



# EMPOWERMENT OF UNACCOMPANIED MIGRANT MINORS THROUGH MULTIMODAL CO-CREATION IN SITUATIONS OF ERRANT MOBILITY

PILOT ACTION ACTIVITY HANDBOOK

**NEW ABC - COMBO members**

Charlotte Menin

Clémentine Roux



**Networking the  
Educational World:  
Across Boundaries for  
Community-building**





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# INTRODUCTION

## The NEW ABC project in a nutshell

NEW ABC is a project funded by the European Union's Horizon2020 research and innovation programme. It draws together 13 partners from nine European countries with the aim of developing and implementing nine pilot actions. All NEW ABC pilot actions (activity-based interventions) include children and young people from refugee and migrant backgrounds, but also teachers, families, communities and other stakeholders in education, as co-creators of innovation to empower them and make their voice 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](http://newabc.eu)

## What is co-creation?

Before we introduce the activities co-created with young people for the *Empowerment of unaccompanied migrant minors through multimodal co-creation in situations of errant mobility* pilot action, we would like to explain in just a few words the basic features of co-creation.

Co-creation is a participatory method used to develop democratic partnerships between researchers and local/community stakeholders. Co-creation prioritises participants' involvement in the design of activities 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 unaccompanied minors, artists, community stakeholders and researchers by taking the children's perspective and allowing them to voice their dreams and needs.



## What does the pilot action activity manual consist of?

This handbook is a training resource that emerged from the pilot action *Empowerment of unaccompanied migrant minors through multimodal co-creation in situations of errant mobility* in which our association COMBO, based in Marseille (FR) developed a multi-modal workshop with and for unaccompanied minors who are errant or at risk of becoming errant. The workshop, which has been implemented and tested three times in different contexts, focuses on the empowerment of out-of-school unaccompanied minors through the transmission and sharing of artistic tools and knowledge of immediate use in a group setting. The creation of a safe space for the group, as well as a participatory methodology that incorporates co-creation at all stages and a specific attention to the participants' ability to express themselves in a language that is comfortable for them, aim to foster a creative and empowering group dynamic.

## What does the handbook include?

This handbook aims to provide a step-by-step overview of how to set up similar projects, as well as suggestions for adapting the action in other contexts and an overview of the activities which were carried out during the tests.

## How should I use this handbook?

It is entirely up to you. We recognise that each pilot action experience is uniquely shaped by the geographical, cultural, and social context within which it takes place. The handbook aims to offer a detailed but not prescriptive overview of our completed pilot action process, and to invite you to create your own unique, local version. How much time you decide to spend on each activity will be determined by your team. Equally, you might also decide to develop your own activities to better respond to the needs and interests of your stakeholders. Enjoy!



# LET'S GET STARTED!

## Aims and objectives of the pilot action

Our pilot action aimed to develop tools and informal educational practices to promote access to education, one of the key elements of integration, for errant unaccompanied minors.

More broadly, it aimed to restore and improve the link between these young people, who struggle to anchor themselves in a territory, and the host societies.

To achieve this goal, the team has co-created the action with stakeholders from child protection, education and culture, and above-all, with the youths themselves. The multimodal workshops consisted in initiations to different artistic practices, such as photography, rap and video-making; as well as in pedagogical activities, such as modules aimed at reducing the digital divide, but also workshops on the rights of minors, first aid and harm reduction related to drug use. The teaching and sharing of artistic tools sought to encourage moments of reflexivity and expression, which allow young people to situate themselves in their present but also in their own paths. The pedagogical activities, chosen for their immediate relevance, aim to awaken and strengthen interest in informal education.



*Two participants of the pilot in Melilla having a conversation about migration routes*

The specific format of the multimodal workshop, in which participants co-create different activities, which take place simultaneously, and can also co-create parts of the workshop framework, aims to develop in a limited time a group dynamic that stimulates creativity and collaboration among participants in an atmosphere of joy and mutual trust. Not all participants will be committed to all the activities, but they will have the opportunity to choose the most appropriate means of expression among the proposals and to follow the development of the others in order to eventually get involved in a second time.

The participation in the project of different actors from the fields of education, child welfare, social inclusion and culture, aims to promote and multiply the connections between this target group, which usually has few resources, especially in large cities, and civil society.



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## Multimodal workshop - what is it?



The goal of this pilot action was to design a multimodal workshop that promotes the empowerment of homeless youth and reawakens them to the importance of formal and informal learning.

