TOGETHER WE LEARN OUR WORLDS

PILOT ACTION ACTIVITY HANDBOOK

NEW ABC – IPL Team members

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Networking the Educational World: Across Boundaries for Community-building

NEW ab

Networking the Educational World: Across Boundaries for Community-building

Interkulturalni PL

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INTRODUCTION

The NEW ABC project in a nutshell

NEW ABC is a project funded by Horizon Europe that draws together 13 partners from nine European countries with the aim of developing and implementing nine pilot actions. All NEW ABC pilot actions include children and young people, but also teachers, families, communities and other stakeholders in education, as co-creators of innovation to empower them and make their voices heard.

If you want to learn more about NEW ABC **this is** the link to the project website where you can find information on the other pilot actions too:

newabc.eu

What is co-creation?

Before we introduce the activities co-created with young people for the *Together We Learn Our Worlds* pilot action, we would like to explain in just a few words the basic features of co-creation.

Co-creation is a method used to develop democratic partnerships between researchers and local/community stakeholders by promoting their involvement in the design of practices that are tailored to a specific context and responsive to the needs of the community and the participants they serve.

Co-creation is particularly apt in increasing engagement and participation on behalf of citizens in policy-making because it:

- places end-user value at its core
- gives particular relevance to the implementation of co-created practices
- includes broader dissemination strategies as part of the design from inception

All the activities presented in this handbook have been planned and implemented together with pupils and parents, headmasters, and researchers by taking the children's perspective and allowing them to voice their dreams and needs. Both adults and students had been given the opportunity to reflect on their social roles, positions in the community, mutual relations and fundaments of dialogue to search for the best way for common values and understanding despite the diversity and different cultural backgrounds. All those experiences build through the recommendation framework set fundaments for the integration policy change.

Aims and objectives

The aim of the NEW ABC pilot action *Together We Learn Our Worlds* focuses on the role of intercultural assistants and their mediational relationship with children, schools, local communities and other stakeholders to enable a more effective anchoring of newly arrived children in the place they settle following migration.

One of the aims of the Pilot is to set the professional standards for multicultural (intercultural) assistants for children as multi-disciplinary intercultural mediators working in the whole-child environment. We believe that intercultural assistants, in a context of a trusting relationship with children, are well-placed to create a model of effective and sustainable institutional support for children's integration. Their role is to mediate between the school, its teachers, children, their families and peers to build dialogue and mutual understanding as well as competencies and cultural sensitivity.

This pilot action is also important as the proposed approach works towards building the identity of children, both local and migrant children, around the history and heritage of the region they are living in. As such, the pilot activities contained within this Handbook seek to find anchors for such identity in the regional socio-cultural base (you can read more about the idea of an 'anchor' on page 20). Participating children, who are empowered by the intercultural assistants will be encouraged to express their experiences artistically and record those experiences in the Sketchbook (see page 32) – half diary, half educational tool. The model for the development and training of intercultural assistants is described and analysed in these guidelines. Together with examples from experience sheet records, entered by assistants, will be base for policy recommendation.

This pilot action was based in Poland but much of the material can be adapted for other country-contexts. By drafting these guidelines, to the greatest extent, we will explain how the intercultural assistance service may answer the crucial questions of the NEW ABC project:

- What is the most effective way to make the voice of local stakeholders in education heard, particularly children and people with a migrant background?
- How can effective synergies amongst local target groups and stakeholders and policymakers be built?
- How can successful bottom-up practices be trickled-up to inform policy-making in education?

When deciding to implement this pilot action project, we planned to achieve, among other things:

- o development of peer integration model proposal in Polish schools
- o development of peer tutoring, as a factor supporting the inclusion process
- o the inclusion of intercultural assistants (IAs) and strengthening their professional position and recognition in the educational environment

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o building the competencies of teachers and IAs in the integration process

o using the potential of the city (place) as a setting for intercultural education, including marking the "common places" for different cultures and diverse people

o building local (regional) identity and strengthening the sense of belonging to the local community as a "place of one's own"

o creating teaching settings for team activities, including strengthening the role of non-formal education in the integration process

How should I use this handbook?

This Handbook provides a training structure and framework to provide intercultural assistant candidates with the relevant knowledge necessary to effectively perform integration services in local, multicultural environments. The first part of the Handbook introduces the cultural assistance service and how schools in multicultural areas can prepare for change. The second part describes the framework of competences required by intercultural assistants and describes how they can be prepared for the role. The third section introduces the conceptual ideas that underpin the use of the Sketchbook as a tool for supporting activities with children. The fourth part introduces the didactic tool we have designed specifically for the implementation of the pilot action. focuses on the Sketchbook itself, and how to use it. This tool takes the form of a Sketchbook and provides an opportunity for each child to develop one's imagination, encourage peer cooperation through the performance of common tasks, establish closer relations between children and enroot them in places that are important for them. The Sketchbook contains 43 worksheets prepared for multilingual and multicultural groups or classes. Each worksheet is a starting point for integration activities that can last several hours or several days. Each worksheet uses cooperation and co-creation as its basis and every student can join the process by contributing their ideas. The final and fifth part looks at how you might evaluate your own pilot action intervention program that develops an intercultural assistance service and uses the Sketchbook.

What is an intercultural assistant?

An intercultural assistant is defined as a person who is employed as a teacher's assistant with the purpose of enabling the settlement of newly migrated children into their local schools and communities. They often share the cultural background and language as the migrating child but have been settled into the local context for a significant time. (see page 9 for a full description).

Classes and activities within the Sketchbook can be carried out in the classroom as well as outside of it. We recommend focusing on outdoor education: educational walks, city games or museum lessons. Embedding the integration process in the context of the culture of the country of education brings additional value to each participant in the process. Both Polish and foreign children have a chance to learn the culture of the country where they all study together by experiencing it. Those who came here lately may bring their own cultural experiences and transform the environment enriching it with new perspectives and ideas. We combined integration with regional education and immersion in culture. In multilingual groups or classes, they will have a chance to learn new words and learn the language. A key role in such classes can be played by an intercultural assistant, whose presence will give a sense of security to those who are just starting to learn in a Polish school. The Sketchbook is the property of the student and their language and cultural portfolio. It perfectly documents the process of immersion in language and culture, but also the process of building relationships. It has a chance to be not only a good methodological tool, documenting certain stages of education and integration but also a great souvenir for every participant in the process.

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PART I: WHY A CULTURAL ASSISTANCE SERVICE?

The challenges that schools face in accommodating changing migration landscapes are well-documented. However, recent significant geo-political and economic changes have had a significant influence on the reality of schools. In the case of Poland, where this pilot action took place, the most crucial influence on the education sector has been: the EU visa waiver program for Ukrainians, the humanitarian crisis in the Mediterranean region in 2014-2016 (often referred to as migration or refugee crisis), Brexit and the war in Ukraine. The impact of the mass influx of Ukrainians has already taken real shape, being visible through statistics, while the impact of Brexit can be easily imagined by analysing the growing phenomenon of the so-called 'returns'.

Are schools prepared for these changes?

Such readiness is one of the essential conditions for equal opportunities and success in education. In the quest for the missing link to educational reforms making children of different cultural backgrounds equally visible, we are turning towards a new vision of education. In the Polish context, this meant looking towards intercultural assistance services.

For our pilot action, the idea to use intercultural assistance services to better integrate migrant children came with the long-lasting experience of the researchers and activists engaged in the reform of the education system in Poland. The first attempts of providing such services were organized in schools surrounding refugee centres or those schools where asylum-seeking children were attending. Most of them required, not only linguistic support in the performance of the school tasks but also psychological support delivered in care and compassionate manner to those who may have experienced either trauma or a break in their trust of peers and adults caused by persecution suffered in the countries of origin or during migration journeys. Those experiences were then transformed into the education realms of regular migration and adjusted to the needs of other children with migration backgrounds.

We believe that the experiences and knowledge shared in this Handbook will help others to scale up and replicate those assets in their communities to better respond to the integration

needs of children. It is not to be straightforward implementation as societies and school systems differ inside the European Union member states. However, we believe the activities can be adaptable to different contexts.

Intercultural assistant as missing link to modern inclusive education

An intercultural assistant is defined within the Polish education system as a person who can be employed as a teacher's assistant to enable a relationship between educators and newly settled children and their families. Other terms used in Polish schools to describe this role include cultural assistant, language and culture assistant or teaching assistant for a foreign child. It seems, however, that the most widely recognised term and the one which best captures the essence of the matter is precisely that of the intercultural assistant. In the Kraków community, people concerned about the well-being of children in the education system found that the assistance of a person who shares the cultural background, uses the same language as the migrating child but simultaneously has greater experience in the hosting country, already surviving the adaptation process can foster the adaptation of child itself. This process is not unconditional however and requires specific personal skills and competencies.

An intercultural assistant in the Polish school system is not:

- a teacher (which is a pedagogical position, the requirements for which are set out in the education law and teachers' branch and unions regulations [e.g. Teachers' Charter])
- a supporting teacher (a pedagogical position in common schools which have integration classes with students confirmed to have the right to special education due to autism [including Asperger's syndrome] or various disabilities)
- a teacher's assistant (an auxiliary position with pedagogical qualification specified in the Law on School Education Act and employment based on the Labour Code)

An intercultural assistant in the Polish school system is:

- a non-academic teacher's support (a non-teaching position for which basic education is required and knowledge of Polish and the primary language of the student who receives such assistance);
- a local government employee at the service and assistance level (not a civil servant)

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Intercultural assistance service in educational law

In Poland, the intercultural assistance service is part of the teachers' support and this profession is not fully defined in the code of professions. One of the main goals of our pilot action was to convince the school that such a new role brings positive outputs and fosters the integration of the school community as a whole.

In the Polish schools' framework, a child who has migrated and who is covered by compulsory education and does not speak the Polish language sufficiently may obtain the assistance of a person who speaks in his primary language and Polish. Such a person assists a teacher in the classroom. It refers equally to regular classrooms and preparatory classes. Legally, this assistance is provided for a maximum of 12 months.

An intercultural assistant participating in the pilot

In our pilot action, we believe that the beneficiary of assistants' activities is not just the newly arrived student or their teacher. Employing intercultural assistants in schools brings tangible benefits for every person who belongs to the multicultural community at the school. The school community consists of local pupils, pupils with migration experience, their parents/families, teaching personnel, administrative personnel and support and service personnel. The intercultural assistant communicates with all those stakeholders in order to create the best possible adaptation environment for the newcomers. It means that such a person shall be acquainted with the school environment, know teachers, formal and informal social relations between all stakeholders as well as local traditions and customs.

PART II: Let's get started

CHAPTER 1. Developing a framework for the competencies and tasks of intercultural assistants

By the end of this Chapter you will have...

