Living in Multicultural Schools:

Handbook for Teachers

Editors:

Farwa Batool, Hafsah Musamod and Hadjer Taibi

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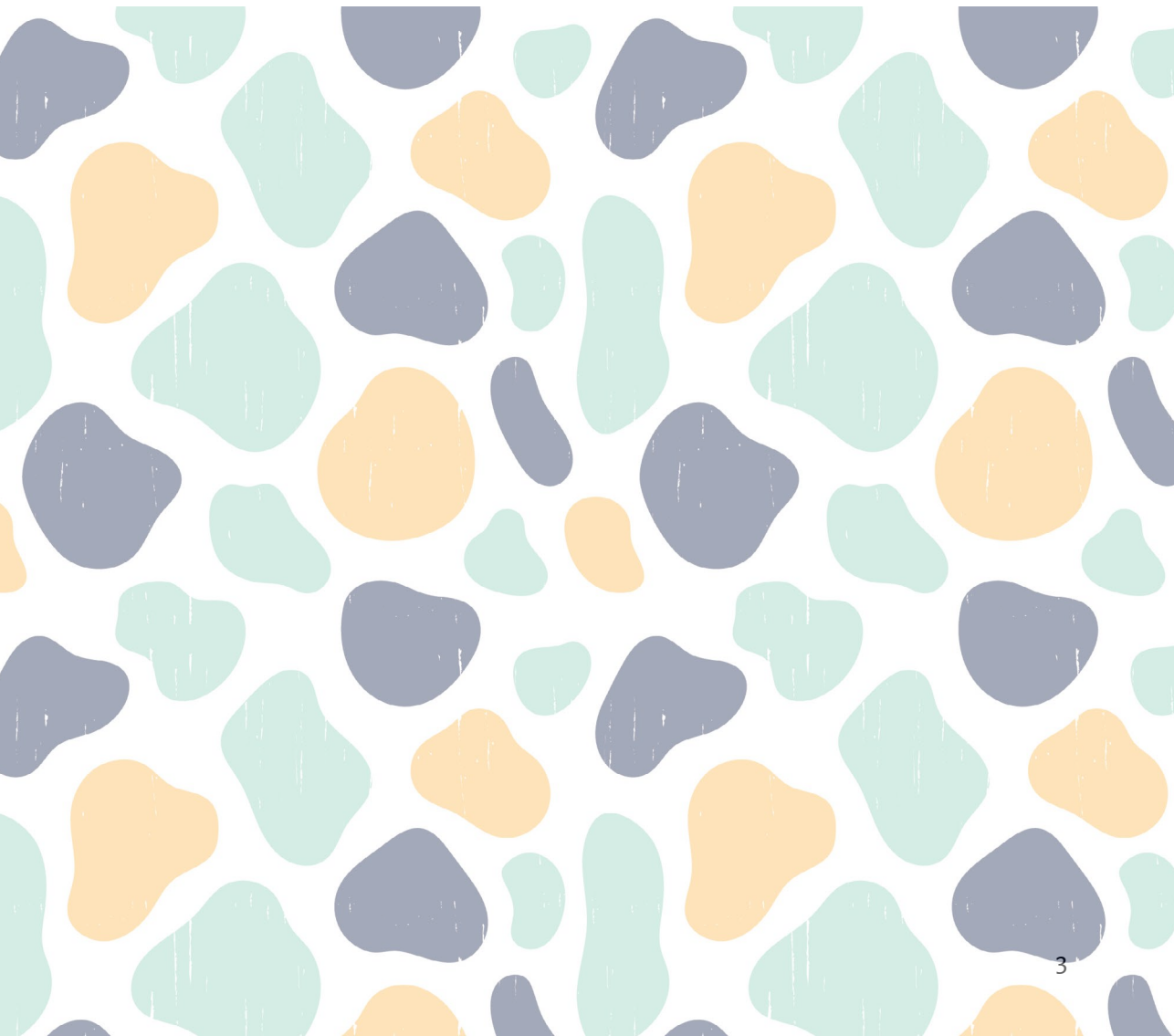
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MIGRANT CHILDREN AND COMMUNITIES IN A TRANSFORMING EUROPE (MiCreate)

Prologue

In 2020, the United Kingdom's foreign-born population reached 9.5 million, accounting for 14% of the total population (Fernández-Reino, 2021); 6% of the total number of children under the age of 18 in the UK (896,000) were foreign-born (Fernández-Reino, 2021) and more than 3 million children under the age of 18 (28%) had at least one parent who was born abroad (Vargas-Silva and Rienzo, 2019). India, Pakistan, Poland, Romania, and the Republic of Ireland are among the main countries of birth for these migrants (ONS, 2020). Migrant children and children who live in immigrant families in the UK are therefore diverse, with nuanced, unique, and potentially distressing experiences of migration depending on their reasons for displacement (e.g., refugees escaping war), which means their needs are also diverse. Under such circumstances, accommodating migrant children's needs and their integration can be challenging. Among the key challenges to migrant children's integration are that they can come from different linguistic backgrounds with varying degrees of English language skills, they can lack familiarity with the educational and health systems and the culture of the host country, and they can also come from different socio-economic backgrounds, with some of them being from disadvantaged families.

Addressing and accommodating these needs through a tailored and bespoke approach to integration becomes pressing. Schools can offer opportunities for identifying and addressing such needs (Manzoni and Rolfe, 2019) and can offer ways to foster integration (Badwan et al., 2021) to ensure equal participation of all children and to aim to narrow gaps in outcomes. In the UK, the topic of integration in a school context has been widely discussed (Phillips et al., 2011). Issues of segregation between schools raised the government's concerns and resulted in it pushing for the implementation of a number of policies and practices in schools to promote social cohesion (Manzoni and Rolfe, 2019). Such policies and practices included providing academic and linguistic support to English as an Additional Language (EAL) pupils, developing strategies and mentoring programmes to increase parents' involvement, organising social events, workshops, and projects that give an opportunity for

meaningful social mixing for children from different backgrounds, and supporting children who are eligible for free meals. What seems still to be missing, however, is an approach to integration that is child-centred with policies and practices that empower migrant children, prioritise their voices, and consider the process of integration from their perspectives. In such an approach, teachers play a vital role in the successful implementation of these policies and practices and the successful integration of pupils. Nevertheless, accommodating migrant children's diverse needs, facilitating their integration while encouraging them to maintain positive outlooks towards retaining the values of their families, and at the same time managing diverse, multicultural, and intercultural classrooms and keeping the process child-focused, can be indeed a challenging task.

This handbook offers a guide to support teachers with the challenges they might face in such situations and introduces them to a set of approaches and best practices developed specifically in and for the context of the multicultural classroom. The examples compiled in this handbook were collected or designed during the European-wide project *MiCREATE: Migrant Children and Communities in a Transforming Europe*. During their fieldwork in schools in countries across Europe, researchers developed creative strategies and methods to promote approaches to multicultural education and improve diversity management in schools. Moreover, best practices designed and implemented by teachers in schools are also captured in these guidelines, which were later revised by the researchers. Finally, a Child Advisory Board consisting of children of different ages contributed to designing some of the proposals and advised in the design and development of the concrete practices. These practices were then piloted or presented at schools with children of various age groups to ask for their opinions about the practices. Educational practitioners are asked to apply these methods to their school environment and adapt them to their specific contexts. These practices are not intended to be prescriptive but instead are guidelines that can be changed and added to.

CONTENTS

Chapter 1:
Managing Multicultural Education and Diversity in Schools

Introduction

The highly interconnected world we live in today and the increased levels of migration within and across Europe have led to discussions about citizenship, nationhood, and integration. In these discussions, the concepts of multiculturalism and interculturalism often take the lion's share. Despite the heated debates that exist around these two terms, there are no clear-cut definitions of them, and the two terms mean different things in different contexts. However, in a normative sense, multiculturalism can be characterised as "a feel-good celebration of ethno-cultural diversity, encouraging citizens to acknowledge and embrace the panoply of customs, traditions, music, and cuisine that exist in a multi-ethnic society" (Kymlicka, 2010: 98). In the European context, multiculturalism receives much backlash from scholars who believe that intrinsic to the term, there is an idea of separatism between communities. These scholars call for moving away from "multiculturalism" as a concept towards "interculturalism" (Muchowiecka, 2013). Interculturalism differs from multiculturalism in that it does not view non-Western cultures as completely distinct from the West, it allows for more "intercultural dialogue" between cultures, and it emphasises shared rather than distinct characteristics (Muchowiecka, 2013). Having clarified that, it is crucial, nevertheless, to acknowledge the role that both concepts play in the pro-inclusion and pro-diversity approaches. Rather than mutual exclusion, the two concepts can co-exist in complementarity with interculturalism adding to and enriching multiculturalism rather than substituting for it (Mansouri and Modood, 2021: 15). The latter is the stance adopted in the handbook. In the educational context, critically engaging and managing multiculturality and interculturality is vital to promoting inclusion and integration, especially for migrant children. Given the complexity of the multicultural and intercultural classroom, however, adapting practices that are transformative and that help to reflect and manage multiculturality and interculturality, as defined above, can be challenging.

In the UK, multicultural educational policies are considered important and are acknowledged by the government: "our society is a multicultural, multiracial one, and the curriculum should reflect a sympathetic understanding of the different cultures and races that now make up our society [… and] should reflect our need to know about and understand other countries" (Great Britain. Dept. of Education and Great Britain. Welsh-Office., 1977). In classrooms, aspects of equality, diversity, and promoting positive attitudes towards cultural diversity are key to multicultural education and should be reflected in the curriculum. A multicultural curriculum, therefore, "involves an attitude to life. It aims to promote a positive self-image and respect for the attitudes and values of others" (Arora, 2005: 25). Among the practices adapted to suit the aims of a multicultural curriculum are the incorporation of ethnic diversity and multicultural awareness in lessons and in subjects such as English and Maths, the use of resources with multicultural themes, and avoiding stereotypes in such resources. Despite current efforts, these practices were criticised for being too simplistic and reflecting a curriculum that is shaped by colonial world views, with an underpinning dominant British identity (i.e., white) remaining favoured (Race, 2014). Developing a multicultural curriculum therefore requires decolonising to reflect the perspectives of both the majority and minority ethnic diversity and to move away from Eurocentric perspectives.