Specifically, the intervention was focused on the following objectives:

- o Improving the social, cultural, and emotional well-being of youth.
- o Addressing the issues of unstable living conditions, social invisibility, exclusion and school dropout.
- o Creating a space for young people to express themselves individually and in groups about their concerns and needs.

### This is important because...

- o The right to education is one of the inalienable rights of children according to the International Convention on the Rights of the Child (1990)
- o Institutions have been mainly interested in the issue of the roaming of minors in terms of security, when these minors, abandoned to their own means, eventually adopt illegal survival strategies
- o Unaccompanied minors are often treated in the media in a stigmatizing way, although minors who commit offenses represent a minimal proportion of them.
- o Errant minors are not dangerous minors but minors in danger!

Our multimodal workshop consists of a set of activities:

- exploring various tools of expression
- alternating between different creative and pedagogical activities and informal moments
- it is carried out with a steady group of participants
- it is performed in an intensive way, that means in a short time frame, but with high frequency (e.g. 4 hours, every weekday for two weeks - or 4 hours, four days a week for a month)
- some activities take place simultaneously, and participants can navigate between activities by participating in different sessions



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## Who are unaccompanied minors in situation of errant mobility?

Unaccompanied minors are defined as minors (usually under the age of 18 years old) who migrate without their parents or guardians. Still children or already adolescents, they have left their homes, sometimes crossing several countries to reach Europe, which is often the final destination in their migration project. European countries, which have ratified the International Convention on the Rights of the Child (CRC), are responsible for their reception and protection when they are on their national territory. No status takes precedence over the protection of the minor, whether he or she is a migrant or not, because the vulnerability of the child is considered, in international law, as the one that entails the most risks for the individual.

Children have the right to be protected, to be fed, to be cared for, to have access to culture, to have recreation. The right to education is also a fundamental right, but some unaccompanied minors, especially errant minors, cannot access it or only partially.

Indeed, among migrant children, unaccompanied minors in a situation of errant mobility constitute a group facing major difficulties. Our target group often originate from North Africa - they are then called "Harraga" (those who cross borders in North African arabic dialect) - they have sometimes been homeless in their country of origin or have survived on the streets during their migration trajectory (for example in the Spanish exclaves of Melilla and Ceuta). They have sometimes undergone dangerous and traumatic experiences.



*Graffiti in the Spanish exclave Melilla*

Once they arrive in Europe, some of them have difficulty integrating into the child protection systems and end up roaming from city to city, from country to country, in a kind of headlong rush that does not allow them to settle down and access education. In addition, they are sometimes caught up in criminal networks, which explains the low level of institutional knowledge of this group, not to mention the lack of specific policies to protect them. In addition to this specific group, there are other errant unaccompanied minors who have come to Europe with a clearly defined migration project, often with a strong commitment to attend formal education, but who find themselves unable to cope with the administrative difficulties associated with care and end up sinking into marginality.

These two profiles of minors, who differ in terms of experience, motivations for migration and goals, are in fact most often excluded from education.





## The pilot action context

We had the opportunity to test the multimodal workshop in different contexts and with young people with different backgrounds and situations. Our workshops took place in Melilla, Marseille and Barcelona.

We tested the first multimodal workshop in the Spanish exclave of Melilla, with young people from Morocco living on the streets of the exclave in the hope of being able to sneak onto the ferries to Spain.



*A youngster in Melilla looks out to the sea towards Spain*

A few months after the workshop ended, all participants had arrived in Spain, and some of them continued their journey in other Western European countries.

The second test took place in Marseille, with unaccompanied minors placed in first reception shelters and others living without protection and in serious distress, while waiting for the recognition of their minority by the children's judge. The participants, all of sub-Saharan origin, had arrived in France after a long and dangerous journey - some had crossed Libya, and all had crossed the sea on makeshift boats - and were finally confronted upon arrival with the administrative difficulties of having their status as protected minors recognized.

The third test was to be carried out in Bilbao (Basque Country), but after months of negotiations it proved impossible to secure access to minors centers. However, we were well received in Catalonia, where we were able to quickly set up administrative and associative partnerships to carry out the workshop. The participants, mostly of North African origin, had all recently arrived in the country, half of them in a first reception center and the other half in shelters in and around Barcelona.



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# Part 1: CHECK-LIST

If you plan a multimodal workshop, you have first to... envision it!

Here are a few ideas to get you started and to start organizing what you need:



## Here's what our 'setting up' list looked like:

- o draft a project (overall objectives, schedules, frame)
- o find your audience (know as much as possible about your target audience!)
- o know the administrative and legal constraints (develop an ethical protocol!)
- o engage the institutional stakeholders
- o set up grassroots collaborations
- o design multi-modality
- o consider artistic partners and bring them into the team
- o organize the logistics
- o leave as much room as possible for co-creation!