- Developed an understanding of the different personal, social and professional competencies associated with the role of the intercultural assistant
- Have a good understanding of what an intercultural assistant will learn and what skills they will need to bring to the role

Before beginning our pilot action, the team worked collaboratively with a local Academy for Intercultural Assistants and a Foundation that supports the Polish Language and Culture – the present partner organization of the Interkulturalni PL Association. The pictures show some of our workshops understand as part of our pilot action activities. During the Academy meetings, our research team consulted and co-created with the assistants to develop the necessary matrix of competencies and tasks of those civil servants which are presented below. Tables 1, 2 and 3 (below) show the different competences that were developed through this activity.

All these competences are embedded around the vision of global education, seen as a

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challenge which can be met anywhere due to social capital built by non-governmental organisations and other, often non-formal stakeholders undertaking valuable social initiatives in the area of multicultural and intercultural education. This shows that building effective support frameworks for all school children requires a change in the approach to competence management once it has been recognised. The structures of stakeholders might differ in different European contexts but there are always some bottom-up networks that might be explored and engaged in the implementation of similar roles or schemes.

Table 1. The personal competencies descriptions

Selected elements of necessary competences	Selected tasks
Innovation and flexibility	• Takes pioneering action, not reflected yet in personal or social experience – initiates change at school and promotes intercultural relations • Adapts activities to the learner's needs and teachers' expectations • Analyses and evaluates actions taken in the context of student progress, skills, talents and the educational goals
Intercultural sensitivity	• Identifies culture shock stages and barriers that prevent adaptation, and integration and takes preventive and corrective actions • Takes measures to promote inclusion and undermine ethnocentric attitudes • Takes action to strengthen the identity of students with experience of migration, ensures the visibility of their culture and reconciles the value systems embedded in the cultures of the pupil's country of residence and origin
Decision-making and independence	• Mentors students with migration experience and takes decisions to improve their well-being and self-confidence • Helps a student to select, categorise and prioritise the content to be learned • Takes decisions relating to educational intervention and suggests solutions for the welfare of the child, both inside and outside school
Problem-solving competencies	• Listens to the student and assesses the causes of their difficulties and problems, develops a procedure for solving such difficulties that takes into account the student's performance and abilities • Observes relations in the classroom and mediates when necessary •Supports the student's family in receiving assistance from the school and other support institutions, including e.g. psychological and pedagogical counselling centres, social assistance services or non-governmental organisations
Readiness to learn	• Observes teaching and educational processes, analyses and concludes, consults any ambiguities with teachers • Takes part in forms of professional development following their own identified needs • Reads and searches for information that is important for the quality and effectiveness of their work
Readiness to learn	• Creates a repository of teaching aids for the student by consultation with teachers • Takes an active part in assessing the student's needs, including forms and methods of support, attendance in classes, etc., and suggests solutions and a timetable of work best suited to the child • Responsibly allocates time for activities that support individual students, teachers and parents

Table 2. The social competencies descriptions

Selected elements of necessary competences	Selected tasks
Relationship-building	• Initiates the process of inclusion, e.g. by organising integration workshops, joint events, celebrations, etc. • Supports the adaptation process of the migrant student • Cooperates with the school management, teachers, specialists, supported student and his/her family as well as the other personnel at the school
Sharing knowledge and experience	• Shares knowledge and experience with teachers, e.g. by preparing training courses and multimedia presentations • Shares knowledge and experience with the student and their parents as well as with other peers in the host environment • Teaches about the culture of the student with migration experience, explains traditions, rituals and the meaning of holidays and events that are important for the student's culture
Communication	• Mediates and negotiates using his/her bilingualism – communicates with and supports all school personnel • Serves as an advocate for the migrant child and explains the cultural determinants of its behaviour • Represents the school in its contact with the child's family, serves as the first point of contact for the child's parents and engages in direct contact with them in person and by phone, email or direct contact, providing information obtained from the school
Focus on the children's success	• Assess student's needs (language, adaptation or other) • Individualises work with each child during and after classes • Identifies resources and links actions to the student's abilities and needs, supporting the student in the learning process
Teamwork	• Serves as an advisor to all teachers in the school – pedagogical council • Cooperates with the school's teachers and specialists • Is a teaching assistant, supporting the teaching process
Conflict resolution	• Undertakes intercultural mediation, investigates and explains the reasons for conflicts, particularly when they arise from cultural factors • Interprets in situations of misunderstanding that result from language barriers, taking into account the cultural and linguistic gap in the translation as a possible cause of the misunderstanding • Negotiates and supports contact between teachers and parents

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Table 3. The professional competencies descriptions

Selected elements of necessary competences	Selected tasks
Knowledge about the host country and student's country of origin	• Knows the culture of the student's country of origin and the cultural determinants of their behaviour • Knows the culture of the country of residence and the culturally conditioned expectations • Is familiar with the language and knows that language is a values carrier and an element of culture
Knowledge of foreign languages (Polish and the language of the student's country of origin)	• Speaks in the language of the student's country of origin and the language of the host country • Understands the nature of the language of instruction and how it differs from a common language, improves translation, especially of the concepts and language structures present in the language of school education • Translates the student's documents and takes an active part in the enrolment process, including communication support between the student's parent(s) and the administrative personnel
Knowledge of the Polish education system and the support system for students and their families	• Explains the school education system in the country of residence to students and their families • Understands how the system of support for students and families works, including the rules governing access to psychological/educational counselling and other forms of assistance • Understands and can explain the grading and examination system applicable in the country
IT and technical skills	• Skilfully uses electronic media to prepare school documents, student information, certificates and diplomas, etc. • Creates and conducts multimedia presentations designed, for instance, to foster the knowledge of students and teachers during work with students and when organising training for teachers • Communicates with parents and teachers using the electronic diary and other media used by the school
Knowledge of the school rules and procedures	• Knows statutes, prevention and education programme of the school and other acts of school law and takes actions in line with these regulations • Knows school procedures and can apply them • Knows the organisation of the school year, the school year calendar and the organisation of school work, including their tasks and powers
Maintenance of school records	• Keeps records of their activities following the standards of education law and school tradition • Creates school records to the extent determined by the needs of students and the teacher, e.g., editing student information, developing a set of basic information for the student and their parents, etc. • Prepares translations of the documents required to make appropriate decisions, including school certificates, information, opinions, judgements regarding the child, etc.

CHAPTER 2. Preparing the intercultural assistants

Preparing intercultural assistants to work in your school is an important part of the process. For our pilot actions, we prepared a series of workshops that explored the following:

What assistant shall learn

- o the extensive knowledge of the culture of the child participating in the Pilot including the cultural background of his/her habits, customs and behaviours
- o the extensive knowledge about the regional history, its landmarks, customs, symbols and values
- o the phases of the acculturation and adaptation processes, including the culture shock phase and technics of mitigating and managing those processes
- o differences between formal, non-formal and informal forms of education and knowledge acquisition and the forms of its implementation
- o the framework of the whole child approach, co-creation techniques, bottom-up approach rules, care and compassion approach and PAR conditions – a questionnaire attached to Methodological Protocol may be used in training sessions or home learning
- o the aims and methodology of the *Together We Learn Our Worlds* Pilot

What skills assistants shall have

- o ability to communicate verbally and non-verbally with students and their surroundings
- o a supportive approach focused on child well-being and fostering its creativity and free expression (ability to mentor without imposing views – friendly guidance)
- o ability to cooperate and engage different stakeholders in prosocial activities
- o ability to document activities done and provide reflexive reports and diaries in the Pilot's shared reporting tools
- o flexibility in reaction to different factors fostering and downgrading the Pilot action performance and engagement of the group mentored
- o ability to resolve or mitigate possible conflicts in a prompt and indiscriminative manner

Who assistant shall be

- o a person able to initiate and foster integration and adaptation processes in peer but also vertical relations, including institutional stakeholders – such skills could be learned in a team management workshop
- o a person focused on child needs, providing a helping hand, inspiring child for the expression and participation in activities that are planned and designed by children themselves
- o a person that can actively and creatively use community resources to foster children's activities and their engagement in the Pilot implementation.

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Proposed workshops

The workshops in our pilot action covered the following topics:

Together We Learn Our Worlds Pilot concept	Reconceptualization and adaptation session
Whole child approach, PAR, co-creation, bottom-up approach and care and compassion in the practice of the Pilot action implementation	Brainstorming, action prototyping, mapping experiences
Integration and introductory workshops	Assistants and teachers
Mapping competencies	Strengths and weaknesses, self-confidence and individual work training session
Team building workshop	Enthusiasm maintenance techniques, positive attitudes building, conflict resolution, interpersonal relations
Regional history	Landmarks, customs, values, events – the anchoring points (co-creation)
Tools for the Pilot	Sketchbook using manual + co-creative tools development
Reporting tools	Practical workshop

PART III: Mapping Words and Cultures – "Sketchbook for walks. A Linguistic and Cultural Portfolio". Methodological Guide

By the end of this Chapter you will have...

- Become familiar with the development of a resources titles “Mapping Words and Cultures – Sketchbook for walks. A linguistic and cultural portfolio”
- Reflected on the needs in your school
- Been introduced to key concepts that help you thinking about integration and cultural identities of your students: (i) Anchor and Anthoring; (ii) Adventure ; (iii) Inclusive School, Open School

CHAPTER 3. Introduction

A key activity as part of the 'Together We Learn Our Worlds’ pilot action is the development of an integration tool "Mapping Words and Cultures – Sketchbook for walks. A Linguistic and Cultural Portfolio" and testing it with children. Underpinning the use of the Sketchbook as some core conceptual fundamentals to help educators working in culturally diverse settings to work with children in an open and child-centred way. This might be quite different to the traditional educational approach you are used to but can also build on your teaching skills in interesting ways.

Who assistant shall be

On the one hand, the concept of the Sketchbook was based on the author's long-lasting experience in a linguistically and culturally homogeneous educational environment - as a teacher in a Polish school and as a teacher of Polish as a foreign/second language in Poland and abroad. On the other hand, it is clear from specific reports, standards and theoretical studies that many schools in Poland struggle to incorporate integration-related tasks in their educational plans and if existing, they are incidental and unorganised.

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This fact was confirmed in our own pilot by the frustration of teachers who often pointed out, among other things, such difficulties as:

- o lack of methodological preparation for working in a multilingual classroom,
- o difficulties in assessing and preparing students with migration experience for exams,
- o communication with the students and their families,
- o implementation of the integration process.

The Sketchbook proposes a response to the last of the reported problems. It provides a set of materials to make integration begin in the classroom/school as an ongoing and dynamic process rather than an incidental activity. It is a hint for those teachers who are looking for inspiration and at the same time an encouragement to create their own concepts and worksheets, including collaboration and co-creation with students.

Reflection area

Before engaging with the Sketchbook activity you may want to reflect on the following questions:

1. Is your school prepared to accept foreign students?
2. Has a concept of integration been developed in your school? If so, who has been involved in the co-creation of this concept or its elaboration?
3. Are the integration events embedded in school life or incidental?
4. Do you as a teacher feel prepared to facilitate the integration process in a multicultural and multilingual educational environment?