Eurocentrism is problematic as it can produce standardisation processes due to its implicit message: differences should be 'corrected'. This fact may risk cancelling out diverse forms of subjectivity and sensitivity by leaving out the cultural background of migrants and people from non-European origins to become a part of the host society and the dominant culture. At the other end of the spectrum, a diverse school can be a place aimed at stimulating reflection on differences between multiple realities and stereotypes.

Multicultural and intercultural perspectives could help remove essentialist points of view and open new spaces for hosting a multiplicity of subjectivities and socio-cultural realities. Therefore, rethinking educational systems to embrace all students implies focusing on reframing curricula and subjectivities in the school's

environment. Differences connect us and contribute to enabling new projects for living in common more respectfully. Moreover, intercultural and multicultural education is for all students, not only for migrant pupils (Jalušič, Bajt, and Lebowitz, 2019; Onsès-Segarra et al., 2020).

Nevertheless, it has been reported in many studies that the lack of training to prepare teachers for managing and handling multicultural classrooms can lead to issues such as "professional anxiety" (e.g., Gay and Howard, 2000; Dubbeld et al., 2019; Badwan et al., 2021). Teacher anxiety is "the experience by a teacher of unpleasant, negative emotions [...] resulting from some aspect of their work as a teacher" (Kyriacou, 2001: 28). Because of the lack of knowledge and skills, teachers of culturally diverse classrooms are at higher risk of feelings of anxiety and stress because of the new challenges presented to them in multicultural educational contexts. In particular, traditional teacher training typically focuses on how to teach native-born children (Dubbeld et al., 2019: 18). Additionally, the mismatched expectations between top-down policies and local needs can increase the pressure on teachers (Badwan et al., 2021: 704), which in turn may negatively affect diverse students' academic performance (Chahar Mahali, 2017). Giving agency to teachers to develop local practices for their specific local contexts can help reduce risks of professional anxiety, increase teachers' confidence, and provide an empowering learning environment for pupils, which is the aim of this handbook.

This chapter contains 12 practices aimed at fostering multicultural approaches in education. Moreover, it provides tools and strategies for diversity management in primary and secondary schools. These guidelines aim to generate spaces for multicultural awareness in schools through collective and creative practices where pupils, teachers, and the rest of the educational community actively participate and share their knowledge to produce a more welcoming and diverse environment.

Practice 1: School Talks

INTRODUCTION

Similar to the idea of TED talks, 'School talks' involve teachers and pupils, especially those with migration or refugee experiences or migrant family backgrounds, talking about their experiences or ideas. These talks will provide an interactive space between teachers and pupils to discuss topics within migration studies that could not be addressed in regular classroom activities, promoting better learning, mutual understanding, and social cohesion in the class and the school community. The practice aims to show pupils with migration or refugee experiences or with a migrant family background that they are not alone with their experiences, but that they share more experiences with others – who are successful, for instance, in their jobs or training. In this way, teachers working with refugees or migrant children, who present their life stories and experiences, can be role models and motivate their students to participate and strengthen their self-confidence and self-esteem.

IMPLEMENTATION OF PRACTICE

2.1. Participants
Teachers with migration or refugee experiences and pupils aged 14–18.
Focus on pupils with migration or refugee experiences.
2.2. Time
10–15-minute talk and 20–25-minute discussion.
One session per month (if possible, two to three times a month).
2.3. Setting
Classroom setting or, if possible, a room in the school that offers a larger space.

2.4. Resources
Optional images, videos, novels, stories, books, or posters can be used.

2.5. Instructions

The practice is divided into two parts. In part one, teachers (briefly) discuss their personal experiences and identities. They then promote active participation of the pupils in the subsequent discussions. In part two, teachers and pupils, especially those with migration or refugee experiences, participate in conversations about their mutual experiences. It is recommended that teachers choose topics that are relevant to the students and even include them in selecting topics.

Before the School talk:

Step 1: Find a space and time for the School talk and encourage students to participate.

Step 2: After settling the organisational matters, the teacher (or teachers) should reflect on what they want to share during the talk with students. The decision of what to share in the school talk depends on the teacher's assessment.

Below are some recommended questions to encourage reflection. They do not all have to be answered or addressed; rather, they are guidelines, so teachers must choose the most helpful questions relevant to their students.

Questions to bring in the conversations:
- How did I become who I am now? What was my path from student to teacher? To what extent has my migration background influenced my career? What is the meaning of my migration background for me?
- What was my migration experience? Were there difficulties for me? What was helpful? And what beautiful moments did I experience?
- How did it feel to arrive in a new country? What were my first impressions? What helped me to find my way around? What did I miss?
- What was it like for me at school? How did my migration background affect my school career? Were there situations of exclusion/inclusion? What was my relationship with my teachers? What was it like dealing with peers? What did it mean to be a migrant at school? What were my wishes?
  - What were the relationships with other peers? Were they helpful?

- Where were these difficulties? What were pleasant moments?
- Did I feel accepted? If yes, what was important? If not, how was it, and what would have been helpful?
- What did I expect of my future? Where did I get support?

Writing down the reflection and then deciding what to share with the students is recommended. Once this is determined, prepare a 10–15-minute presentation. During the talk, teachers can present pictures or videos or share meaningful books or stories that have helped them to represent their migration experience. However, it is always the individual's decision what to share with the students. If several teachers are involved, it is helpful to exchange the presentation's content before it starts.
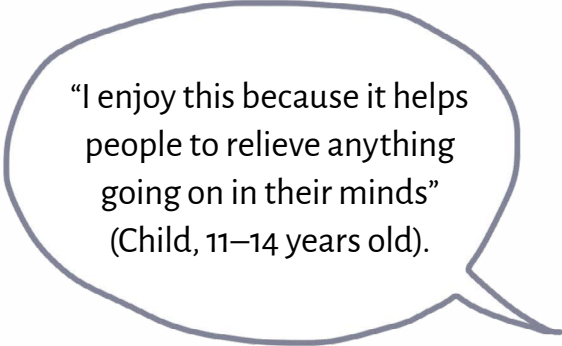
Guidelines for the 'School talks' session:

- **Step 1**: Decide whether participants sit in a circle or face forward during the presentation. Then the teacher or teachers starts the presentation.

- **Step 2**: After the presentation, teachers have 20–35 minutes for discussion. They can invite the students to ask questions about the presentation. This way, teachers can see where the students' interests lie. It is also possible to ask students about their own experiences. Here are some suggested questions:

  - Would anyone like to share their own migration story?
  - What was it like to be new to a country?
  - Have any of you had similar experiences? Or were your experiences different?
  - Has anyone experienced situations of exclusion or inclusion?
- During the discussion, the teacher (or teachers) can act as a moderator and help the students with the discussion.

- **Step 3**: The teacher can ask follow-up questions or ask the others what they think of an opinion or if they have experienced similar things. Teachers should be mindful that discussing migration experiences can be a sensitive topic that migrant children may not want to speak about.

- **Step 4**: In the last 10 minutes, teachers can talk to the students about the next session and the topic for the subsequent sessions. Students can be provided with a pool of different topics and asked to choose which they like best. Or the teachers can ask the students which topics they would like to discuss. Either way, teachers can involve students in the decision-making process to encourage their participation and decision-making.

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Researchers presented these practices to children and teachers and asked them for their feedback. Below are their responses from children in the UK:

"I enjoy this because it helps people to relieve anything going on in their minds" (Child, 11–14 years old).

Practice 2: Interculturality through Music Lessons

1. INTRODUCTION

This practice was developed and implemented at a school in Slovenia, attended by students from 27 countries. The main aim of this practice is to develop and foster a positive attitude towards other cultures. This is achieved by including elements of multicultural music in regular music lessons, enabling children from different cultural backgrounds to express themselves through music. It will also allow children from a non-migrant background to experience what it is like to learn a new language. The music lesson can be implemented with any child regardless of cultural background. Suitable songs for this activity can be those that are world-famous, such as 'Happy Birthday', so children from different cultural backgrounds will present base lyrics in their languages and support other children to sing them. This will help these children to share aspects of their culture from their country of origin.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Children of all ages.
2.2. Time
45 minutes.
2.3. Setting
Classroom setting suitable for a music class.

2.4. Resources

- Music teacher and musical instruments needed.

- YouTube video of lesson demonstration and interview with facilitator: **www.youtube.com/watch?time_continue=1&v=epDLUFdiUq8&feature=emb_title**

Image demonstration

(*Source:* **www.medkulturnost.si/z-glasbo-sporocajo-da-so-vse-kulture-enakovredne**).

Figure 1. Music lesson demonstration.

2.5. Instructions

Before the class

This practice can be used during regular music lessons or in other settings. Before the lesson, the teacher should consult migrant pupils from their class about whether any of them would like to lead this activity. The teacher and the child then choose a song from the child's language that they will present in front of the class. Then the two spend some time learning the song and familiarising themselves with it. *Please note that the child might not want to sing or may be uncomfortable, and the teachers should be mindful of this.*

During the class

Step 1: At the start of the lesson, the teacher explains to participating children that it is crucial to agree on a few rules for everyone to feel good and participate.

Step 2: The teacher and newly arrived child sing the song together to the children in the classroom and explain that they will learn it.