Next, we present a step-by-step description of how to set up a multimodal workshop designed with and for unaccompanied minors in situation of errant mobility, which you will be able to adapt according to the context and the resources at your disposal.





## Step 1 | How to.... set up your multimodal workshop

Start by writing a draft of the multimodal workshop. You can prepare a preliminary document that you can adapt and expand as the project takes shape. This will help you better understand your possibilities and external constraints. This presentation will also help you to find partners!

In your plan, also clarify what kind of framework you want to set up so that a safe and comfortable space can be developed, as you will be working with a vulnerable and precarious target group.

- 🏰 What shape will the multi-modal workshop take? Are you going to set up a very intensive, creatively bubbling workshop for two-three weeks? Or will you opt for a lesser frequency, but one that will allow you to develop in-depth connections over time?
  - o In our multimodal workshops, we opted, in Melilla and Barcelona, for the very dense form of two weeks, every weekday, 4 hours a day; while in Marseille, in our city, we opted to test for a longer and less proving form for the team, of 4 weeks, 4 weekdays, 4 hours a day.
- 🏰 What are your available human, material, and logistical resources? How can you increase these resources through partnerships with associations in the field?
- 🏰 What is important to offer as minimum comfort during the workshop? In the framework of our action it was e.g. important to provide food, rest spaces for the participants, public transport tickets, sometimes telephones for the participants who did not have any...
- 🏰 We have noticed that the need to be connected to the internet is very important for young people who are not well rooted in the area and whose most familiar ties and emotional resources (family, friends...) flow through a phone... We borrowed computers that were freely available throughout the activities.
- 🏰 When looking for places, it was important for us to take into account factors such as the possibility of making noise, the possibility of having variable hours, accessibility for the participants (the shelters are often in places that are difficult to reach by public transport)... (See the logistics section below!)



## Step 2 | How to...find your target group

### Understanding the legal context and the realities on the ground

If you are interested in carrying out an activity with errant unaccompanied minors, it is likely that you are already in contact with this target group.

Nevertheless, it is worth being aware of the issues and consequences related to the status of unaccompanied minor, which varies slightly in national laws and in the practices implemented by the different jurisdictions.

The procedures for assessing minority, while similar, are not uniform within the EU. From first reception to hostels or youth shared housing managed by associations, the accommodation systems are also different. In addition, practices related to access to health care, schooling and training, and access to papers differ.

Dysfunctions in the reception system have been identified wherever we have operated and transparency on this subject on the part of institutions and those responsible for child protection (associations or foundations mandated by the States) is not always forthcoming. It is important to gather information from various sources: you can examine academic research, press articles; you can also get in touch with associations and groups involved in supporting unaccompanied minors and, of course, you can speak directly with the minors themselves to get a clear idea of their needs and difficulties, once you have access to this public. In any case, in order for the dialogue to be effective, it will take time to build trusting relationships...





### Step 3 | How to...be compliant with ethics requirements

As you are going to deal with minors, you have to be authorized by the legal representatives of the participants. This authority may be the Children's Judge, the director of the shelter, or the educator in charge... It is advisable to obtain information in advance and to develop your own ethical protocol.



*Presentation of the ethical protocol in Melilla*

An ethical protocol includes, for example, the forms that you will need to have signed by the legal guardian of the minors in order to carry out an activity with the minors, such as: an informed consent form and an information sheet that explains how you are going to process the children's personal data, for what purpose and for how long, as well as a form concerning the use of the minor's image (if, for example, you are planning to film, take photos...). In order to produce your forms, you will have first inquired about the legislation in force with the organizations that regulate the use of personal data (in France, the CNIL).

The support of lawyers specialized in the rights of minors can be very useful in this process.

If your organization is in contact with child protection institutions, you can ask them about specific administrative requirements.



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## Step 4 | How to...engage institutional stakeholders

Whether you want to conduct the workshop with out-of-care or in-care minors, you will need the approval of child welfare authorities.

It is useful not to underestimate the workload this represents. In setting up our pilot action, a good portion of local institutions were reluctant, but a small portion were very cooperative. At all stages, several months passed between our first applications and the actual agreements that made the workshops possible.



*The COMBO team and the Minister of Education and Culture of the Autonomous City of Melilla, Elena Fernandez Treviño at the signing of the partnership, October 2021.]*

Complete your file with all the details that would be relevant concerning the framework and the objectives of the project, the human and material resources, the partners, the estimated schedule. This might be challenging, since your project is based on a co-creation methodology, but if you are too sketchy on the details, it won't help.