Thinking about mental health support

The experience of migration is often mentioned as a risk factor, and migrants, refugees and people on the move are identified as a group at risk of marginalisation. Equally, many schools struggle with supporting mental health needs. We propose in this pilot action that the intercultural assistants can provide one mechanism within the school that can effectively undertake support measures based on socio-cultural, sociological and pedagogical approaches. Careful and thoughtful psychosocial support and integration activities are built on relationships based on trust. We suggest that intercultural assistants, that is, people who know the language and culture of the child's country of origin and the language and culture of

the country of residence/education (alongside teachers) are well-placed to do that. A sense of security, trust and credibility are indispensable parts of the in-depth diagnosis process of the child's needs. A sense of inclusion and belonging will help participants rebuild a sense of agency, strengthen social bonds and provide a sense of collective identity.

The tasks planned in the Sketchbook provide an opportunity for recreation and play, creative and active involvement of each participant, development of social, communicative and emotional skills, forming relationships in a safe and predictable environment that does not generate (a lot of) pressure (e.g. school grade pressure).

Useful information

You can read more about supporting mental health needs in light of humanitarian emergencies at the Mental Health and Psychosocial Support Minimum Service Package

What might be needed in your school?

Reflection area

If you are a school representative who has recently migrated students in your school, the following reflexive questions might be useful:

1.Is there an intercultural assistant employed at your school? Or other person with cultural proximity to foreign children?

2. Is there psychological and educational support provided to students with migration background and their families? Who provides it and in which language?

3. Has the host environment (teacher and other school staff, Polish students and their parents) been prepared for hosting and co-learning with foreign students?

4. Do you, as a teacher, feel prepared to work in a multicultural and multilingual school environment?

5. Read the information below and consider:

a. what value do group activities have for the integration process?

b. for what reason does the SketchbookSketchbook encourage to ... walks?

c. why do we propose that two mediators take part in the integration process at the same time: a teacher and an intercultural assistant?

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The 15th standard in the 2019 Minimum Standards for Child Safety in Humanitarian Settings (CPMS) sets 'Group activities for child well-being' and stems from the belief that:

"Play and positive social interactions are central to a child's social, emotional, physical and cognitive development. Crisis situations significantly disrupt opportunities for such experiences and interrupt routines that provide a sense of security, normality and predictability. Providing regular, structured group activities in a safe environment can provide children with routine and stability, as well as bring opportunities to play, develop social and emotional skills and form supportive social bonds. (...) although activities sometimes take place in permanent spaces, group activities can also be mobile and take place in different, rotating locations.

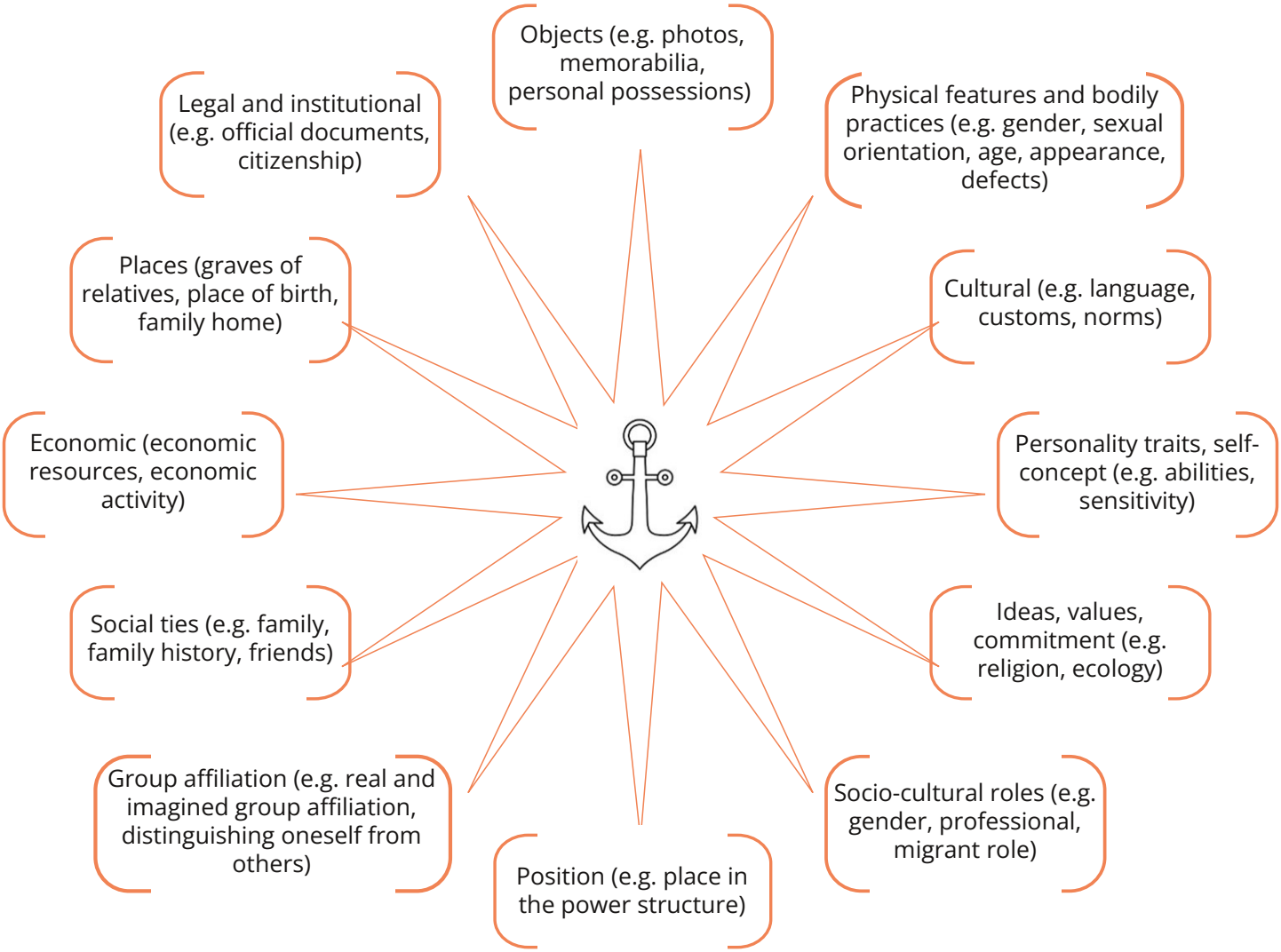
Reviews of the research papers on child-friendly spaces have noted that the creation of a safe space alone can have a limited impact, and that the nature and intensity of the tasks carried out by facilitators and the relationships established between facilitators and children appear to be crucial in determining its effectiveness" .

First set of activities – Anchors and Anchoring (oneself)

One reflexive concept that you might find useful when thinking about your own practice as a teacher or intercultural assistant is anchoring. Anchor and anchoring (oneself) is a metaphor for the process of defining oneself and one's identity in society and culture. In the case of people with migration experience, it is a process of negotiating one's own boundaries and adapting to the local community through integrating into a new social and linguistic/cultural environment, in which personal capital (e.g., genetic, emotional, familial, cultural), resilience and social support, including institutional support (e.g. at school) are particularly important. The author of the concept, Aleksandra Grzymała-Kazłowska, defines social anchoring as "an individual's search for meaningful points of reference and support that allow him or her to achieve relative psychosocial stability in the surrounding reality" and distinguishes several types of anchors:

- o legal-institutional (e.g. citizenship)
- o economic (e.g. material resources)
- o place-related (e.g. place of birth)
- o personal (such as physical features, bodily practices, individual attributes and values)
- o cultural (such as language)
- o social, which she says are key (inherent in, for example, family and friendship relationships)

The fact that we use familiar anchors allows us to find our 'place in the world', and "the search for anchorage is particularly evident in situations of change and crisis, and in the face of border experiences such as international migration or life-threatening illness. It is presumed that it is in such cases that people are most evident in their need to achieve stability and to seek out points of life support".



Types of anchors

Source: Aleksandra Grzymała-Kazłowska, From identity and integration to social anchoring - a proposal for a new theoretical concept [in:] CMR Working Papers, no. 64/122, May 2013, p. 12.

Anchoring is a multidimensional process: it is happening in the spaces of identity, culture, psychology, emotions and even aesthetic choices. The process of adapting to change requires action, the quest for stability, and building social bonds. In these activities, individuals rely on personal and family resources as well as existing and available social and institutional structures. Such a natural resource, at a certain time in a person's life, is the school. If it implements integration activities consciously and consistently, it can play a tremendous role in the process of including children and adolescents in the network of relationships that builds the school community, the local community and –in a broader perspective– the society.

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Reflection area

Read Tadeusz Różewicz's poem "The Face of the Homeland". Reflect on its content in the context of anchor/anchoring theory. Consider how you can use this text (and other literary texts) in your integration activities.

Homeland is the country of childhood
Place of birth
That is the little closest
Homeland
City town village
Street house yard
The first love
Forest on the horizon
Graves

In childhood you get to know
Flowers herbs crops
Animals
Fields meadows
Words fruits
Homeland laughs
In the beginning the homeland
Is near
Within reach
Only later does it grow
Bleeds
Hurts

Reflection box...add your notes here

After reading the poem, what were your thoughts on how you could use the text for your integration activities? It could be argued that the poem shows that through intercultural experiences – learning about many different cultures, there are many different layers to identity. Among the determinants of intercultural communication, it is also necessary to point out the socio-cultural identity of the individual and the degree of (un)awareness of this identity, which is derived from a reflexive or unreflexive existence. It is a search for something more specific than just being a human (citizen of the world) but also includes an identify with a local place where you might be living, alongside a national identity. Mirosław Sobecki emphasizes that the individual's perception of internal cultural diversity linked to belonging to many cultural communities is an important factor in facilitating intercultural interactions. For people with such experiences (...), it must be underlined that the sense of identification with the place of residence (Krakow, also the region - Lesser Poland) is usually higher than the sense of being Polish and lower than the sense of being European or a citizen of the world".

Activity 1.1. Exploring the self as having multiple identities

Reflection box...add your notes here

Whilst preparing to work in a linguistically and culturally diverse group it is useful to reflect on the meaning of the term 'heritage'. What does the word 'heritage' mean to you? After you have written your own notes in the box below, take a look at the term map provided below – what are the similarities and differences?

During the workshops with intercultural assistants and teachers, they were brainstorming about the heritage and legacy meaning and the connotations usually attached to these expressions. We have grouped some of their ideas in the cloud. You may analyse it and comment on your teams.