Step 3: The teacher/child should do a brief presentation of the song´s lyrics and origin, prepared by the child. It is important that the teacher supports and helps the child with the presentation. If the child does not feel comfortable presenting, the teacher implements the activity. This part of the activity is appropriate for children in the classroom to learn about their peers' country, culture, language, and song. Therefore, the teacher can encourage other children to engage in dialogue and moderates the discussion.

Step 4: After the discussion, the song's lyrics in the original language are projected on the board, and the child teaches other children the correct pronunciation. When children are familiar enough with the lyrics, the teacher takes over and teaches them how to sing.

Possible emergent questions

When is one at home? Is it possible to feel at home without one's things/ belongings? Can one imagine someone who have never felt at home anywhere? Can one live alone? Is home a feeling? Is home a place? What is a good school?
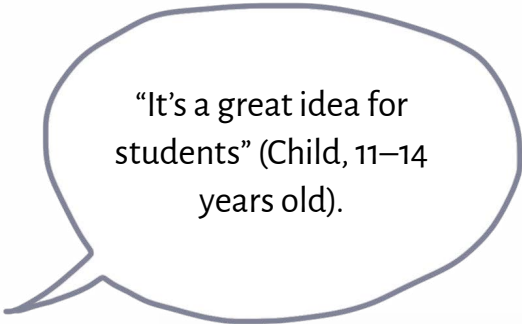
Socratic question

What is a wish? Needs? Family? Friendship? Alone? Good/bad? Happiness? Sadness? Loss? Security? Challenge? Survival? Social? Justice? Value?

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE
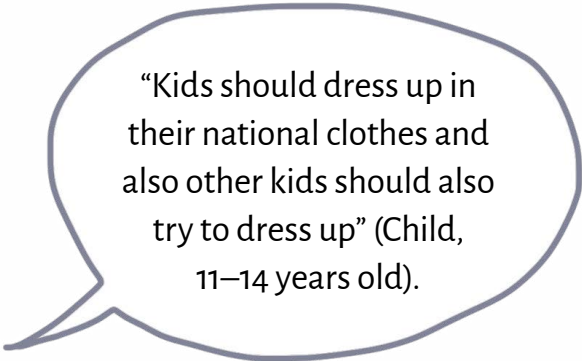
Researchers presented these practices to children and teachers and asked them for their feedback. Below are their responses from children in the UK:

"It's a great idea for students" (Child, 11–14 years old).

"This would be a great, great activity!! We can use music equipment like drumming, piano, guitar and so on!" (Child, 11–14 years old).

"Kids should dress up in their national clothes and also other kids should also try to dress up" (Child, 11–14 years old).

Practice 3: "And you, how do you say it?" Celebrating Diversity and Multiplicity

1. INTRODUCTION

In this activity, children and young people develop visual and textual materials (e.g., posters and maps) to be placed around the school (e.g., corridors, hall, and classrooms). The practice aims to generate multilingualism and multicultural awareness in schools through collective and creative practices where children from different backgrounds actively participate and share their linguistic knowledge with the rest of the school. Additionally, the practice includes pupils' linguistic and geographic backgrounds, traditionally absent or not considered. The goal is to make the school a multicultural and welcoming place for people from other countries who do not know the local language.

During the implementation of the project, the whole school is involved, and various members of the educational community are invited to participate, including teachers, students, families, and the management board. Families are particularly important as academic work states that the active involvement of families in schools is the key to improving coexistence in multicultural contexts (Casanova & Rodríguez, 2009; Leiva, 2011). This proposal is based on a dialogical perspective, through which the school becomes a place of exchange and collective construction of knowledge as a shared responsibility (Walsh, 2012: 65). In this way, children can express their agency through the knowledge they carry with them (languages, customs, experiences, cultural and religious practices, etc.). Finally, research indicates that migrant students' languages and cultures have "positive effects on students' well-being and proficiency level in school, notably about the language of instruction" (European Commission/EACEA/Eurydice, 2019: 137).

Below, some results are presented from a public school in Barcelona:

- A school in Barcelona created a display board to show the school's cultural and linguistic diversity. Migrant families were invited to identify their countries of origin and then use a thread to connect these countries to Barcelona on the board. Additionally, with the assistance of children, 'daddy and mummy' were written in the child's home languages. This is because 'mum' and 'dad' are the two most common words teachers hear from children; they are also the first two words students learn in Catalan or Spanish.
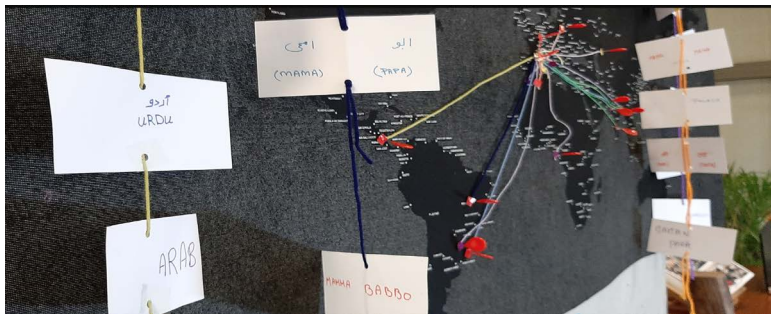
Figure 2. The words 'mum' and 'dad' written in different languages. Cards are situated in front of a world map where the migratory route of pupils and their families are indicated.

- Students created a book together with the dialogues written in all the languages spoken in the class group.
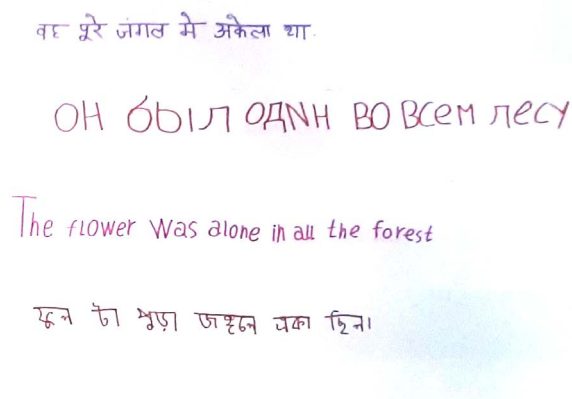
Figure 3. Multilingual dialogues of the book.

- Pupils created a video simulating an informal conversation, then translated it and introduced subtitles in all spoken languages.

Figure 4. Clip from the story.

- Students (with the help of their families) translated the numbers, alphabet, names of their class members, phrases, etc., into their languages of origin. Then they reflected on their similarities, differences, richness, etc.

Figure 5. Craft-based installation about languages spoken in the school.

- Finally, the school held an exhibition showing some of the activities carried out. The art installation reflected the cultural diversity of the school (including images of the countries of birth, families, students, etc.).
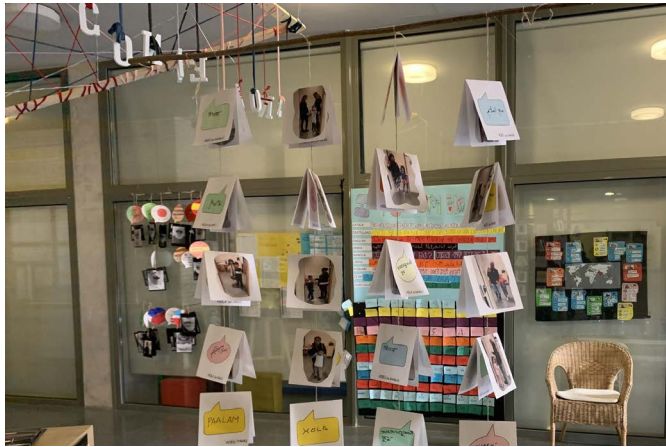
Figure 6. Exhibition at the school hall.

Once the workshops concluded, the academic staff recognised the project's contribution to school life and pupils' engagement. The school management team particularly valued teachers' proactiveness and both teacher and family involvement. Families greatly appreciated their active collaboration during the process and the recognition and celebration of the cultural diversity and multiplicity of the school.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
The whole school (including infant and primary pupils) – all working in class groups.
2.2. Time
Three months in total.
This is a bottom-up project. It may be developed through workshops.
Consider three or four sessions of up to an hour to develop each poster or installation.
2.3. Setting
Classroom setting.
School hall and corridors (for final exhibition).

2.4. Resources
For each workshop: one or two teachers, children with different mother tongues.

Craft materials: cardboard, maps, magazines for collage, pictures, coloured paper, etc.

Audio-visual materials (if possible, especially with older children): digital photo and video camera. |

2.5. Instructions

Step 1: The teacher asks students what their respective mother tongues are and how many languages they speak. The students are invited to write a simple word (e g., hello, thank you, etc.) in their language.

Step 2: Pupils will be organised in teams (around four or five children). Each team will produce a visual product (a poster, map, video, or visual display, depending on age and the manual skills).

The final product should reflect a particular idea or concept in a multilingual way. The students are invited to write a simple word (e.g., hello, thank you, etc.) in their own language.

Teachers should consider more straightforward concepts for younger children (e.g., to write a simple word in different languages) and complex ideas for older students (e.g., to generate different descriptions and explanations around an abstract concept related to multiculturalism, such as empathy, relation, welcoming, exchange, learning).

Step 3: Each team must choose the format, design the idea, and develop it (see above for some examples). Once they have selected the concept, children must ask other classmates to translate or write for them in different languages the word they have chosen. Older children can also do small interviews around a particular issue and enquire beyond the classroom to ask pupils from other courses and groups.

The teacher shall accompany the teams, help them formalise the final product, orient them, and foster their creativity with ideas and inspiring suggestions.

Step 4: Third, the results are exhibited in the classroom, and orally each team presents their poster/video/collage/map to their peers.

Step 5: Finally, the final products are installed in the school community places, such as corridors and halls. In this step, teams can help each other to decide on the location for installations. The activity can take place in different class groups simultaneously, during the same week. At the end of the week, all the final products will be exhibited in the school's common areas.