Keep in mind that the authorities may compel you to set up your action in partnership with structures that they have mandated (associations, foundations or NGOs managing the first reception or shelters). If the mandates laid down by the partnerships significantly contravene your own aims and ethical approach, you may have to think about different mechanisms for achieving your goals such as adapting your action, in order to boost your chances of obtaining an agreement.



## Step 5 | How to....engage grass-root stakeholders

An important aspect of the implementation of the action is the identification of possible grassroots partners. The aim is to map out the field, to widen the scope of preparation to the plurality of stakeholders, but also to have connections in places where there are not already sufficient resources. However, this can be hindered by the limited capacities of self-help networks which are already overloaded and run on a voluntary basis by people who are sometimes themselves in a precarious situation. As for the partners in the field of culture and arts, the fact of being connected enables access to appropriate resources in a limited time frame. For example, during the workshop in Melilla, a recording studio had to be found suddenly and the fact that we were connected with local cultural actors made it possible to respond to this request relatively easily.



*Circus workshop in Marseille*



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## Step 6 | How to...imagine multi-modality

You have already identified the administrative challenges for the implementation of your project. You have also worked on the ethical protocol of the action and you are starting to take the administrative steps to obtain the authorizations to work with minors. You have also found the stakeholders in the field with whom you will establish partnerships for the action.

This is the moment to plan the multi-modal activities, even if you will be able to ultimately set them up in a process of co-creation with the participants. It is time to ask yourself: what are our own resources and what are the resources that can be mobilized locally? What can you offer to young people on the basis of your knowledge of their needs? What artistic practices and pedagogical activities make sense in the local context, in an educational approach, and in terms of harm reduction?



*Circus workshop in Barcelona*

Each local context requires different answers to these questions... answers that you are starting to seek, perhaps by involving partners in this process, bearing in mind that you will certainly have more insight once you are in action with the youths... An in-depth knowledge of the field, the young people, and partners will help.

In our experience, the choice to propose a RAP workshop - which became one of the project's key activities - was motivated by our knowledge of harraga minors, undocumented migrants of North African origin among whom this genre of music is very popular. The fundamental contestative dimension of RAP on the one hand, "its federative and socializing properties"



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(Marmié 2022) on the other, but also its numerous narratives of the "harga" (exile in Europe), make it a privileged means of reflexivity and expression of young people and of "their transnational movement" (ebd.) With young people who do not share this musical background, the choices may be different. Moreover, the work of writing and the specific form of rap allowed us to activate skills that are immediately transferrable to formal training (like studying a text). In Marseille, as mentioned before, we implemented the workshop with young people who wanted to create a coupé-décalé song, which we were able to achieve thanks to the partnership with an association skilled in this field.

In Melilla, we thought it was relevant to suggest a first aid workshop as part of the educational activities, given that our audience faces dangerous situations on a daily basis, with accidents, when trying to sneak into the ferries that lead to Spain. The workshop, which proved to be a great success among the participants, was made possible thanks to a volunteer nurse from a local partner association.

As you get ideas for relevant activities to propose to the youth, you will also understand how to make a provisional planning, the idea being that activities can take place simultaneously, the large group can be divided into several groups, with the possibility of fluctuations between the activities.

## Step 7 | How to...engage artistic stakeholders

You now have an outline for a multi-modal workshop. At this point you will be able to seek out artistic partners to act as facilitators for the workshops.

This is not about finding people who are skilled in artistic practices to keep young people busy with creative activities. It is about finding project partners who can guide the children in the exploration of artistic tools as a means of expression and as practices involving a degree of reflexivity.



*Photo workshop in Melilla, elaboration of a series of photos with the artist*





Artistic practice is both a (sensitive) experience in itself, an activity, and a means of expressing something else (to put it simply: a vision, emotions). It is a complex cultural practice, with which one creates a discourse, but also inscribes oneself in a discourse. By doing it, it makes us.

This cannot be improvised. However, you will probably find artists around you who may be interested in a co-creative project like the one you are setting up. In artistic production, co-creation, i.e. the creation of collective works, is a frequent form of practice.



*Reviewing with the cameraman a video just shot for the clip in Melilla*

What your artistic partners probably don't have, except in exceptional cases, is a deep knowledge of the target groups and of the challenges they face. It is up to you to make the connection, to provide the necessary knowledge, to help them deconstruct stereotypes, and to ensure a good basis for the encounter to take place.