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Second set of activities – Adventure pedagogy

Pedagogy of adventure, outdoor pedagogy, experiential pedagogy or experiential learning are terms that can be seen as synonyms for a method that originated in the 1930s. The German pedagogue Kurt Hahn (1886-1974) is considered to be the father of this method. Kurt Hahn's concept of combining education and upbringing enhances four virtues: empathy and interest in each other, the will for service and being useful to others, initiative and spontaneity, and mutual concern. In response, a new concept of learning was implemented in the boarding school founded by K. Hahn in Salem, Germany. In 1930, Hahn laid down the decalogue of the Salem school, which included such principles:

1. Give the young people the opportunity to discover themselves
2. Ensure that the young people experience failure and success
3. Create/give time for silence and space for meetings
4. Practice imagination, foresight and planning

Adventure pedagogy and outdoor education teach informally, in a thoughtful and planned way to enhance communication, cooperation and personal development. Activities associated with Adventure Pedagogy are co-created, shape life attitudes, foster relationship-building, and openness, and provide opportunities for learning socio-emotional competences. Among the most important objectives are:

- o confronting the problem, the conflict
- o helping to understand oneself and the situation
- o gaining initiative and responsibility
- o self-esteem, dignity
- o making one's own self-assessment more realistic
- o gaining awareness of one's own body and physical abilities
- o working on values
- o becoming aware of one's role and importance in the group
- o personal development, acquiring maturity

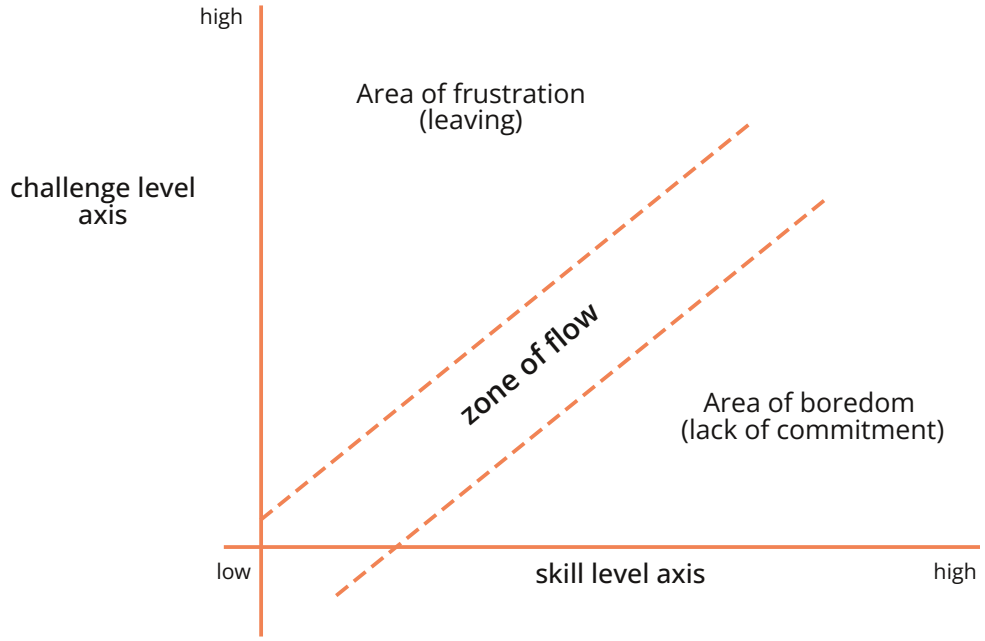
A part of the pedagogy of adventure is the 'opportunity of success', even if you have to experience failure along the way. Success is defined and experienced individually and depends to a large extent on the so-called flow. The theory of flow was formulated by the Hungarian psychologist Mihaly Csikszentmihalyi, who researched happiness and creativity. Obtaining the right flow, i.e. experiencing exaltation, elation, being "drawn in" to a situation, signifies the participant's state between frustration and boredom, and thus achieving the right level of motivation for them. Bringing the participant of a didactic activity into a state of flow is desirable and possible during education under the following conditions:

o the participant is given a clear set of objectives and guidelines, clear instructions

o the learner is reassured that the task is manageable (the level of difficulty of the task is not beyond his/her abilities)

o the task provides immediate feedback to the participant (completion of the task can be a reward in itself)

The state of flow occurs when the participant finds themselves in-between a state of frustration and boredom within a certain period of time.



The state of flow in a didactic situation
Source: Csikszentmihalyi, Mihaly (1990). Flow: the psychology of optimal experience, New York: Harper Collins. P. 74.

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Reflection area

1. Can you plan a task/chart card for a linguistically and culturally diverse group of students to ensure flow?

2. When using Polish with a group of students with incomplete language competences, do you formulate your messages in an intelligible manner? (simple language/body language/universal signs)

3. Are you familiar with such forms of outdoor education as an urban game, educational walk, museum lesson?

4. Do you find the time after an outdoor activity to evaluate, summarize and reflect on it?

5. Do you allow the participants to actively contribute to the learning situation, even if they "subvert" your plan? Are you open for co-creation and see its benefits?

6. Read the text below and reflect on your role in the group's activities inspired by the Sketchbook.

A key feature of this pilot action and the NEW ABC project more generally is co-creation. Co-creation is a form of participation that works well in collaboration with an Adventure Pedagogy approach. The essence of co-creation is to involve people in decision-making in relation to the activities carried out. It is a journey between the known and the unknown. Why is co-creation worthwhile? Here are some of the benefits:

- o inclusion of groups and individuals who are left out of the social dialogue (have no voice)
- o sharing responsibility for the different phases of the process and consequently increasing the motivation and commitment of everyone involved
- o reaching out to multiple perspectives and viewpoints
- o networking and information sharing
- o gaining influence, which ensures, among other things, greater satisfaction in participating in the action

The key players in the co-creation process are facilitators. They have essential tasks throughout the process; they must select the project's participants, ensure that the team is formed, support discussions, be informed of all activities and results, manage conflicts if necessary, and the day-to-day activities of the process. In addition, they must be prepared to manage the team and should understand and practice certain attitudes. They are also responsible for creating good relationships.

Activity 2.1 Building co-creation relationships

As an educator or intercultural assistant, what are some of the key things you can do to build a strong and trusting relationship with young people who have migrated to a new country? In the box below, add some of the techniques you use/might use.

In our pilot action, the following suggestions were made to help the process of building relationships:

o remember the basics: be well-mannered, smiling, relaxed,

o address participants by name (remember their names!), be open, listen carefully to others

o identify common ground to help create rapport, use small-talk to find out if you have something in common (most people like to talk about themselves, and the more and more genuine interest you show, the more likely the person is to open up)

o use open-ended questions, try to discover the other person (even shared frustration at standing in traffic can bring you closer to someone)

o create new shared experiences - an opportunity can be found in working together to identify problems, then troubleshoot (and resolve) them can help build a bond

be empathetic, try to understand others and try to see things from their perspective and recognize their emotions

o try to recognise the uniqueness of each person: each participant matters, valuing the participant has an impact on their commitment to the activity

o don't force involvement - it is important to allow people to be less involved at times, as there are different personality types and not everyone has the capacity to participate equally all the time (the facilitator needs to allow participants to relax)

o remember that the journey is often more important than the destination and that 'sharing is caring'

Reflection box...add your notes here

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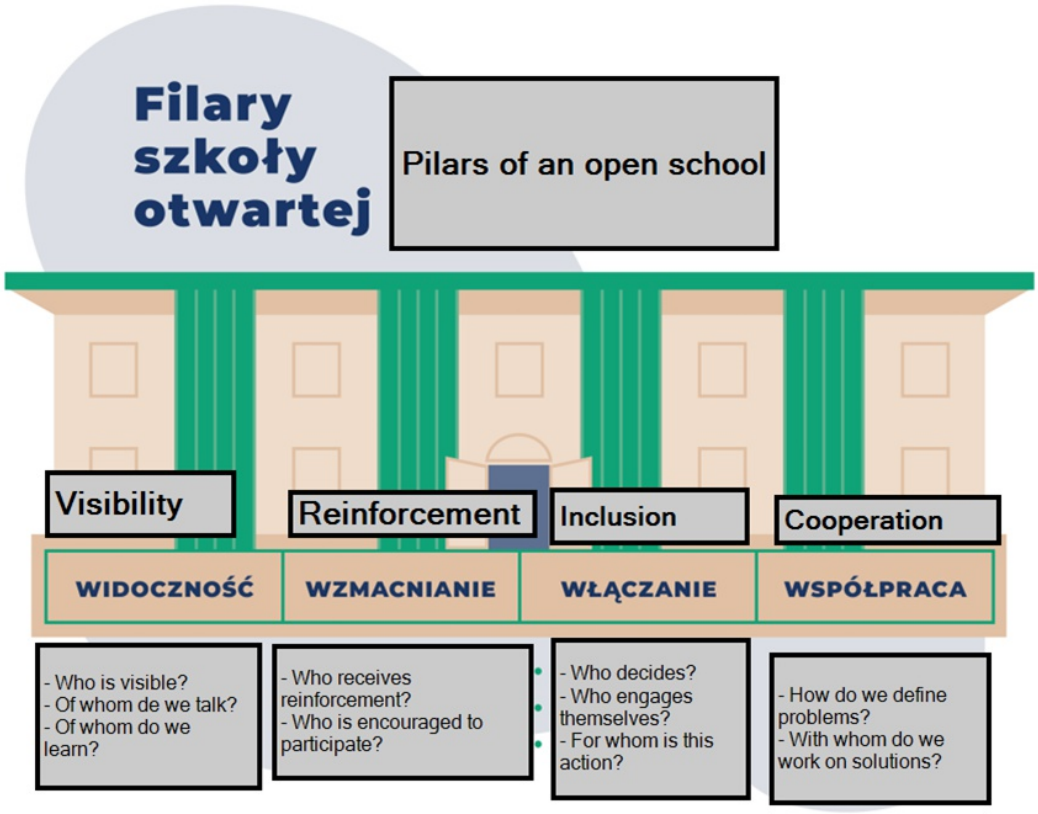
Third set of activities – Adventure pedagogy

The term inclusion is understood here more broadly than integration. Both integration and inclusion in a linguistically and culturally heterogeneous educational environment, considered in sociological terms, will be opposite to the processes of marginalisation resulting in social exclusion. These two opposing vectors (inclusion vs. exclusion) determine the specificity of working in a culturally heterogeneous and multilingual school and set a new perspective for it. It is a perspective of adaptation on the one hand and development on the other. Ignoring this specificity is not only a threat to the goals of each school but individual educational careers. Inclusion mechanisms counteract the trend of marginalisation and are definitely more than an action involving children and young people with migrant experience. They are a necessity arising from the interests of local and supra-local communities, countries or ultimately the world.

Inclusion is a bottom-up process. Whether or not we create a community, an inclusive society is determined by each member having an open attitude, noticing diversity and its potential, and creating authentic relationships in an atmosphere of acceptance of differences and diversity. Inclusion can be institutionally supported, in which case we say that an integration process is being managed.

The concept of inclusive education is bases on an open school theory with four major pillars.



The Four Pillars of an Open School

Reflection area

1. Does your school provide visibility for all groups/individuals and emphasise the presence of a particular group in the school environment?