Practice 4: History of Nations in an Internationalised and Globalised era – Intercultural Perspectives on History and Citizen Education

1. INTRODUCTION

This practice offers a compilation of teaching methods that enable students to learn more about non-European history and its important figures. The practice exceeds a monocultural approach. The aim is to include migrant children's history into the curriculum and make migrant children feel more involved in lessons. In addition, the practice allows teachers to make the curriculum more multicultural, including relevant events and personalities throughout history, thereby accounting for the diversity of the student body in many European schools.

It is important when teaching a diverse curriculum that an intersectional lens is taken; otherwise, educators may risk alienating some pupils. An example of this can be seen in the excerpt below, where a child from Somalia during interviews for the MiCREATE project in the UK speaks about whether she feels represented in the curriculum:

> Interviewer: [...] Do you feel represented in the subjects you study [...]?
> Participant: "No. It's mostly about ... as a hijabi, and I am African, they mostly talk about Black UK people and how they feel, and how they were born here and stuff [...] And it's like, "I'm not from here, sorry. I don't understand a single thing you are talking about" (Female, aged 13).

Below, some results are presented from Denmark:

Figure 7. Posters of historical events.

In a reception class (*separate classes or lessons for newly arrived migrant pupils*) at a school in Denmark, students learned about "Danish history in the Middle Ages (1050–1536)" for one week. In the first lesson, the students read a booklet made by the teachers about Denmark in the 13th century. Afterwards, the teacher wrote on the blackboard: "A picture from 1050–1536 from your country. An important event. Write 3–5 sentences." Then, national victories and defeats were presented on the posters – for example, the Polish king's victory over the Prussian Teutonic knights in 1525, Genghis Khan's conquest of Afghanistan in 1219, and the defeat of the Incas to the Spanish conquistadors around 1530. These events are pivotal in the history of students' countries of origin, and they also seem to be necessary for the identification and identity work of the students. Subsequently, students presented their posters and discussed the selected event with their peers. Through this practice, they expressed and constructed their identities.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants	

Students in a reception class or ordinary primary and lower secondary classes. The students in the class should have varying native countries.

2.2. Time

Consider using a full week.

The practice can be run as a feature week. This format gives the opportunity to include out-of-school activities/excursions.

2.3. Setting

The practice can be facilitated by the teachers and take place in the classroom.

Two teachers are needed for a feature week.

2.4. Resources

Booklets produced by the teachers, textbooks, novels, short stories, movies (documentaries, feature films, etc.).

The students must have access to computers, the internet, and printers for printing their posters.

Posters produced by the students can be exhibited in the classroom and orally presented to their peers and the teachers. (The students could produce vodcasts instead of posters). – Some examples of posters are attached below.

2.5. Instructions

Step 1: The teacher should choose a historical period that they want their students to learn about, such as the Middle Ages. The teacher should then create a booklet or resources that detail this historical period. The students should be instructed to read the booklet and answer the teacher's questions.
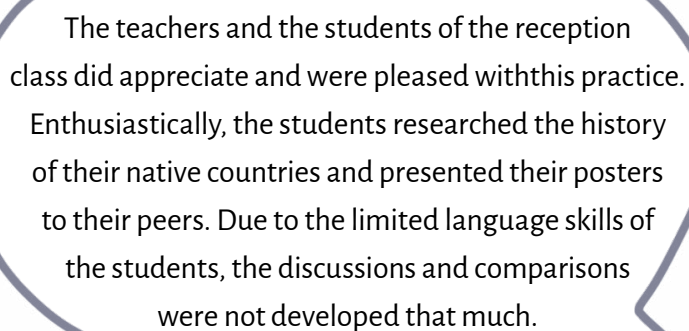
Questions to ask: What is a nation? In the context of citizenship education, the practice paves the way to discuss the relationship between cultural, regional, national, and global identification and how each student can balance these identities. In continuation of the practice, the teacher and the students can discuss: Why should we, and how can we maintain commitments to our cultural communities and the national (and global) civic culture?

Step 2: The students should research their country of origin and its history during the chosen historical period. For example, students may wish to explore relationships between England and their country of origin during that period or how events in either of the countries may have impacted one another. Pupils who do not have a migration history can be asked to choose any country they would like to research. They then need to produce a poster based on their research. This information can be found online, and the teacher should support the students and formulate discussions on this topic.

Step 3: The students should orally present their poster to their peers, which can be exhibited in classrooms or display boards around the school to enhance others' knowledge of various countries.

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Below are responses from Danish practitioners about their perceptions of the practice:

The teachers and the students of the reception class did appreciate and were pleased withthis practice. Enthusiastically, the students researched the history of their native countries and presented their posters to their peers. Due to the limited language skills of the students, the discussions and comparisons were not developed that much.

Practice 5: Scientific Women and Rad Women Worldwide

1. INTRODUCTION

The activity proposes inquiry into the lives of women who have contributed to the history of science but who have historically been invisible or negligibly recognised in books. This activity brings the possibility of including new historical references to the school science curriculum and knowing and reflecting on women's stories of oppression, resistance, resilience, and success in the STEM field. In addition, the practice aims to develop data search and synthesis skills, improve reading comprehension and writing skills, foster critical reflection from an intersectional approach, and generate non-Eurocentric perspectives by extending the curriculum references.

The practice was developed by teachers at a public school in Barcelona. The activity is part of the pedagogical proposal 'Calaixos' (Drawers), consisting of a set of multidisciplinary non-guided activities (*see Figure 8*). Depending on the proposal, students develop them autonomously, individually, or in groups. One of the proposed activities in this framework is called 'Scientific Women and Women Worldwide'.

Figure 8. 'Calaixos' structure in the classroom. Each drawer contains materials for a specific activity.

Moreover, the practice aims to highlight contributions to the STEM field of women from different countries and cultures. The original proposal includes two resource books: *Women in Science: 50 Fearless Pioneers Who Changed the World* by Rachel Ignotofosky (2016) and *Rad Women Worldwide. Artists and Athletes, Pirates and Punks, and Other Revolutionaries Who Shaped History*," written by Kate Schatz and illustrated by Miriam Klein Stahl (2016). The books adopt a multicultural approach by including figures from different countries and cultures, and with descriptions and concepts translated into other languages (*see Figure 9*).

Figure 9. Book detail.

Women in Science highlights the contributions of 50 notable women to the fields of science, technology, engineering, and mathematics (STEM), from the ancient to the modern world. *Rad Women Worldwide* features an array of diverse figures from 430 BCE to 2016 CE from 31 countries worldwide. It also includes 250 names of international rad women as a reference for readers to continue their research. According to the information provided by the publisher, this book is appropriate for grades 6–8 for Social Studies or English classes or as a text for a multidisciplinary unit. These books offer a basis for developing the activity, and they are particularly engaging for younger children because they include illustrations, specific descriptions, and plain language. Nonetheless, the activity can be developed without these books, as described below.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Pupils aged 10–17. The activity can be adapted to suit the needs of pupils of varying ages.
Pupils should be organised in teams (around four or five per team).
2.2. Time
Two or three session workshops (45 minutes or 1 hour for each session), depending on the age of the participants and the complexity of the proposal.
2.3. Setting
Classroom setting.
2.4. Resources
Books (optional). • Women in Science. • Rad Women Worldwide. Computer with internet access and printer. Craft materials: cardboards, pencils, pens, markers, coloured papers, scissors, etc.

2.5. Instructions

Step 1: The teacher introduces the activity by asking students if they know the name of any relevant scientific figures (either men or women). Students are asked to write the names that emerge during the brainstorming on the board. The group analyses the resulting list, and the teacher promotes the debate on the gender and origin of the scientific figures named.

Step 2: Students are organised in teams (around four or five children per team). Each group must choose a historical scientific female figure to develop an inquiry about her biographical and professional trajectory. They can be chosen from the list on the blackboard or from the recommended books. The teacher can also provide pupils with a longer list of names and short biographies of scientific women (consider adding a majority of non-European women).

- The aim is to produce a poster. The final product should provide data about a scientific woman's biography, her contributions to science, and the contextual, historical, and social elements that led her professional trajectory to recognition or invisibilisation.

- Consider simpler formats for younger children (e.g., develop a biography and an overview of her contributions to science) and more complex designs for older students (e.g., by adopting a research approach by crossing references from different sources, including personal reflections and conclusions, etc.).

Step 3: Once they have chosen the figure they want to investigate, children can use the internet to find data about her. The teacher should accompany the teams, orient them in the research process, and help them formalise the final product (especially with younger children).

Step 4: The results should be exhibited in the classroom, and orally each team presents their poster to their peers. Personal reflections and debates about the role of women in STEM, the invisibilisation of historical female figures, and Eurocentrism in the history of science can be fostered by the teacher after the presentations.

Practice 6: A Guide to Teaching Children About Africa

INTRODUCTION

This practice is an educational tool for familiarising children with their African peers' problems and everyday lives. It allows children to learn more about Africa, reach reliable sources, and avoid prejudice and stereotypes. The practice aims to broaden knowledge about African children, their everyday life, and land of origin, prevent stereotyping of African children, and shape attitudes of social solidarity. The Afryka Inaczej Foundation uses the practice in their everyday actions. It was crafted to be easily adaptable in the broad context of learning practices. It handles a wide range of cultural issues – from fairy tales to horror stories on sexual exploitation and children of war. This may also be a valuable resource for Black History Month. *Please always seek African diaspora representatives to guide you on implementing teaching about Africa.*

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Primary and secondary school children.
This practice can be developed by teachers/parents/educators. If possible, guests from other cultures (African migrants) are welcome to participate.
2.2. Time
The cycle of several (2–5) workshops can be further developed by teachers or children.
2.3. Setting
Classroom space, any external space, or home setting.
2.4. Resources
Manual, teaching scenarios, external sources – visual, music, writing, reading, or singing.

