to focus on text writing and whenever possible and concurrently with the writing work, develop and recite the lyrics in rhythm.

B. Letter of intent and calendar of the workshops

➤ Language used in the workshops : language of origin at the start and then gradually French

We wondered whether we should hire a translator (Arabic-French) for the first initial contact session. Then, talking with the teachers, we learnt that it is essential that each participant be able to express him/herself in his/her language of origin (other students are able to translate whenever required) because they are proud of their mother tongue, which is their identity, a natural means to express themselves that will influence their creative work : the language mix provides an input to musicality and an additional dimension to orality.

Moreover, their love for their own language will strongly motivate them in learning a second language, French in this case.

It is also important that the learning of French be a constant process, as from the very start. The presence of a translator would slow-down the learning process and therefore slow-down the linguistic and social integration.

➤ **Running of the first facilitator-youngsters encounters (initial contact between mid-November and mid-December) :**

1. Maky starts by introducing himself in French, in an language easy to understand : his personal background, his foreign origins, his job
2. Demonstration by Maky (slam and rap)
3. The teachers will ask the students to show Maky « what they can do, that they learnt at school and they like to do ». For instance : say the alphabet, count up to 20, describe a poster in the class-room...
4. Maky will ask the students to introduce themselves in a few words and in the language they choose : work on speaking in front of others through a mix of languages and various tones involved. This exercise makes it possible to develop good dynamics in the group.

➤ **January 2019 : discovery of orality and rythm**

1. Ask youngsters if they know songs that are specific to their country, and then include melodies, rythms, language in the final form of joint creation (ICOM recording).
2. Ask youngsters to bring to school the music they listen to and like (rap, hip-hop or other)
3. Focus their attention on the intrumental line of music exerpts and tackle with them the issue of rythm : how to put words on a rythmic and melodic line ?
4. Try for the first time to « write », even if the level of writing may be very poor for some of them, still in January. We will then propose those lagging behind to re-write their text jointly on the basis of their comments.
5. On the instrumental line proposed by Maky : try to have youngsters write two simple sentences (whatever the subject). To do that, try to have youngsters sit in a circle, each one of them repeating the text on the music until they can say a sentence without a mistake and without breaking the circle.

+++ During each workshop : carry-out breathing and voice laying exercises

➤ **February-March : writing**

1. Selection of the theme : discuss with participants about the themes dear to their hearts, in connection with their life stories
2. Maky picks up a theme and invites youngsters to propose words in connection with that theme : this will make it possible for participants to develop their vocabulary.
3. Tackle the notion of rhymes and even of figures of style by providing lots of examples.
4. Writing of 4 sentences around a given theme to be recited in a circle.
5. Here comes the beatmaker who will set the instrumental line : he will explain how a soundtrack can be technically produced and will also take inspiration from the texts that have already been written, the musics that have been listened to, the atmosphere in the group and the themes tackled to produce the final soundtrack.
6. Already compose a common refrain : a group will work with the beatmaker to create the music, another group will further refine the collective text .
7. Encounter with other slammers and rappers in Brussels
8. Visit of a recording studio (in which they will have to record at the end of the process : first tests with microphones !

➤ **April – May : Rehearsals and finalization**

1. Work on the writing of lyrics : work on a more individual basis, the idea being to work alternately on refrain (collective text) and lyrics (individual and personal texts)
2. Once the texts have been written, the soundtrack is chosen : rehearse again and again in the classroom and in the studio for the music piece to be known by heart and for the recording to take place in the most fluent way possible.