## Step 8 | How to....manage logistic issues

In order to ensure a suitable setting for the co-creation dynamic, an important factor is to ensure the comfort and well-being of the participants; eventually, their basic needs will have to be covered so that they are in the right frame of mind to engage in the activities and to learn, free as much as possible from the preoccupations related to their situation.

The workshop environment is important. We made sure that the spaces were welcoming and friendly - sometimes adding decorative elements - with recreational elements at the disposal of the participants (speaker, games) and a rest corner where the youths could relax. In order to be able to use the space freely, especially if you set up a music activity, choose a location where noise will not be a problem!

Considering the fact that the participants are far away from their relatives, and sometimes quite lonely, we have also made sure that the locations have wifi access and we also equipped the rooms with computers so that the young people could browse while becoming familiar with computers. In addition, we planned a budget for each workshop to eventually provide cell phones and charges for those who didn't have them, so that they would be available for the workshop.

Regarding access for participants, consider that young people who have just arrived are not necessarily confident in their connection to public spaces and that getting around can be complicated. It can be difficult to find a place just from an address and if participants do not speak the language, they may have difficulty asking for help on the street. To compensate for this, we often picked up participants at their home and brought them to the workshop location, even several times until they were comfortable with the routes. In addition, for each workshop, we allocated a budget for public transport for the participants and created a discussion group by message with the participants in order to remind them of the times and places of the workshops, in case of possible changes - especially for outdoor activities - and in order to be able to answer their possible questions.

For each workshop, we set up a catering area where participants could serve themselves freely. In Melilla, for example, the young people prepared tea and coffee during the workshops. In addition, since the workshop sessions lasted 4 to 5 hours a day, we had planned meal times that we all shared together to end each day. Firstly, because of the situation of the participants, in order to make sure that they did not miss a meal (those living in shelters due to the fix schedule of meals and those outside the shelters due to the lack of means) and secondly, because these moments of conviviality and sharing are a significant vector of the group dynamics. For this reason, we tried to focus on the eating habits of the participants so that they enjoy their meals.





*End of day meal in Melilla*

All aspects of the workshop setting - such as the catering, the resting space, the games - were designed according to the principle of participant autonomy, which is fundamental in an informal education and empowerment approach. This means that we have attached importance to the participants having the comfort of being able to choose autonomously as many aspects as possible of the framework.

## **Step 9 | How to...build your workshop team**

We implemented the activities with a team of three facilitators: one person in charge of the overall organization and who co-facilitated part of the workshops; a second person managing the logistics and who facilitated the workshop on reducing illiteracy. As for the third person in the team, we looked for a peer worker, who has a similar life path to the young people in the workshop and who intervened during the first test of the pilot. For the other two tests, we worked with a facilitator who was fluent in Arabic, the language in which we had planned to conduct the workshop. The presence of the peer worker at the beginning, and of an Arabic-speaking person later on, was one of the keys to the success of the project, as being able to express themselves in their language greatly contributed to building trust among the group and to boost the group dynamics.





*Rap workshop in Barcelona, rehearsing phase*

We noticed that the effort required from the team in a very dense (short but intensive) workshop was in some ways disproportionate to the workload. A fourth person to support the logistics would have been beneficial.

In addition to this team, which first recruits the participants and accompanies and facilitates the workshops, there were artistic and pedagogical facilitators on the one hand, and volunteers on the other. The latter, recruited for the project, were able to intervene in support of different parts of the workshop (administrative support, project documentation, help during the workshops).



*Photo workshop in Barcelona*



## Step 10 | How to....engage participants

The framework of your multi-modal workshop is ready, and you have committed local partners. Your team is in place as well. It's time to start engaging your participants!

Depending on whether you intend to conduct the workshop with a street-based or a sheltered group, recruitment will be different. Outreach to the street is a long and complex task, because youth who survive outside of care are... very busy surviving! They have little room for activities that are not strictly necessary in their daily lives. At the same time, they are the most vulnerable minors and the benefit of getting off the street would be a good reason to engage in this journey with them. In either case, you have to take into account that they do not have the same needs. To engage them in a project you will need to get to know their needs and the conditions they need to be able to invest.

In Melilla, we reached out to unprotected youth to recruit participants. We spent whole days with them, got to know each other, and gradually we were able to bring the subject of the workshop to arouse curiosity without pressure, and see who might be interested. After two weeks we had our small group of participants.

In Marseille we were able to carry out the workshop with young people in first reception facilities and with others who were not in care. The young people out of care quickly became engaged, perhaps because participation in the project allowed them a certain level of comfort (food, activities) and allowed them to get away from their worries for a while.