2. Does your school value diversity and provide a safe environment for the presentation of every culture, the use of every language, the practice of every religion and the highlighting of important aspects of each student's identity?

3. Does your school empower and provide opportunities for every student to feel effective and valued, regardless of e.g. their background?

4. Do you take into account the perspectives of different groups in your school rituals and daily practices?

5. Do you use a 'we work with the group on inclusion' approach rather than a 'we act to include minority groups' approach?

6. Read the comments on the subject of space and consider what you can use in your work a multicultural and multilingual educational environment.

Designing the environment

The first step of the process is to choose the right environment in which the group will work together. If it is a physical space in the school, it should be consciously arranged. We do not have this kind of decisiveness if we are organising activities in already arranged urban spaces. Providing a safe space with a good atmosphere supports creativity. In addition, some group activities (so-called rituals) can be introduced to establish a symbolic space, to develop authentic conversations and a safe environment for discussion or to generate ideas.

The physical and psychological environment supports creativity: the space entered by people shapes their experiences, and influences their activities, level of engagement and confidence.

Creative and safe spaces foster social bonding, ensure smooth communication and engage participants. During the process of creating or transforming place to a safe and creative environment, attention should be paid to the physical and symbolic elements of it and the creation of team rituals to ensure the right atmosphere.

Designing the physical space

- Properly prepared rooms are 'inviting' and encourage social interaction. They are calm, bright, spacious, sensibly and functionally furnished, without objects of distraction.

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o The space should be consciously arranged. For example, arranging chairs in a circle is an easy-to-follow scheme that eliminates hierarchy. It encourages involvement and participation and makes everyone visible, which deepens relationships. The circle shape is democratic, giving people an equal chance to take up the subject if they choose so.

o Other important factors of a creative environment are that it is easy to (re)arrange according to the current needs of the meeting participants, multimedia facilities, open collaboration areas, and relaxation zones. These areas provide inspiration for work, combining work and play.

o Greater creativity will be ensured by rooms that enable social interaction, group work and spaces for one's individual work.

o User comfort is also determined by elements such as easy access to toilets, kitchens, relaxation areas and other places that encourage people to meet. This allows people to talk outside the core activities and get to know each other better.

Designing the symbolic space

o A way to create a creative space, for example, is to hang posters with quotes from famous people. This encourages creativity and can help break the ice and bring up topics that participants would like to talk about. The choice of quotes can also be decided by the group.

o Places can also be planned in the space (e.g. empty boards, sheets of paper, shelves, hooks on the wall), which can be filled in by the participants: these can be quotes, reflections, photographs, objects with symbolic and/or personal meaning.

o A social contract - an agreement created by the participants and accepted by all - can be an element providing a sense of security and comfort and concretising the symbolic space. This action makes it possible to agree on the rules of the game, e.g. principles, communication standards, etc.

Tips for working in a multicultural environment

o In a social project space for participants from many cultures and religions, explicit religious/worldview declarations (cross on the wall, portrait of a spiritual leader, etc.) should be avoided and - depending on the identified needs - provide, for example, a place for prayer.

o The experience of any setting is also a cultural and psychological experience. An interculturally sensitive arrangement of the space, including the conscious use of elements that may have cultural, religious or symbolic significance (symbols, images, colours, furniture arrangements) in the environment helps to create an atmosphere of safety.

o It is also useful to establish a language of communication and a strategy for dealing with

situations when participants do not understand the process (e.g. signals indicating a crisis in communication, support persons - linguistic-cultural intermediaries).

o Materials prepared in advance and distributed to participants before the next meeting can be an element to support good communication, so that they have the opportunity to familiarise themselves with e.g. the topic, important vocabulary, etc.

o It is useful to plan group rituals: a ritual is a sequence of activities assigned to a group and place, symbolic actions. Rituals are an asset to the group and are important in the team-building process. They help regulate behaviour, foster quick recognition of situations, and engage and build a sense of community. They can relate to physical space (e.g. matching space to the task), to participants' comfort (e.g. how to signal fatigue, work time - relaxation time), to relationship building (greeting each other, making sure everything is OK, that everyone accepts the activity, behaviour, etc.). Rituals have a community-building power, helping to build the team.

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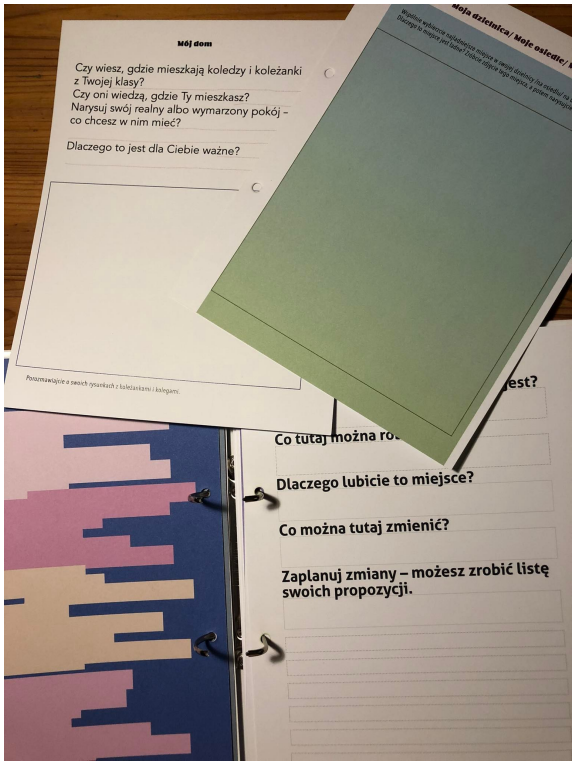
PART IV: How to use the Sketchbook

By the end of this Chapter you will have...

- Become familiar with the Sketchbook
- Have the opportunity to look at some of the activities associated with the Sketchbook

As mentioned above, a key feature of this pilot action was the development of a Sketchbook that can be used by intercultural assistants when working with newly-migrated children.

CHAPTER 4. What will you find inside?



The Sketchbook has 43 conceptually and graphically designed worksheets and 15 blank worksheets, which can be designed by the participants of the integration process in any way they wish. The title page (content and graphic design) is also left to the participants' discretion.

Download the sketchbook below

English version Polish version

Why are the pages not numbered?

The cards are not numbered, as each participant and each group can work with the cards by deciding independently which will be the first, and which the next. This will create a unique, personalised set of cards - an individual or group language and culture portfolio. You can include either all or only selected cards. It can be enriched with cards designed according to the participants' concepts. The cards are the property of the participant, therefore it is possible to write, draw, paint etc. on them.

How is the Sketchbook different from school worksheets or exercise books?

When working with the Sketchbook, the aim should not be 'to fill in all the cards', or 'to follow all the directions', or to strictly follow the instructions. Each card can be creatively transformed, it can be taken merely as an inspiration, it can be a starting point for other activities in the field of art (inspired by the cards, performances, songs, photos, exhibitions, drawings, films, rebuses, dance and static arrangements, decorations in the classroom can be created) and social actions, activities in public space, happenings and civic performances. A card that "does not fit" into the group, the integration process, the dynamics of the situation and the direction of the action can... be excluded from the card pool.

The cards included in the publication offer the chance to:

- o go outside the school walls (but not necessarily and not always)
- o act in an urban space, saturated with cultural, civilisational artefacts
- o find oneself in a situation that requires action
- o experience real and unpredictable stimuli
- o activate multiple senses
- o conclude the work with a summary and reflection (e.g. after the walk, already in the classroom)
- o co-creation and initiative of participants
- o choose the way of performing the task
- o design one's own task
- o build relationships in the group and emphasise the importance of each participant
- o non-verbal communication and artistic, creative expression
- o build and strengthen the autonomy (of the learner, the intercultural assistant and the teacher)

The cards refer to universal values and places common to many cultures. They activate, provide inspiration, not the obligation, and define the direction of action, not the way to achieve it.

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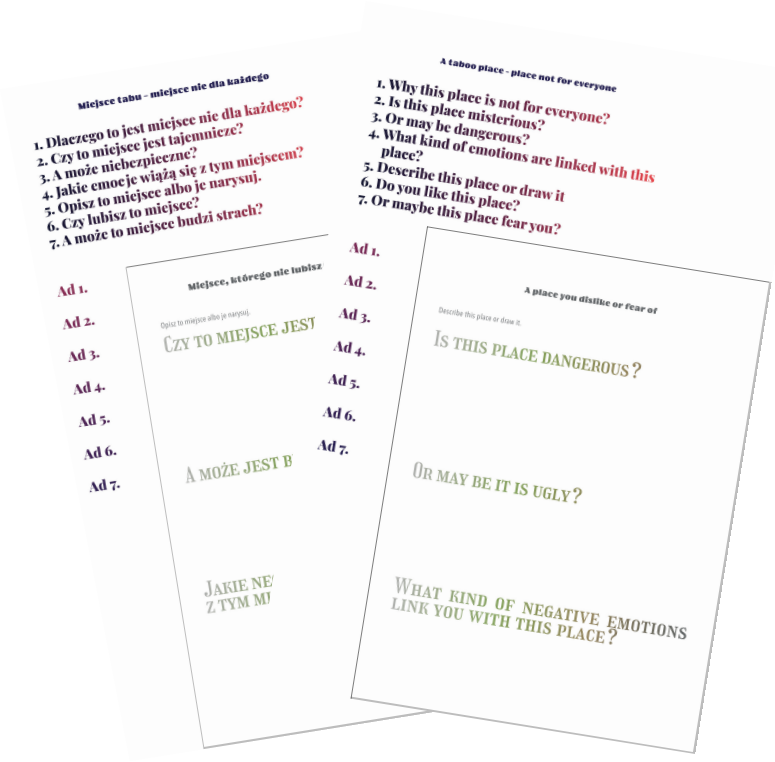
What kind of cards are there in the Sketchbook?

Each card is an activity card. The direction of the activities described in this Handbook reflects the activities we undertook as part of this pilot action. However, if your school, you can decide how to use it, including in which language your students will take notes, whether they will be written or drawn notes, or whether something will be stuck in or outside the card, for example. Each card contains space for creative processing according to the user's preferences, abilities and skills.