Figure 10. Example of workshop in practice.

2.5. Instructions

This practice was written by the Polish team of the MiCREATE project; therefore, the tool they have suggested is not available in the UK. In this case, the Polish team suggests that teachers contact an African diaspora in their local community to learn if they have formal groups working for integration. Nevertheless, even an informal group could be helpful in learning more about the African continent and discovering stories, legends, and myths that can be used during classes. Teachers can also seek help from parents who migrated from Africa. Teachers should verify the sources through reliable media – there are plenty available for free on the internet. The activities used to teach children about Africa should be child-centred and interactive.

- This website includes resources for young children (aged 3–7): **www.twinkl. co.uk/resources/places/countries-and-continents/africa**

- This website includes resources for young children (aged 7–11): **www.twinkl. co.uk/resources/ks2-geography/ks2-around-the-world/ks2-around-the-world-africa**

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Researchers presented these practices to children and teachers and asked them for their feedback. Below are their responses from children in Spain:

"The activity made me reflect on cultural diversity."

"I changed my perspective on Africa. For me it was very interesting."

"I loved the activity. I think it was really interesting, funny, and useful. But I think it is necessary to have more time for questions and answers."

"It helped me to reflect deeper about several things. Omar (the man who came to talk) inspired me a lot and now I think everything is possible."

"I enjoyed the activity a lot and it made me reflect about a lot of things. I wish there were no wars, no conflicts, no racism, and no sexism anywhere."

"I liked it a lot because I knew a few things about Africa but with this practice I've been able to go deeper into them. It was a good idea to bring somebody from Africa."

"It helped me to question stereotypes on migrant people."

Practice 7: Black History Month

1. INTRODUCTION

Black History Month is an annual UK-wide celebration of Black British history and culture, set up in 1987 by Akyaaba Addai-Sebo. Originally a London-based event, Black History Month has since proliferated to other areas to eventually become a formal UK-wide celebration. Initiatives take place across the country, coming from formal organisations and volunteer community groups. The practice often incorporates events, talks, exhibitions, historical walks, performances, storytelling, or debates, incorporating Black history. The event provides an opportunity to go beyond the often white, Eurocentric focus of the school curriculum and learn about the histories and cultural contributions of Black people in the UK. Celebrating this cultural heritage is an opportunity for learning about racial and social justice, anti-racism, and the recognition and celebration of the value of the diversity of our society.
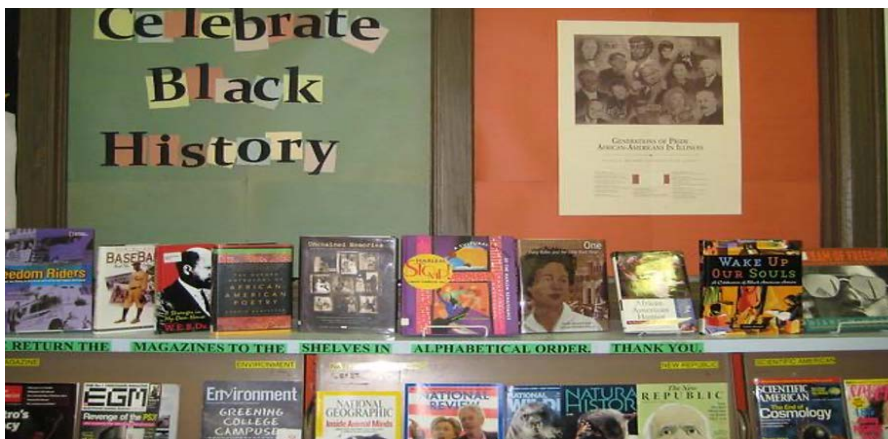
Figure 11. School display during Black History Month.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants

Entire school community. It can be adapted to suit all ages.

2.2. Time

It can range from a single event to a month-long celebration.

2.3. Setting

Setting depends on the format – events, talks, exhibitions, historical walks, performance, storytelling, or debates.

2.4. Resources

Depending on the format, a low-cost, easy-to-deliver option could be posters celebrating aspects of cultural history prepared by history students.

2.5. Instructions

Step 1: Depending on the school or community, this practice can be adapted to celebrate the cultures present within the school or wider society. Celebrating a cultural history or heritage month can take a variety of forms. It will require some research and preparation, particularly when celebrated for the first time.

Step 2: All teachers should be informed ahead of time that a cultural history or heritage month will be taking place. They can be asked to research relevant information about contributions of the community related to their subject.

- For example, history teachers can focus on the history of the community in the country, among the significant contributions of individual members of the community. Literature, language, art, or music teachers can present and discuss works by writers coming from the community.

- Science teachers can present important contributions of individuals from the community to their discipline. Moreover, educational displays can be created to represent the above contributions in visual forms to decorate classrooms and school corridors.

Step 3: The school library can display books written by members of the community, and, if not available in their collection, seek to purchase such books. If possible,

school trips can be organised to visit museums or cultural exhibits relevant to the community culture.

- Throughout the month, teachers should seek to instigate conversations with the pupils to create an opportunity for learning about social justice, anti-discrimination, and the recognition and celebration of the value of the diversity of our society.

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Researchers presented these practices to children and teachers and asked them for their feedback. Below are their responses from children in Denmark:

"I enjoyed the activity because I've learned about a lot of new stuff."

Practice 8: Rights Respecting Schools (UNICEF Programme)

1. INTRODUCTION

This practice invites teachers and pupils to reflect on migration and differences between children's universal rights. The aim is to foster critical thinking between children, encourage practices of coexistence and sympathy, and make school more multicultural and respectful for all children. The practice is based on the United Nations Convention of the Rights of the Child (UNCRC), which covers all aspects of children's lives and their rights in a variety of domains (civil, political, economic, social, and cultural), as well as the responsibilities of adults in ensuring that children can enjoy these rights.

"Every child has rights, whatever their ethnicity, gender, religion, language, abilities or any other status".

UNICEF (**www.unicef.org.uk/what-we-do/un-convention-child-rights**)

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
The whole school community.
2.2. Time
Continuous.
2.3. Setting
School setting. The whole faculty should be committed to children's rights through the everyday conduct in the school.

2.4. Resources

Materials, resources, and training can be found at:

- **www.unicef.org.uk/rights-respecting-schools**

- **www.unicef.org.uk/rights-respecting-schools/the-rrsa/what-is-a-rights-respecting-school**

Figure 12. Convention on the rights of the child.

2.5. Instructions

- Becoming a Rights Respecting School requires a commitment from the school staff. Teachers should familiarise themselves with the UN Convention on the Rights of the Child and their responsibilities in protecting children's rights. This can be done by completing UNICEF training. (See **www.unicef.org.uk/rights-respecting-schools/training-and-support.**)

- A school can appoint a Children's Rights representative to complete the training and relay the knowledge to the school community in an in-house workshop, use of posters and leaflets, educational materials, and other activities, such as events, assemblies, lessons, and celebration of World

Children's Day. Useful educational resources can be found on the UNICEF website. (See **www.unicef.org.uk/rights-respecting-schools/resources**.)

Steps in the path to becoming a Rights Respecting School:

To achieve Bronze Rights Respecting status:
- **Step 1**: Have the commitment needed to become a Rights Respecting school.

To achieve Silver Rights Respecting status:
- **Step 1**: Create an action plan including the resources required to support this commitment.
- **Step 2**: The action plan is put in place.
- **Step 3**: The school community learns about children's rights.
- **Step 4**: The positive impact on the school life is becoming clear.
- **Step 5**: Young people begin to identify as global citizens.

To achieve Gold Rights Respecting status:
- **Step 1**: Everyone has a thorough understanding of rights.
- **Step 2**: Rights respecting attitude and language is present throughout the school.
- **Step 3**: The positive impact of rights on school life is clear.
- **Step 4**: Young people see themselves as global citizens and advocate for social justice.

Adapted from UNICEF (*See:* **www.unicef.org.uk/rights-respecting-schools/wp-content/uploads/sites/4/2018/01/Get-to-Gold_RRSA-Journey-Poster-Jan2018.pdf**.)

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Below is a response from a staff member from one of the schools in the MiCREATE study that had five key children's rights selected by pupils, reflected in all school activities.

"There is this idea that the rights of the child are universal. We have five key rights that are selected by the children: the right to be safe; all children have rights; the right to healthcare, healthy food, and water; the right to an education; and the right to an opinion. That automatically opens up conversations about integration."

Moreover, an evaluation of the Rights Respecting Schools award showed that it enhanced engagement and relations between pupils and staff. In addition, across all schools, positive attitudes towards diversity and inclusivity were reported with the attitudes improving over the three years of the evaluation. Given these findings, it can be concluded that this is a useful practice for schools to employ to build a sense of cohesion.

Practice 9: Preparation to Live in a Diverse Society

1. INTRODUCTION

This practice was created as a tool consistent with primary and secondary schools' curricula. It introduces intercultural elements to lesson scenarios to solve problems and conflicts present or potential for the classroom community. The practice focuses on introducing intercultural threads to mainstream education for different levels and subjects. It rewrites the entire programme for schools that host migrant children and requires a different educational approach due to their presence. Most of the problems, prejudices, and stereotypes are formed due to a lack of knowledge about otherness and communication constraints – such as the language barrier. Within this practice, children have the opportunity to discuss their own identity, how it is connected to the world, and how it resonates with their peers' experiences. In addition, they gain knowledge about other cultures, religions, values, perspectives, and perceptions of society through intercultural learning that has become a part of the normal learning process and is natural and constant for those reasons.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Primary and secondary school students – class-size communities, mixed classes.
2.2. Time
Implemented during the course of the school year on regular basis.
2.3. Setting
The classroom environment.