In Barcelona, the participants were recruited partly from first reception shelters and partly through a partner of the project who provides a pathway to integration through language and educational activities. For the young people in the emergency shelter, participation was also a chance to get to know Barcelona, as their home was very isolated in the countryside and the children were normally only allowed one weekly outing.

In all cases, we tried in the short term of the recruitment phase to establish individual links with each child.

## Step 11 | How to...warm up for co-creation

Plan for one or more days of introduction and warm-up at the beginning of the workshop. Icebreakers, informal conversations, conversations to understand the interests and wishes of the participants and convivial moments will help you to set up a group dynamic that will make co-creation possible.

Co-creation is valuable for everyone, but we think it is important for workshop teams to understand how this specific target group is caught between a sort of over-autonomization on one hand and infantilization on the other, and that therefore co-creation might be a valuable response to tackle this issue. Like adults, they have overcome challenges that children should not be exposed to. They have managed to be self-sufficient in relation to adults, but in order to find their place in Europe, they must act as children. On the other hand, most of the time, life in a shelter does not offer the emotional comfort that is considered one of the essential aspects of a child's well-being. Understanding this double issue is, in our opinion, the key to empowerment through co-creation.



*The feline companion at the recording studio in Barcelona*

To stimulate co-creation, start with the suggestions and proposals of the young people. In our pilot action, through rap, they were able to talk about themselves, in the video clips or in the photos, they make themselves visible, in a way they choose. In the educational activities, start from what you notice they don't know how to do and would like to learn... Co-creation is a process that can take time to set up, you have to be patient. Don't be worried if nothing happens right in the beginning, you might be on the right path!

During each pilot implementation, we have scheduled two or three days of introduction, without beginning the proper activities. This is the stage where the participants get to know you and the rest of the group, where they get their marks and gradually express their ideas.

If your workshop is multilingual, it will take a little time for everyone to get used to the translation moments, but gradually the participants might commit themselves to help with the translation for their peers.







*Photo workshop in Barcelona, introduction to the technique*

There may be some drop-outs at first, especially for the more linguistically isolated youth. Not having a full schedule of activities at the beginning will allow you to be vigilant about the dynamics that are taking place and to catch those who need more attention to feel comfortable.

Having a core team of facilitators, in our case three, gives you the capacity to catch each individual in the group and their state of mind, which will help to convey to the participants the feeling of a caring environment.

When dealing with young people, try to get away from the usual questions they are asked about their backgrounds and experiences. This is likely to be brought up by them, but if you avoid assigning them to the simple status of migrant children, you will create a less biased relationship.

## Icebreaker games

In order to get acquainted as a group by doing a few activities during the first days, you can plan some icebreaker games. You can find a lot of ideas on the internet that you can adapt to the situation. As an example, we recommend three games, which do not take long and can be varied as you wish.

**The game of names:** the whole group stands in a circle in the space. One person throws a sponge ball to another and says their name out loud. The person who receives the ball throws it back to another person, saying the person's name, and so on. If the group already knows each other completely, the game will be very short and will be used mostly to make sure that you retain all the names.

**The super-power game:** Participants pair up and each person tells the other three qualities or "super-powers" they have. Then, coming back to the whole group, each participant tells the others the three superpowers of his / her partner. The game becomes fun as some take it seriously and others in a very imaginative way. This game can be varied in many ways: the goal can also be, for example, that each participant expresses, via his partner, skills, or own hobbies, or something else.



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### Mini-workshop "customize your mask":

You will customize masks by decorating them for example with glitters. This game was made with cardboard masks, a little glue and glitter of different colours, in order to take a first group photo while guaranteeing the anonymity of the participants (as it was needed in Marseille since we didn't get from the authorities the right to use the image of the youths). The young people thus became familiar with the masks and the idea was born to use them throughout the multimodal workshop, in particular for the audio-visual workshops (photography and video), with additional face masks that the hosting theatre provided from its inventory.



*Masks decorated by the participants of the pilot action in Marseille*

### An instant message group

On the last days of the recruitment phase, we created an instant messaging group with all the participants and the team's facilitators. Useful for practical communications such as meeting times and locations, the group mainly fosters group dynamics in that participants can share photos and opinions about what has been done or what is going to be done. All our chat groups continue after the action.



## Step 12 | How to...assess the impact

Measuring the impact of your action will allow you to assess the results and understand how to optimize your project. To measure the impact of our action, we have analysed the participation rates in the workshops and other data such as the number of stakeholders, the number of views of the outputs that have been published on social networks and other platforms; we have also used written notes during the actions and most importantly, qualitative semi-structured interviews of some of the participants in the three workshops. Since the sequence of our workshops testings took place over a period of about a year, from one workshop to the next we were able to incorporate our reflections on the impact of one workshop into the preparation of the next.