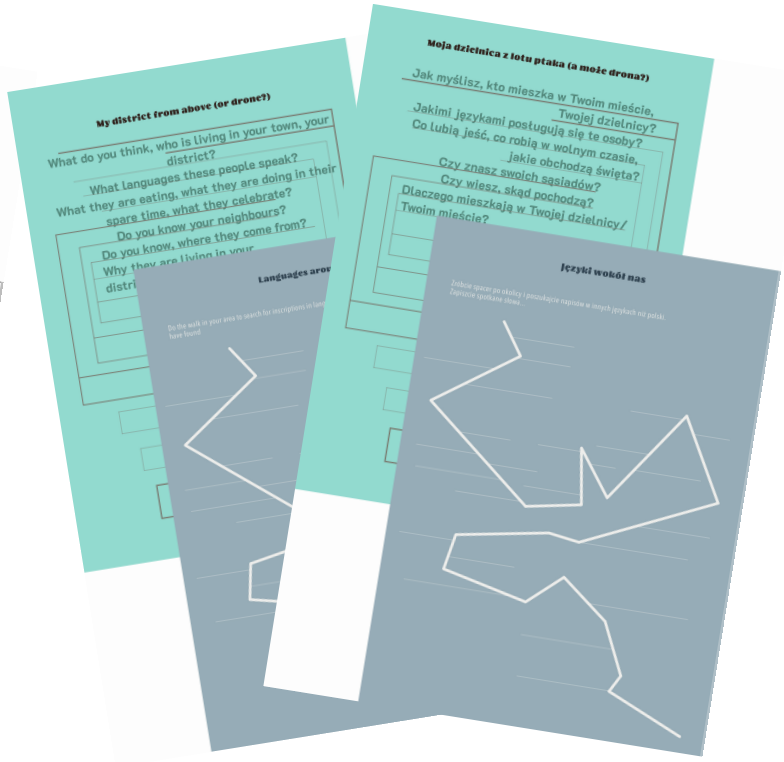
The Sketchbook contains cards that often have several functions at the same time, sometimes hidden but informing mentors on particular children's problems and fears. This may lead to necessary reactions, social interventions or the environmental transformations necessary to overcome those problems and fears. The primary functions are however the following:

- o provide visibility for all groups/persons and highlight their presence in the school environment - special care has been taken to ensure the visibility of people for whom the language of the piloting country is not their first language and its culture is not their first culture
- o provide an opportunity for each participant to present their activities in any language, including elements of their culture, religion and identity which are important to them, also in a non-verbal way
- o strengthen the linguistic/communicative and cultural and civic competences of each participant, regardless of their origin, first language and first culture
- o allow the perspectives of many groups and many participants to be taken into account, their needs to be known and the journeys (experiences) of the participants to be mapped (having aforementioned diagnostic potential)
- o introduce elements of local and/or regional education
- o develop civic competences and social sensitivity
- o tame taboos and difficult emotions and memories
- o present an approach "we work with and in the group on inclusion"

The type of features that are activated in a particular case depends on the creativity of the class participants and facilitators, as well as on the potential of the activity space and the experiences and associations of those using the card. Blank cards are an invitation to pursue one's own project - individual or group. When generating ideas, the emphasis should be on stimulating freedom and creativity so that participants remain open to new ideas and avoid the fear of being judged. During workshops, ideas are not evaluated - participants should feel free to share their ideas. Workshops can be an ideal opportunity to bring participants together.

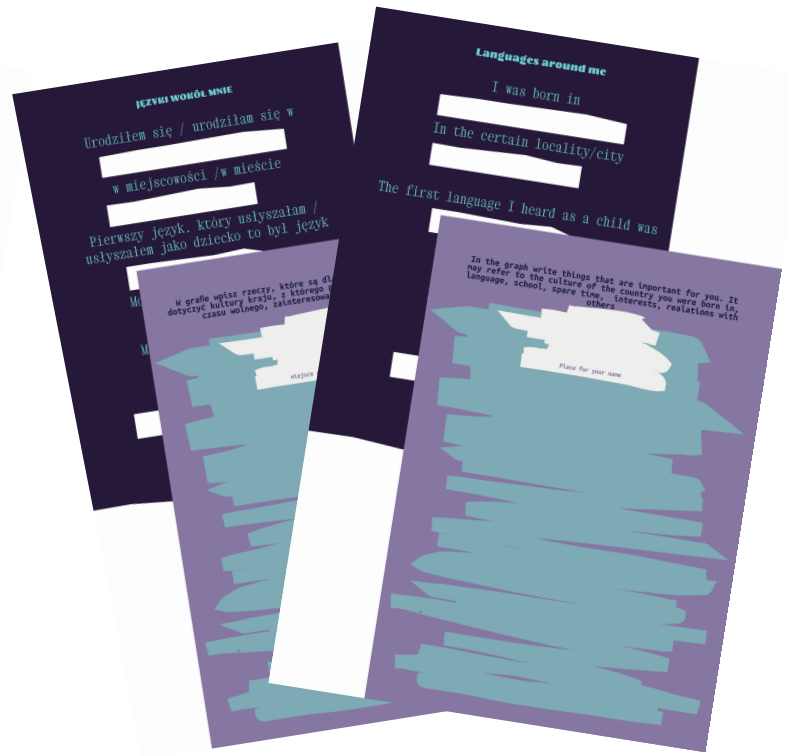


Cards taming taboos and difficult emotions



Cards granting visibility to people, cultures and languages

Cards developing civic competences and social sensitivity



Cards identifying participants' needs, mapping experiences (diagnostic)

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Is it possible to “use the card wrong”?

There is no such possibility. The cards are not a tool to assess the knowledge or any skills of the participant in the process. The participation of the teacher and the intercultural assistant in the work with the Sketchbook is that these people facilitate the process, they do not assess or decide for the participants on action strategies and how to implement the ideas. Participants have the right to process the content of the card and take it as inspiration. The only responsibility of those working with the cards is to show respect to each person in the group, to use inclusive and sensitive language and to maintain a good atmosphere and safety for themselves and others. Each card is an invitation to co-creation - it will fulfil its role if those working with the card feel that they are co-authors of the content and do not limit their actions to 'filling in' the card.

What is the role of adults in working with the Sketchbook?

Adults keep participants safe and inspire creative action. They are facilitators, and mentors of the process. They have no licence to be right and should respect the wisdom of the group, and support the participants in the process of taking action, e.g. by openly and sympathetically analysing the ideas put forward, and helping with the logistics of undertaking the activities.

As part of the facilitation, they should plan a summary of the activities and a reflection after each group activity. A specific task of the intercultural assistant is to act as a linguistic and cultural mediator. It should be noted that the intercultural assistant supports all the participants in the group, both Polish children forming the so-called hosting environment and children with a migration/refugee experience.

In our pilot action, we formed 16 teams which included the intercultural assistant and a teacher, who were asked to recruit 4-10 children for the pilot. Teams were asked to conduct at least three different activities linked to regional heritage, history or community bonds. The experiences gained during activities inspired the children to work with different charts in the Sketchbook. The children were free to decide which chart to use and how to approach them artistically. They were suggested to go beyond this framework whenever they wished. Table 4 below outlines some examples of potential pilot activities and their related Sketchbook charts.

Table 4. List of events and charts used by all teams

Team No.	Selected elements of necessary competences	Selected tasks
1	City Game – search for foreign language signs and translation games School accessibility audit to people with disabilities Meeting with the traveller Classroom workshops with Sketchbook	Individually chosen cards, blank cards, my journeys, audit card
2	Neighbourhood walk Visit in the mini zoo and pizza place Visit in the Wawel Castle Musical and dance workshop with a concert	A place I wish to show a friend, Place I like to be in, Here I met my friends, a city landmark place, my meetings with foreigners
3	City game – audit of spatial accessibility for people with disabilities Walk in the city on the path of historical war memorials Classroom tasks	Your name, Place of origin, My journeys, Map of the World, Languages around me
4	Outdoor walk Fine arts workshop – making tea cups Home visit in the assistant's apartment	Title page, my language and culture biography, my journeys, languages around me, these languages I recognize, Things important for me, life experiences card – poem, your name in foreign languages, my district, advertise your neighbourhood
5	Workshops on Polish and local customs, culture and traditions Visit to Obwarzanek Museum Christmas workshops – Christmas cards making in different languages Library workshops	Title page, my language and culture biography, my journeys, languages around me, these languages I recognize, Your name, my school, my class
6	Story cubes game Fine arts workshop My space workshops Neighbourhood walk – reflection on our place on Earth Meeting with the world map	Cards related to different places and spaces, world map card, unique places, my district, the city landmark place, my home
7	Fine arts workshop Workshop with world map Smalltalk session on friendship and closer relations Audio-visual workshops	My journeys, my language and culture biography, languages around me, individually chosen cards, world map
8	Visit in ethnographic museum Visit in the Collegium Maius Museum (university museum) Visit in Krakow's famous Nativity Scenes Museum	Blank cards, individually chosen cards

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9	Integration workshop on hobbies Walk around the school Trip to Benedictine Cloister in Tyniec	Most important place in my neighbourhood, my class, my district/neighbourhood/ street, Languages around me, names in foreign languages
10	Getting known meeting We in the world workshop – mapping experiences Meeting with stranger – a Spain person Visit at Christmas fair	World map, My title page, blank cards, My place, various other cards chosen individually
11	Musical workshops in city cultural centre Meeting on different holidays traditions in religions with artistic workshop Classroom workshops with Sketchbook and musical instruments	My title page, individually chosen cards, cards related to places
12	Virtual walk in Krakow with legends storytelling Neighbourhood walk with outdoor plays and the visit to Makuszyński exhibition (Polish poet writing for children) Sketchbook workshop classes	Blank cards used to draw legends, individually chosen cards
13	Outdoor walk – snow castle building Fine art workshop with posters making Classroom and outdoor workshops with Sketchbook cards	My school, my district, my language and cultural biography, my journeys, title page, blank cards
14	Visit in the opera Getting known meeting Visit in the play workshop	My district, neighbourhood, street, my journeys
15	Trip to opera for integration show Neighbourhood walk with the library visit Playground activities Common room artistic classes	Various charts chosen individually by children, e.g. My school, Blank cards,
16	Visiting market square with historical walk Culinary workshop – pizza making Visit in the water park	Various charts achosen individually

Below we have shown a smaller number of examples of the kinds of activities detailed in the table.

Activity 4.1 Geographical mapping activities

As has been stressed many times before, the cards have been planned as inspirational material and no methodological protocol has been assigned to them. The way in which they can be used depends on many factors, including, for example, the age of the learner, the creativity of the users (learners, teachers and intercultural assistants), their competencies and skills, also their abilities, experiences and associations, knowledge of host country language and other languages, the level of the cultural and linguistic diversity of the group, the availability of other materials (e.g. art supplies), the potential of the place, the organisational culture of the school, etc.