2.4. Resources

Teachers may need to attend training on intercultural knowledge.

Resources will be required to discuss topics witch children. Teachers should contact charities and organisations to ask for any resources or guest speakers they have available.

Introduced by teachers, and invited guest speakers – migrants, asylum seekers, cultural experts. Teachers require attendance at intercultural competence workshops beforehand.

2.5. Instructions

In this practice, thematic lessons or intercultural threads are introduced in regular subject lessons. These should be connected to the curriculum base and implemented through pre-created scenarios. The intercultural threads should be introduced by teachers and invited guest speakers – migrants, asylum seekers, cultural experts.
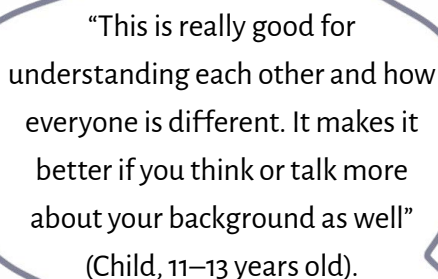
The intercultural issues should be introduced in blocks and consider the following topics:

- Personal identity.
- Belonging to society and cultural background.
- The place of living on the world map.
- The consequences of homogeneity and diversity.
- The nature of differences.
- The feeling of being another.
- The understanding of culture.
- The external expression of one's identity (fashion, customs, cuisine, etc.).
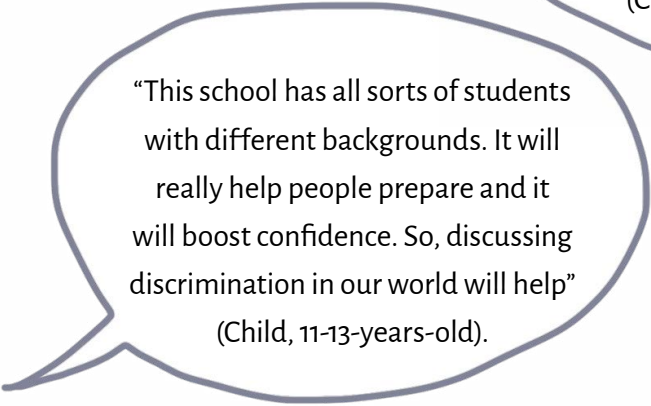- Verbal and non-verbal interaction.

Prior to implementing this practice, teachers should first attend intercultural competence workshops so they have a better awareness of how these topics can be addressed. Teachers may also find it helpful to gain resources from NGOs and academic experts in the field of diversity education.

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Researchers presented these practices to children and teachers and asked them for their feedback. Below are their responses from children in the UK:

"This is really good for understanding each other and how everyone is different. It makes it better if you think or talk more about your background as well" (Child, 11–13 years old).

"This school has all sorts of students with different backgrounds. It will really help people prepare and it will boost confidence. So, discussing discrimination in our world will help" (Child, 11-13-years-old).

Furthermore, the practice was tested and implemented in Lublin for many years, positively affecting children's education and development, including the effective integration of children seeking asylum in Poland. It brought tolerance, empathy, and cultural diversity closer to children who attended classes where a programme of "preparation for living in a diverse society" was introduced. Children gained comprehensive cultural knowledge and experiences absent in regular educational practices. As a result, children have deepened their reflection on the means of intercultural dialogue, verbal and non-verbal communication, the notions of diversity and cultural differences. They gained new attitudes towards others, learned cooperation in the group, and felt the need for altruism, social activism, and helping others. Children also had a better overview of the sources of information and their reliability and much better knowledge of the world.

Practice 10: Cultionary (About Migration Concepts)

1. INTRODUCTION

The European Youth Centre launched the praxis Cultionary within the "All different – All equal, Education Pack" in 1995. The practice aims to promote multicultural education and diversity in the school context by reflecting on existing cultures, identities, stereotypes, and prejudices through an art-based approach. Multiculturality is a reality in many schools. Therefore, the practice strives to deal interactively with diverse cultures and life realities. Furthermore, it is essential to foster mutual respect and the acceptance of apparent differences. Thus, the practice should also contribute to an appreciative interaction with each other beyond the classroom.

The exercise indicates how easy it is to recall stereotypes and thoughts about other people – for instance, 'foreigners. At the same time, the practice combines creativity with questioning one's stereotypes. Therefore, although it may be fun, it is important to reflect on our ideas about others and examine how they relate to reality or individual impressions.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Pupils aged 13 to 18 years.
2.2. Time
Class sessions: one or two school lessons.
2.3. Setting
Classroom setting.

2.4. Resources
One or two teachers who are present during the implementation and reflection of the practice. Paper and pencils and a list of terms to draw on. Sticky tape or similar resources to hang up the drawings.
2.5. Instructions
For further instructions, please visit: http://intercultural-learning.eu/Portfolio-Item/cultionary

Step 1: Students are divided into groups of 3 or 4. Each group gets some sheets of paper and a pencil and finds a place in the class where they can work well together. This can be done by drawing lots or counting from one to four.

Step 2: The teacher calls one student from each group and tells them a word to draw in their group (*see below for a list of words*).

List of terms:

racism - difference - discrimination - anti-Semitism - refugee - conflict - European - a person from this country - a farmer - poverty - a Muslim - a homosexual - equality - an AIDS-infected person- a Roma - a Japanese - a Russian - an African - human rights - media - a tourist - a foreigner - solidarity - a blind person - love - an Arab - a Moldavian - etc

- Note that younger children may have difficulties with certain terms. Therefore, we recommended using less complex terms for children under 13 years.

Step 3: Back in the group, the student should draw the word without speaking or miming it. The other group members try to guess the word by drawing. One rule is that no letters, numbers, or flags may be drawn. The guessers may make assumptions but may not ask direct questions of the person drawing the word. It is crucial to keep in mind that not all students are good at drawing, and therefore the exercise might be challenging for some students. One way to deal with this is to tell them that the point is not to make a work of art but to be creative and express their thoughts visually.

Step 4: Once the word is guessed, the group should shout the word to the class and, as the first group to finish, get the point from the teacher (who must note the group's contribution).

- The other groups then also finish guessing. For each group, the word to be guessed is written under the drawing. It doesn't matter if the drawing is complete or not.

Step 5: One person from each group is called to the teacher again, and they are given a new term. The process repeats until each person in each group has received one term.

Step 6: All the drawings are put up. Now, there is an opportunity to walk around the classroom and look at them briefly. Then, interpretations are compared, discussed, and reflected upon.
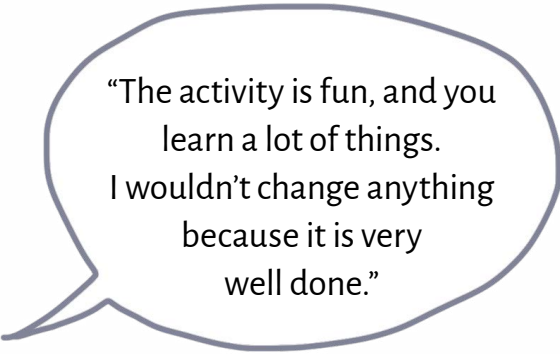
Here are some questions for the reflection:
- Was the exercise difficult or easy? Why?

- Look closely at the pictures on the wall and compare the different representations and interpretations of the same word. Do the drawings correspond to reality? Why might the illustrator have depicted specific details?

- Where do our images and ideas come from? Are they negative or positive? What impact might they have on our relationship with other people?

- Where do stereotypes come from? (The role of media, family, and peer groups can be discussed).
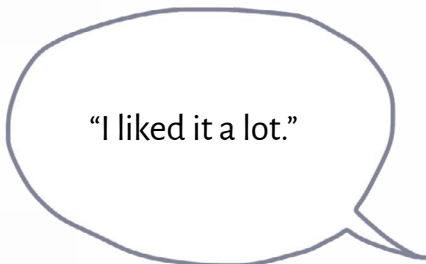
- What are the risks of stereotyping?

If possible, it is also essential for the participating teachers to reflect beforehand on what prejudices they might carry.

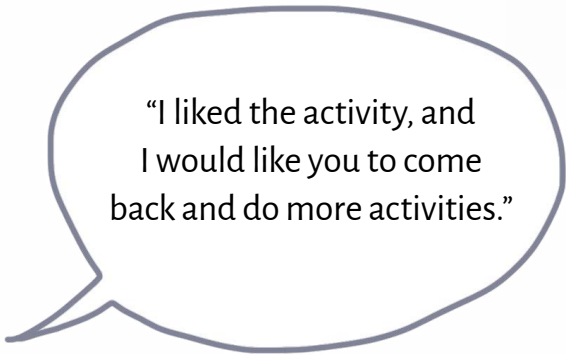# 3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Researchers presented these practices to children and teachers and asked them for their feedback. Below are their responses from children in Spain:

"The activity is fun, and you learn a lot of things. I wouldn't change anything because it is very well done."

"I liked it a lot."

"I liked the activity, and I would like you to come back and do more activities."

Practice 11a: Workshop to Promote Social Inclusion and Belonging

1. INTRODUCTION

This practice focuses on class community, migrant children, and teachers. The main aim is to prepare children for the arrival of new classmates with different cultural backgrounds and to address multiculturality, acceptance, and mutual respect. In addition, it encourages communication between classroom members to ensure the best possible approach for the inclusion of migrant children. The practice strives to develop and strengthen a positive attitude among children towards themselves and others. It also aims to build and enhance empathy and social skills, such as paying attention, supporting peers and other people, and contributing to creating a good, positive atmosphere in the classroom.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Local children, migrant children from year 1 (or any age group the teacher deems appropriate) and the whole classroom can participate.
2.2. Time
45–60-minute workshop.
2.3. Setting
The workshops can be implemented in the classroom.
2.4. Resources
The book *Strictly No Elephants* by Lisa Mantchev. Paper and pencils.
2.5. Instructions
Step 1: The facilitator greets and explains the workshop's rules: *We listen to each other if we want to say something, raise our hands, respect each other's opinions, and do not make*

fun of each other. If you do not understand something, ask for help from a classmate or me.