It is up to you to develop your own modus operandi for measuring impact; many techniques exist that are better or less suitable depending on the type of action and the results you need to formalize.



*Celebration at the end of the pilot in Marseille*



### Some of the final evaluation questions we asked participants were:

- o What was important to you in this experience
- o What did not work well in your opinion
- o How did you feel in the group, especially with the young people who were not your friends at the beginning
- o How did it go for you after we left, the return to the daily routine
- o Do you have any suggestions on how to improve the multimodal workshop?
- o What is important for you, now that you have arrived in Spain / France, what do you want or need to do...





## Part 2: OVERVIEW OF THE WORKSHOPS CONDUCTED AS SUGGESTIONS OF ACTIVITIES

During the implementation of the pilot action, we have tested different pedagogical activities and initiation to artistic practices. Some of them, like the rap and video-clip making workshop, or the photography workshop, were carried out each time by varying the subjects, the processes and with different facilitators. Other activities, especially those proposed by the participants themselves, such as the workshop on legal issues, were carried out only once.

Below you can find an overview of these activities. This presentation is not intended to be an instruction manual, as it is the result of a co-creation process with the participants and the facilitators who intervened in one or the other phase of the pilot. The overview can serve rather as an example and a source of inspiration. With your own artistic and pedagogical facilitators, and especially with the participants of your workshops, you will be able to co-create your own activities.

### Rap workshop and video-clip making

This workshop was conducted with 5 to 7 participants in Melilla and Barcelona.

This activity took place throughout the workshop, with several steps:

- 1 To start, the youth were invited to share songs they like in order to get a taste of the sounds.



*Rap workshop in Barcelona, writing texts*



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- 2 Once the participants were engaged in the activity, a writing workshop was conducted over some sessions where the young people were encouraged to write about ten lines on the topic of their choice - inevitably their experience of migration, the "harga" was frequently among the chosen themes - with instrumental music in the background to accompany them on the "flow".



- 3 Once the text was completed, the participants performed their lyrics, on a free instrumental found on the internet, or produced by the partners as was the case in Marseille and Barcelona.
- 4 At each of the 3 rap workshops we conducted, the song written could be recorded in the studio and later adapted into a video clip. We therefore had to encourage the young people to learn and rehearse their text in such a way as to master it in order to optimize the recording time and to have them lipsinging during the clip shooting.



In Barcelona, the rap workshop was led by a group of artists, all of them experienced rappers who organized a rap battle between the young people. This helped build their confidence, and also led a micro-workshop on communication techniques on social networks.







*Rap workshop, recording of the song in Barcelona (image on the left) and in Melilla (image above)*

For the video shootings, we had to call on partners but we encouraged the participants to propose their own ideas for sets and scenes, taking care of the technical feasibility and authorizations. The clips were shot in 2 to 3 sessions.



In all the venues, all the participants enjoyed taking part in the shooting of the clip, and they even invited some of their available friends to come and act as comparses.

[Video-clip RISKI BARCO SUERTE MALAGA \(made in Melilla\)](#)

[Video-clip ÇA DÉGAINE \(made in Marseille\)](#)

[Vidéo-clip JAMAIS N'BONDONNÉ \(made in Barcelona\)](#)



In Marseille, the participants, mostly of West African origin, were more interested in another genre of music, coupé-décalé. A song was produced from an idea of a participant who wrote the text, the other participants being mainly in support and then present as comparses on the making of the video clip.



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## Photo workshop

This workshop was conducted with 11 participants in Melilla, 16 participants in Marseille and 14 participants in Barcelona.

For this activity, masks and other props were used to guarantee the anonymity of the participants in order to make a final street exhibition of the photographs. A total of 5 sessions were conducted in small groups:

- 1 Photos were taken by the team and one participant, who was able to use an SLR camera while all session participants could make suggestions and try their hand at the technique.
- 2 After each session, the photos were cropped and sent to the participants' instant messaging group. This way, by sharing each step, a deep common understanding of the project and the intended images was quickly reached, and the participants could more easily engage and co-create symbolic content corresponding to their lived reality (i.e. props that evoke the sea in relation to the fact that most minors and young migrants leave Morocco to enter the Spanish enclave by swimming).
- 3 Finally, a joint reflection session took place, during which impressions were collected and collective decisions were made regarding the collage to be made in the street on authorized walls.