Below is an example of an activity using a card that combines – like all the others – several functions. In essence, it is an activity that helps intercultural assistants, and children and young people, to explore their migration journeys. It is a card thanks to which you can:

- o carry out elements of group diagnosis
- o give visibility to all participants in the activity
- o map the journeys (experiences) of the participants
- o identify the common spaces of the group
- o develop social sensitivity
- o identify e.g. place of birth as an anchor
- o inspire participants to talk about their country, chosen place, home, people, culture
- o introduce elements of local/regional/global education
- o inspire participants to talk about places of importance, to prepare a presentation
- o complete the card (in an enlarged version and displayed e.g. on a wall in the classroom) with pictures
- o complete the card with information about the language competencies of the participants
- o plan a group trip to a country in which the group – thanks to its individual members – can easily communicate
- o digitize the card, e.g. by creating a layer on google maps and giving editing access to all participants, who will be able to insert tags, cards, photos, etc.
- o achieve yet other goals by following the dynamics of the group and its creativity and needs

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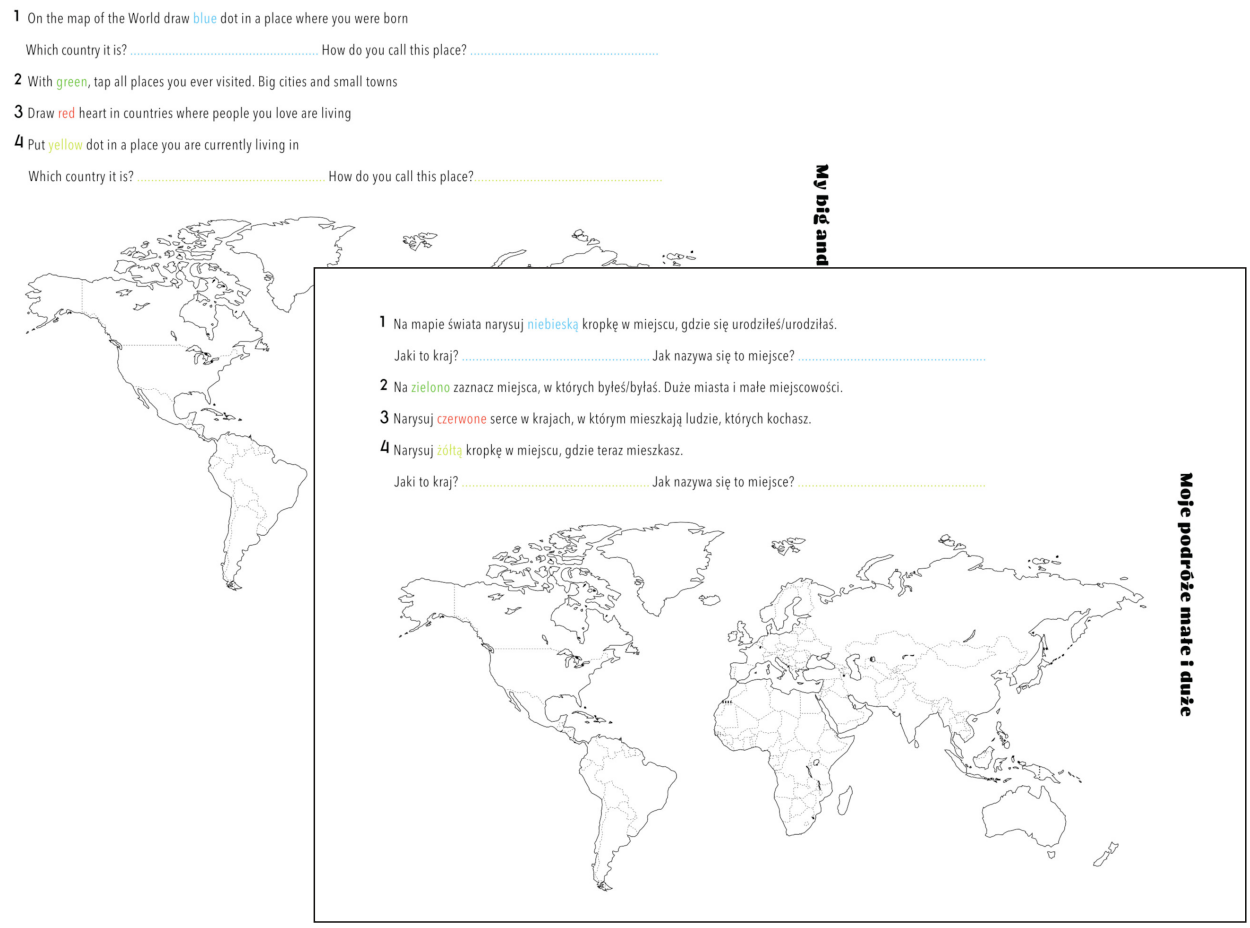
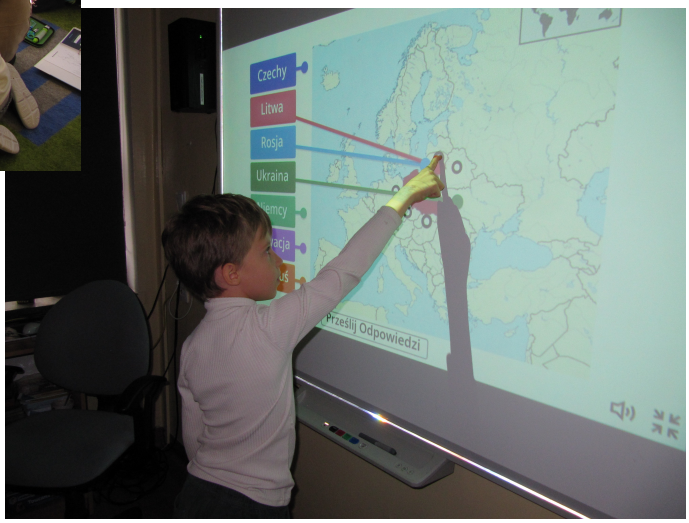


The group's exploration of the geographical and cultural contexts familiar to the individual participants with whom we are carrying out the project and can help to better understand their needs. It is important to involve all participants in this phase, as people are the experts of their own lives and have unique experiences. A card that uncovers the participant's journey, their cultural experiences, allows an attentive adult to reach the participant's (hidden) needs, dreams and sometimes aspirations. It allows users to reveal their world, and their journey and invite them to reflect on their experiences of wandering, of contact with different cultures, languages. It can also be a pretext to talk about dreams for the future.

The participant's experience can also be represented as a journey on a timeline. This is one of the basic ways of understanding what the determinants of the experience might the participant have gone through. It is also a kind of methodological aid to mark experiences and needs common to the participants. These can be combined with interviews with participants or presentations prepared by them. In our pilot action implementation phase, these maps were transformed to online games and showed more detailed maps of particular continents or countries (see examples in the pictures below). Some teams also took an occasion to invite travellers to talk about their journeys and experiences they gained during them. The presented card is also a good starting point for working with other cards, e.g. cards with an activity teaching attentive listening and transformation of a narrative into poetic form (this is, of course, only a suggestion).



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Activity 4.2 Using literature and song to explore anchor's for life

In our pilot action, our intercultural assistants used literature as a mechanism for reflection about place and identity. This was done during the work with the cards related to places, like a World map card, or neighbourhood, district area cards. For example teachers read excerpts from the novel "Madame" by Antoni Libera (the theme of nostalgia for the place of birth, the place of birth as a determinant of a person's life) giving the children a time to share their own experiences. The other teams were listening to and analysing the lyrics of the song "My Wander" (in Polish "Moja Wędrówka") by Andrzej Sikorowski and Michał Hochman. They were talking about the meaning of the song, how the music matched the meaning of the lyrics and what kind of feelings it brough to the life.

Watch the song

MY WANDER lyrics Andrzej Sikorowski, music: Adam Abramek

Or maybe it's just that
That my homeland is the world
And everywhere is my home and foreign land
And this is my homeland

I was born - on the Irtysh
In Siberia it all began
Probably my biographer will write somewhere
That I have a German name

I was hugged - then by Poland
In her language I think and sing
But suddenly it came to parting
A bolt of lightning burst from a clear sky

Or maybe it's just that
That my homeland is the world
And everywhere is my home and foreign land
And that's what home is

Or maybe it's just that
That my homeland is the world
And no passports are needed
To roll into port at night - against the wind

On a suitcase full of stickers
And a notebook full of addresses
And in front of me - only autumn
Behind me - many springs

But I bear no grudge against fate
I won't say a word of complaint for nothing
At last I know how to - love and dream
And sometimes cry like a human being

Or maybe it's just that
That my home is the world
And everywhere my home and foreign land
And that's what home is

Or maybe it's just that
That my homeland is the world
And no passports are needed
To roll into port at night

Or maybe it's all a dream
And doors are open everywhere
And there's always someone waiting at the table
And still looking out from afar - through tears

Activity 4.3 How to perform the City Game with the Sketchbook

The aim of City Game is to develop positive relationships between participants, teach them teamwork and enhance the communication between people using different languages. The ordinary language lessons often introduce unnatural communication simulations that discourage engagement in talks. The City Game combines the communication training with intercultural competencies building. It integrates a cognitive approach linked to the environment, a communicative approach linked to sociolinguistic competence, and intercultural approach focused on the differences between own and new cultures.

One of the most important assets of City Game is the possibility to immerse in cultures without the knowledge of the language. The absence of the language competencies does not exclude anyone from learning other cultures and customs as many of them is non-verbal. It is possible also to gain knowledge about other cultures in foreign languages.

The theme or structure of the game depends on teachers' competencies and imagination. They may arrange situations similar to natural ones but performed within the classroom, simulations of the real-life conversations, or written tasks, such as reply to email or writing adds or designing posters. They could arrange outdoor activities engaging children in real-life situations, such as market shopping with certain aims or point-earning goals. This provides the opportunity to exercise communication skills in the intercultural environment, experience emotions and use personal skills for the sake of the team and completing assigned task.

The City Game as an integration tool is part of non-formal schemes of education. It has no pre-defined strategy but is based on commonly performed tasks, which may capitalise on a local community's openness to foreigners and seeing cultural diversity as something natural if not an asset. The local communities' inhabitants are unaware partners of any such game serving as informants or points of relevance for certain tasks.

All you need to do in order to design the game is to set some scenarios with problems to be resolved by performing activities in the city and establish rules of engagement. Setting such mechanisms, usually known from other games we call gamification. The game shall include activities on the route selected to visit certain places with significant meaning.