Step 2: The facilitator tells participants that they will get up and move around the classroom. At first, they walk past each other in silence and stare at the ground. After about a minute, they are told to walk around the classroom in silence, and when they meet someone, they look them in the eye and smile. After a minute, they are instructed to walk and greet those they meet. If they wish, they can also shake hands, hug, or greet each other somehow. All greetings must be kind. After a minute facilitator asks the following questions:

- How did you feel in the beginning when I instructed you to look at the ground?

- What about at the end when you smiled at each other and greeted each other?

Step 3: The next activity is dedicated to *accepting differences*. For this part, the book *Strictly No Elephants* by Lisa Mantchev is needed.

Step 3a: The facilitator tells children that they have a storybook about a boy who had an elephant as a pet. Then they ask children *if any of them also have an elephant at home? Or if maybe they know someone who has an elephant as a pet?* Afterwards, they invite them to listen to what it's like to have an elephant at home and not a puppy, hamster, or other smaller animal. They say to listen carefully to what happened to the boy and the elephant and how they felt. And that in the end, they'll talk about the story together. The book *Strictly No Elephants* is read in its entirety. Children are shown illustrations regularly.

Step 3b: *When the book is read, a short reflection follows, which is guided by the following questions:*

- What happened in the story?

- What does it mean to be different? The facilitator accepts some of the children's answers. It can happen to everyone, both children and adults, that other people see us as different. But we may also feel different from others. What do we think then?

- What did the boy with the elephant and the girl with the skunk do? What did

they do differently? But what can we do to make everyone feel accepted and welcome?

Step 4: The workshop continues with the conversation about how children would accept newly arrived classmates. The facilitator invites children to stand up and to stand in front of their chairs. Children should have enough space for everyone to take a step forward without obstructing those on their left and right. Then the facilitator presents an instruction, which is: *I will make a few statements. When you hear an individual account, you will take a step forward if that applies to you. However, if this does not apply to you, you will stay in your place, and you will not take a step forward.*

The statements are:
- *Let everyone who loves to play please take a step forward.*

- *Let everyone who has glasses take a step forward. The facilitator selects a characteristic that only they have.*

- *Let everyone who speaks two or more languages take a step forward.*

- *Let everyone who loves basketball take a step forward.*

- *Let everyone who has ever moved to another place, or another country take a step forward.*

- *Let everyone who has a classmate take a step forward.*

After the activity is finished, the facilitator leads the discussion with the help of the following questions:
- How are we similar here in this group today? How are we different? How did you feel when you noticed that you were similar in some way to your classmates? But how did you feel when you noticed that you were different from your classmates?

- What do all the people and children in the world have in common?

- *Why is it good that we are similar?* Accept some of the children's answers, e.g., that it's easier for us to do things together, feel connected, and belong to a group.

- *How are we, different people?* Accept some of the children's responses, e.g., having other pets, different eyes or hair colour, wearing different clothes, eating another kind of food, celebrating different holidays, and listening to different music. We also differ in properties that we cannot determine if we observe the body alone, e.g., in what we like and what we are interested in, what we know well, which characteristics we have more expressed and which less, which languages we know how to speak, whether we are livelier or calmer.

- *Why is it good that we are different?* Accept some of the children's responses, e.g., because we would get bored, we can meet new friends, we can experience something new, we can learn new games or languages. Sometimes when we are different from other people, we can feel uncomfortable, we may be ashamed, we may be afraid, we may be sad, and so on. It can also happen that one of the other people, because of this, does not accept us, is unkind, insulting, and sometimes someone can act violently. The fact that others did not accept them also happened to the boy and the elephant at the beginning of the story.

Step 5: The facilitator can explain that we found that we are similar to each other in some respects but different in others. This consideration also applies when a new classmate joins the class, who can be different in that they come from another country, speak another language, or have some other characteristics in which they are different from them.

Step 6: The facilitator asks children to divide into small groups of four or five and to consider two or three suggestions that will help them as a class to be friendly to new classmates, communicate successfully with them, and make everyone in their class feel welcome, accepted, and safe.

- The facilitator encourages children to state behaviours and suggestions that they can implement as a class. Each group should present one proposal. Groups are encouraged to submit a proposal that is different from the proposals already heard. All submissions are written on individual sheets of paper of different colours and put on the wall in the classroom.

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Below is a response from a child in Slovenia regarding their perception of the practice:

"I liked that we had fun and that we learned how to participate if someone comes to class and can't speak Slovenian."
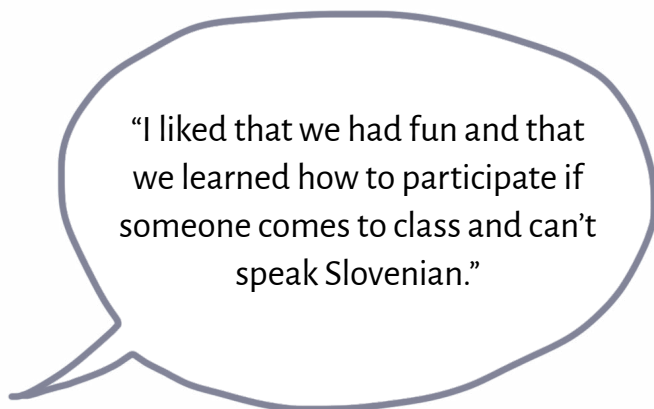
Furthermore, the results of implemented workshops in primary schools were very encouraging. Progress was noticed in recognising communication with gestures, drawing, and pictures as valuable tools in communicating with a classmate who does not yet know the Slovene language well. They also progressed in helping a new classmate who came to class from another country and does not yet know how to speak the Slovene language well. Given these findings, it can be concluded that this is a beneficial practice for schools with culturally diverse classrooms.

Practice 11b: Newly Arrived – a Philosophy with Children (PwC) dialogue

1. INTRODUCTION

This practice is a dialogue session for children and young people. The session is initiated and facilitated by a teacher to make ample space for student dialogue. This practice is rooted in the field of Philosophy with Children (PwC). It aims to raise awareness of issues about migration and integration in the broadest sense of the words, make space for practising the language in a peer-to-peer setting, and form the basis for transforming school organisation and practice in an intercultural way. Ideally, the participating children or youth work together as a community of enquiry to enrich their shared understanding of topics related to migration, integration, education, and beyond. Instead, the facilitator must ensure that all participants are given the opportunity to share their ideas and sentiments and formulate them and enrich their views considering other participants' contributions.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Children and youth aged 10–17, with or without migration experience. Ideally 10–20 participants.
2.2. Time
The session lasts 30–60-minutes. The session can be a one-off event or integrated into shorter or longer lesson plans.
2.3. Setting
A classroom where the participants sit in a circle on chairs or on a rug on the floor (no tables) as illustrated below:
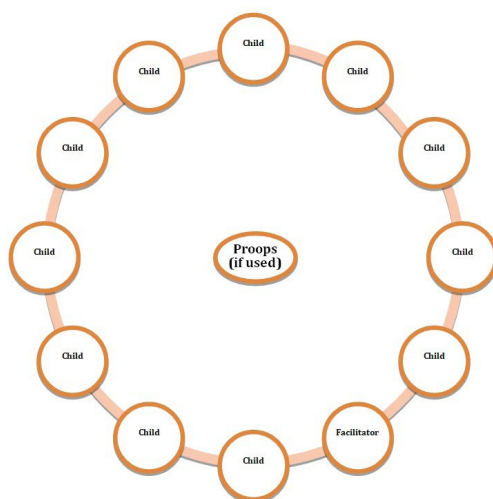
Figure 13 . Seating plan

2.4. Resources

Session manual.

One teacher who facilitates the dialogue is required. It is recommended that a co-teacher observes the dialogue.

For younger children, pictures or dolls to represent the characters in the story can be used but this is not essential.

For the final exercise, paper and pen may be used.

2.5. Instructions

Step 1: Prepare for the session – go through the session manual (*see below*) and learn the stimulus story by heart and design an exciting way of reading it aloud.

Step 2: Facilitating the dialogue – it is advisable to use a speaking ball (or doll). Set up the following ground rules before initiating the dialogue:

1) Only the person, who has the speaking ball, may speak.

2) When the facilitator raises her hand with the speaking ball, all are quiet.

3) When somebody is speaking, no one raises their hand.

4) No mocking other people's ideas.

Step 3: The session starts with the facilitator telling the first part of the stimulus story and asking the first task question (TQ), followed by a minute or two for the students to talk with the student next to them about the question. The facilitator enables

turns by handing the speaking ball from one child to another so that only one child speaks at a time.

Step 4: While facilitating the dialogue and enabling turns, the facilitator may ask for clarification or invite the students to respond to what other students have said but refrain from making specific points or drawing conclusions.

Step 5: After a while, the facilitator tells the second part of the story and asks the double TQ, followed by a new round of two-and-two talk and class dialogue. Then the facilitator continues with the third part of the story and the third TQ.

Step 6: The session may end when there is no time left. There should be no summing up by the facilitator in the end. Instead, a good way of ending dialogue is to ask: 'Does anybody, who hasn't shared their ideas today or has not said much, have something to add?' followed by a last round of comments.

Session Manual

Written by Søren Sindberg Jensen (**sindberg@sdu.dk**).

Stimulus:
This story consists of three parts, each with one task question (TQ) and a small exercise, which the students can do in the end. Place the props in the middle of the circle and tell the following story.