*Street exhibition of the results of the photo workshop in Melilla*



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- In Marseille, the workshop started with an introduction to an SLR camera, looking at photography books and discussing what a visual language means. For all the young people it was the first time they could hold a camera in their hands and use it. We decided to make a series of portraits in the style of fashion photography: a playful way for the young people to put themselves on stage. We did several sessions, first indoors, then outdoors. We finalized a series that we were able to print and exhibit at the end of the workshop.



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## Workshop on digital tools

This workshop was conducted with 5 participants in Melilla and 4 participants in Marseille.

During the multimodal workshop, we observed a significant disparity among the participants in the handling of digital tools and therefore decided to set up a module to reduce the digital divide. This took place in individual sessions with the concerned participants with a computer or on their smartphones. In Melilla, three young people participated as beneficiaries and two, already experienced with digital tools, as trainers. The young people who participated in the activity were particularly satisfied with the value of storing personal virtual material online (such as photos taken with the phone), which they otherwise risk losing while living in very precarious situations. In Marseille, where we were working with an unsheltered audience, left to their own means of getting around for administrative purposes, we thought it would be appropriate to train them in the use of GPS so that they could find their way around the city.

## First aid workshop

This workshop was conducted with 11 participants in Melilla.

The two-hour first aid workshop was organized in collaboration with local stakeholder Solidary Wheels. The nurse who facilitated the workshop adapted the content to typical situations that the young people may encounter, especially regarding the dangers of "risky" activities in the harbour (risk of accidents with fractures, bruises, bleeding) but also possible drug intoxication. The workshop was welcomed with great interest by the participants, who all enthusiastically took part in the final follow-up questionnaire.



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## Workshop on legal issues

This workshop was conducted with 11 participants in Melilla.

The two-hour workshop was held at the request of the youth, as they had many questions about their legal status and rights. At COMBO's request, a grassroots partner provided two lawyers with expertise in foreign law to explain the basics of the protection system for minors in Spain (and the implications for adults previously under protection), as well as the basics of international protection for asylum seekers and the administrative procedures for regularization in Spain.



## Subjective Mapping Workshop

This workshop was conducted with 15 participants in Marseille.

The subjective mapping workshop was conducted in partnership with Ulisses Project and directed by Davide Tisato with two colleagues. It took place on the third day of the multimodal workshop and widely contributed to strengthen the emerging group dynamic.

- 1 Around a table, participants drew their personal migration trajectory maps on transparent sheets. The instructions given by Tisato aimed to bring out a subjective cartography, and left plenty of room for the youth's personal choice to decide what to share and what not to.



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- 2 By overlaying several transparent sheets of paper, the geographic directions became one among many elements of the journey, and the moments that helped them grow took importance alongside the hard moments.
- 3 Tisato took considerable care to guide the boys on this introspective journey that hinted at many traumas and wounds, helping them formulate what they wanted and helping them return to softer subjects when the boys were struggling.
- 4 A final discussion brought out very positive feedback



## Audiovisual production workshop

This workshop was conducted with 16 participants in Marseille.

This workshop was realized in collaboration with two facilitators from Tabasco Video, a local association that provides multimedia workshops and that created a format called FATCHE (an acronym for Fabrique à Tchatche, which means in french slang "factory of conversations"), a small newspaper composed of 1 double-sided A3 Din sheets folded in the middle, in which queer-codes link to longer versions of texts/images on a site, as well as to videos and podcasts.

At first overwhelmed by the large number of participants, the facilitators quickly suggested working in small groups. This way, concentration was better and each participant could have the necessary attention. Thus, multiple activities could be held simultaneously. The Tabasco team first did initiations on the use of cameras and audio recorders. The youths went out with outdoor exercises and came back with their results which were discussed in the group. The participants were surprised by the Tabasco Video 's facilitator's trust that they would not steal the devices and that they would not break them. They felt very empowered.

The workshop lasted 8 sessions. The topics decided collectively revolved around the participants' situation in Marseille, with the goal to make public their distress. They worked at the FATCHE doing interviews with volunteers and other stakeholders and interviewing each other. They also interviewed COMBO team member Clementine Roux about the NEW ABC project. An important part of the project was the making of the music video and the short documentary film (find links below). The Fatche, which was entitled "Les pailletés" (those with the glitters), was printed in 1000 copies, and was presented at the final event.

## Output of the Audiovisual production workshop



[Fatche journal "Les pailletés" \(in french\)](#)



[Short documentary \(in french\)](#)



[Podcast "fatche à ouïr" \(in french\)](#)



[Photo gallery "Les pailletés"](#)



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*Thank you very much for your attention!*

*We hope it has inspired you to create your own multimodal workshop!*



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