In order to properly design the game according to the needs of participants you should:

- o analyse participants profiles (language advancement, knowledge, age, interests, motivation, reason of migration)
- o setting the game's goals and aims of particular tasks
- o choosing a leading theme of the game
- o designing and verifying of the route (accessibility of places, opening hours, timing, level of difficulty, etc)
- o drafting tasks scenarios, graphical design of supporting materials

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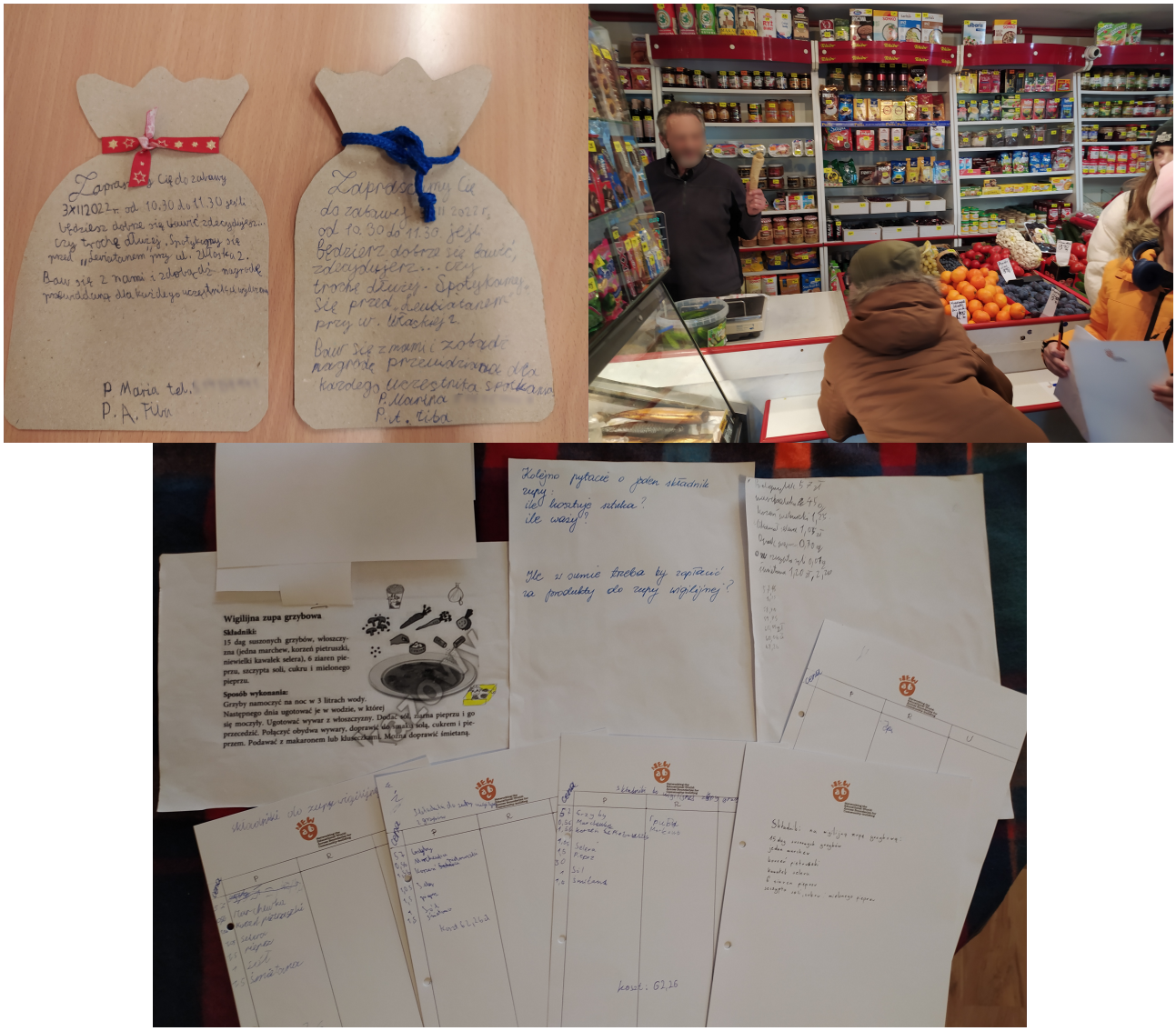
- drafting the game structure – tasks instruction, rules of participation
- performing and evaluation of the game

In the city game a city space is a frame of reference. It can be a building, park, place, street, monument, or any other topographical unit. To perform a task, you need to find such place and then learn something from locals occupying the space. It may happen that participants would avoid contact with locals and prefer to use modern technologies like apps, etc. Whilst this might help in some ways, an important part of the task using 'adventure pedagogy' approaches to go outdoors and interact with local people and the local space.



In the city game included in this pilot children were asked to get ingredients for the Christmas soup, get it from local shops and talk about the other Christmas meals with locals

Activity 4.4 Other activities inspired by Sketchbook cards

The other activities with children inspired by the Sketchbook content include the following:

- o accessibility audits of places, eg. for people with disabilities
- o meeting with people who share their intercultural experiences
- o recon walk in the neighbourhood
- o visit to cultural, historical or natural landmarks
- o workshops: fine art, handcraft, musical, dance, culinary, etc.
- o participation in events: shows, concerts, performances
- o storytelling
- o creative workshops
- o mapping experiences
- o games and plays
- o relation building workshops
- o movie screening
- o experience excursions

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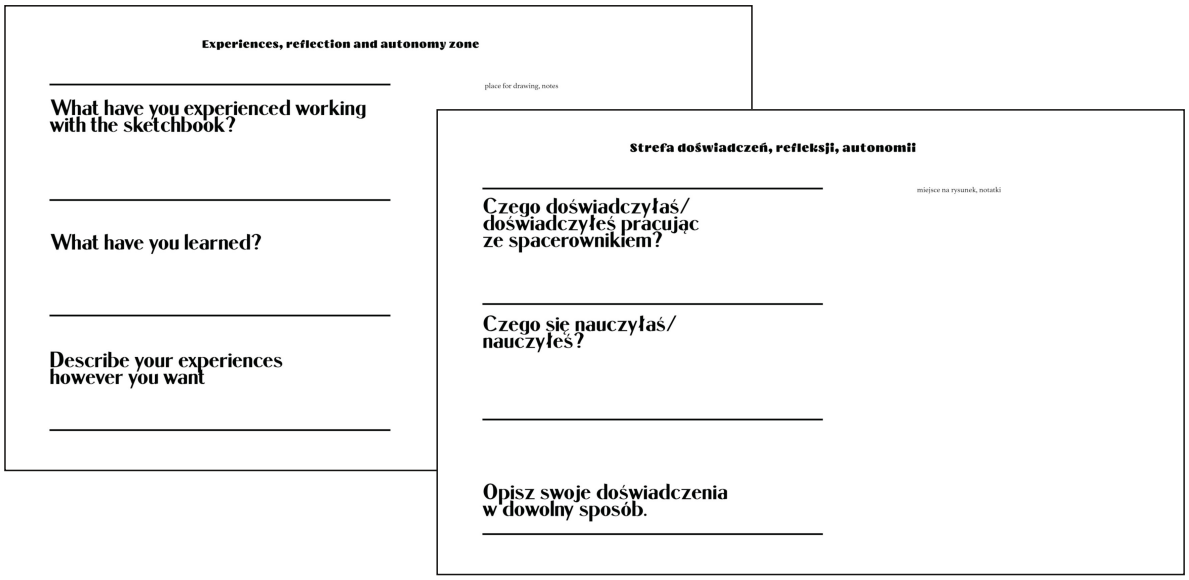
PART V: Evaluation, summary and reflection as an element of the work with the sketchbook

Evaluation is not a form of judging the group's work. Evaluation, like any previous stage, should also be co-created by the team. Evaluation meetings are used to share insights and experiences. This kind of activity is important in terms of the team's identification with the activity, taking responsibility for the results and the course/execution of the activity. In the perspective of the longer work with the team - the integration process - it is also important to record the conclusions of such a meeting.

The 'Zone of Experience, Reflection and Autonomy' card has been designed as a card to be used during evaluation. It can be used repeatedly, e.g. after each walk/work with a particular card, or sequentially, periodically - as needed.



Group/individual reports on activities (oral or written) can also be an element of evaluation. The purpose of the report is to share experiences and evaluate the development process, to identify what took place, what was good and what should be improved. The conclusions of such a meeting should be used in future activities and a good practice database should be created so that mistakes are not duplicated (this can be the task of participants or facilitators).

An ex-post co-creation map will identify the key events and decisions that led the team through their work with the Sketchbook or single card. It helps the team to identify the key point where the team experienced the most important changes. Such changes can take place

at any stage of the process in any activity. The process map also shows where a slightly different decision could have been made.

After the evaluation meetings on co-creation and the reports, it is time to summarise. The aim of the summary is to share final insights, ideas and discuss possible failures. During the debriefing meeting, various methods can be used in addition to free conversation/discussion, such as:

- o Dialogue circles (participants sit in a circle, only the participant who is holding the prop has a voice, participants set their own rules before starting to build trust, facilitator can ask questions to start a creative conversation).
- o Intuitive walks (individual, in a natural setting, a bit of solitude and reflection allows you to process and understand someone else's perspective - after the walk, participants have to answer some key questions asked before the walk; record the most interesting answers: people who walk usually return to their work with fresh and deeper reflections).
- o The 'like, wish' method is a team feedback method in which team members provide and receive constructive feedback on an individual and team level. The facilitator asks the team for feedback on everyone's role in the project and how they have come together as a team. First the participants take notes on the feedback individually, then they share the feedback, finally they reflect on the response. Positive feedback (like) refers to strengths and constructive feedback (wish) refers to opportunities.

Both evaluation and debriefing and reflection should be processes designed in the context of the group's potential, taking into account factors such as the size of the group, age of the participants, knowledge of the Polish language, etc. Facilitators can use other - non-verbal - means of communication in this process. An invaluable role can be played by an intercultural assistant, who in this case will sometimes be an interpreter and sometimes a linguistic-cultural mediator. Evaluation, debriefing and reflection are processes with great potential for team building, bonding and togetherness and should not be abandoned.

How research teams learn from the pilot action?

In each research team an activity mentorship shall be established. This function shall be performed by an experienced researcher who is familiar with different forms of co-creation activities aimed at boosting the creativeness for all the group. Such a person shall offer teams their support for issues that might be raised by participants and stakeholders during the process. They may also provide suggestions, encourage participants to certain activities and empower whole community that is involved in pilot activities.

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The tasks and obligations of teachers and assistants

In the initial piloting teams formed by teachers and assistants were asked to perform certain activities inspired by the Sketchbook working sheets. They have full autonomy in choosing types off activities and charters to be used provided their choice was democratic and consulted with children. At least three such activities were obligatory for each team.

During the implementation of the pilot activities teachers and assistants were asked to deliver:

1. Audiovisuals: pictures, short movies (up to 2 mins)
2. Notes referring to tasks performed (on delivered templates)
3. Obligatory Sketchbook charts filled in by children: “Experiences, reflection and autonomy zone”, “My project” and “Letter to a friend”
4. Interview with the research team
5. Written consents

Each teacher and assistant was separately asked up to the 7th day since the task performance to send audiovisuals and notes. After completion of all pilot actions planned teachers were obliged to send scans of children obligatory charts and excerpts from other interesting children works.

Interviews with research teams shall be organized up to 3 days after completion of all planned action. The interviews were online interviews recorded by the research team for data acquisition and analysis.

Download the template for notes and reporting

Thank you for reading our guidance materials on the use of the Sketchbook tool and activities by intercultural assistants in schools.

Acknowledgements

The *Together We Learn Our Worlds* pilot action would not have appeared without the innovative workshops called 'Intercultural Assistants Academy'. It would not exist without the enthusiasm, openness and consistency of many people from different parts of the world, including lifelong residents and Cracow newcomers alike.