Part 1
This is the story about Philu. One day Philu wakes up at a deserted island. Philu is alone but there is food and drinks on the island. Philu walks to the beach and looks into the water. Suddenly, a large fish comes to the surface and starts talking to Philu: 'I'm a magical fish and I can tell that you are all alone on your deserted island. I would like to fulfil a wish for you. You can choose either to have your home with you at the island but without all your things, or you can have all your things with you at the island but without your home,,' the fish says.

TQ 1: What would you choose: To have your home without all your stuff, or all your

stuff but without your home? (Why?)

Part 2

Next day Philu goes out to explore the island. At the other side of the island Philu discovers that she is not alone. She sees a large group of children, but no adults. Philu asks what they are doing. 'We are building our own school. Come and join us!'. Philu walks towards the children. The children tell her that they've decided to make the best school in the world: 'But we don't know what to do at the school. What do you think we should do at the school?' the children ask Philu.

TQ 2: What should the children do at the school? (Why?)

Part 3

On the third day, Philu walks away from the school and towards the beach. There the fish reappears from the water and says: Today you can choose exactly what you want to have with you at the island – what do you wish'?

TQ 3: What would you wish? (Why?)

Optional exercise: Let the children in pairs draw what they wish from the magical fish.

Possible emergent questions

When is one at home? Is it possible to feel at home without one's things/belongings? Can one imagine someone who have never felt at home anywhere? Can one live alone? Is home a feeling? Is home a place? What is a good school?

Socratic question

What is a wish? Needs? Family? Friendship? Alone? Good/bad? Happiness? Sadness? Loss? Security? Challenge? Survival? Social? Justice? Value?

Practice 12: Tutoring for Foreign Children

1. INTRODUCTION

This practice aims to manage and enhance the learning opportunities for migrant children by providing them with services tailored to their specific needs. The practice aims to maintain the intercultural approach and consider the child's needs. The practice involves the tutor, together with children, creating individual learning plans for them, teaching them the national language and culture, and helping them adapt to a new school environment to accept the rules of conduct in the school or adapt them to the cultural diversity of a child. Such a tutor also becomes a guide for children in their adaptation to the local environment – how to do shopping, enrol in the library, and seek assistance in domestic problems. The tutor also mediates between children and other teachers, parents, peers, and school staff.

The role of a tutor is usually undertaken by teachers but can also include volunteers such as migrant parents, local children's parents, voluntary local activists, or others. Many schools already have employees who play similar roles to what is described in this practice. This practice may not be relevant to these schools. However, this practice may be helpful for schools where there are financial constraints that do not allow them to hire cultural assistants for migrant children or where there is such a great level of diversity in the school that it is not possible to bear the cost of employing assistants for all migrant children.

Background

The practice was developed in the early stages of intercultural education in Polish schools, where some schools started to accept foreign children. The practice was

formed as an answer to the demand created by refugee children in Polish schools and the absence of systemic solutions to helping such children integrate and learn effectively. It was developed in Warsaw schools and then spread to others through experience exchange during the conferences, courses, and training. The concept around it was to raise the intercultural competencies of teachers, parents, or other school staff by active learning and to create a space for children to develop their skills with the external support of a tutor, who voluntarily provided certain services to migrant children. This practice is supplementary to currently more popular cultural assistance services to migrant children in Poland. This practice was developed when there were no legal regulations allowing schools to employ cultural assistants for migrant children. However, it can be practised in all places and schools where financial resources are scarce and migrant children are present in more significant numbers as this role can be taken up by teachers, other educational staff, or volunteer parents who would like to tutor. It would also suit educational systems that do not provide a cultural assistance framework. This practice also involves community engagement which has additional integrational benefits.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Groups of all ages, individual work with migrant children in the class and school environment.
2.2. Time
During the course of the school year.
2.3. Setting
Classroom or local environment settings.
2.4. Resources
Depending on individual skills and competences. The tutor is expected to know the mother tongue of a migrant child, and have knowledge about the country of origin, basic learning, and teaching tools.

2.5. Instructions

The main task is for the tutor to help the pupil understand the class content, support their integration into the school community while maintaining their cultural identity, as well as help the student's parents in their contact with the school.

Step 1: The intercultural assistant must speak the language and share the cultural heritage of the student.

Step 2: The planning for the child's development and engagement in school life is individually agreed upon.

Step 3: Tutors shall be trained for intercultural competencies and present a desire for self-development and learning.

The practice can also be adapted for peer tutoring where classmates or university students performing professional apprenticeships perform tasks mentioned above with migrant children.

Chapter 2:
Best Practices Related to the Ethnic Conflict Prevention and Management in the School Environment

Introduction

In recent years, with the global migration "crisis" (Tidey and Gibertson, 2017) – i.e., the high influx of migrating individuals fleeing conflict zones such as Syria, Iraq, and Afghanistan – the number of newly arrived children in UK schools, which include refugees, asylum seekers, economic migrants, etc, has peaked. For instance, the number of children seeking asylum in the UK went from 7,165 in 2009 to 9,325 in 2016 (Schumacher et al., 2019). With current events in the world, such as the Ukrainian war, the crisis in Afghanistan, and climate change, it is believed that the destabilising era of mass migration is far from over, with millions of people expected to be forced to leave their homelands. Besides the challenges of linguistic barriers, adjustment to the new country and new school environment, trauma that they might have experienced before, during, and after their migration, newly arrived children might also face instances of discrimination and anti-immigration sentiments. In 2018, 16% of migrants in the UK, both newly arrived and those who have been in the UK for several years, reported that they were discriminated against on the ground of their ethnicity, religion, language, or accent, and 13% said that they were insulted for one of these reasons (Fernández-Reino, 2021). Although these figures concern non-EU-born migrants, anti-immigration sentiments and discrimination against EU-born migrants also increased from 8% in 2012 to 19% following Brexit (Fernández-Reino, 2021). Among the UK-born population with foreign-born parents, discrimination is even higher and reached 32% (Fernández-Reino, 2021).

Discrimination manifests at schools in the forms of racism, bullying, peer victimisation, intergroup conflict, and more. Between 2016 and 2021, schools in the UK have reported more than 60.000 racist incidents (The Guardian, 2021). Among those who were victims of these incidents, migrant children and refugees faced the highest levels of bullying and discrimination (Gladwell and Chetwynd, 2018). Although being quite common, these incidents also become very dangerous. Ethnicity-based

bullying, i.e., bullying based on ethnic identity (e.g., Irish traveller, Roma, Arab, etc.) or ethnic origin (immigrant, indigenous, etc.) can cause long-lasting damage to young people with victims being more prone to mental health illnesses and their progress at schools being at risk (Soyei and Hollinshead, 2015). Forms of discrimination and racism can be reinforced by some school policies and prejudice-related stereotypes in the curriculum. Joseph-Salisbury (2020) notices that the National Curriculum in the UK doesn't reflect racial diversity in the country, nor does it engage with colonial legacies and racist underpinnings in contemporary Britain. Therefore, "racism is deeply embedded in schooling," which implies that "schooling must be radically reimagined to place a commitment to antiracism at its core" (Joseph-Salisbury, 2020: 3). Despite ongoing and increasing calls to decolonise the curriculum and school policies, and make them more diverse and inclusive, it was reported that a large number of teachers still lack confidence and the appropriate training to deal with incidents of racism in schools (Davies, 2021). Such lack of teachers' racial literacy and the absence of adequate training might increase teachers' anxieties and result in deepening the issue. This chapter presents a number of practices that teachers can employ to deal with discrimination, racism and peer conflicts in their school settings. As with other practices, it is recommended that these practices be changed and adapted to suit the specific context of each school.

Practice 1: Conflict Reconciliation with Minorities

1. INTRODUCTION

This practice proposes educational workshops on the history and culture of ethnic minorities for teachers and the school principal. It aims to prevent conflict escalation by encouraging mutual understanding and education. The workshops provide a holistic approach to enhancing knowledge of multiculturalism and the importance of cultural competencies. It also aims to diminish peer conflict by addressing cultural bias and language diversity among children.

The practice was developed as a response to an incident in a primary school in Małopolska (Lesser Poland) province, attended by Roma children; there was a conflict between the children, resulting in the teacher forbidding Roma children from speaking in their mother tongue. This led to children of non-Roma origin teasing the Roma children that they had a forbidden language and that if they were in Poland, they should speak Polish to each other. The parents of the children complained to the school principal about the teacher's behaviour, which they described as discriminative.

Consequently, to resolve the issue, the school's Roma assistant explained the importance of language in the Roma culture and tradition to the school principal. The assistant highlighted that Roma children are bilingual and use the Romani language in the initial period of their education at school due to slightly poorer knowledge of the Polish language. The Roma assistant then referred to the law on regional languages that is binding in Poland, citing the relevant act. This part of the explanation is particularly important in any contact with institutions having administrative powers as most representatives of such institutions are sensible to legal arguments and will comply. Furthermore, the Roma assistant proposed educational workshops on the history and culture of the Roma for teachers and school principals. The workshop

took place the following week.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Children, teachers, school principal, and parents.

2.2. Time
45–60-minute workshop.

2.3. Setting
School environment, but with the involvement of external support (cooperation with a cultural assistant and a local organisation).

2.4. Resources
A facilitator is needed – they should know about the history and culture of said ethnicity.

2.5. Instructions
Step 1: Organise a meeting with the participation of a cultural assistant and teachers to prepare for workshops for the pupils, teachers, and/or parents.

Step 2: Prepare educational workshops and classroom activities with participants' involvement.

Step 3: After the workshop, organise lessons for children, during which they make children aware of why some people may feel uncomfortable when someone speaks a different language in their presence.

The most important component of these activities is the content of the culture. Encourage the children to play together and to start learning languages from each other and explore the assets of bilingualism.

Practice 2: Inclusive Mediation of Peer Bullying

1. INTRODUCTION

This practice proposes the involvement of external support, such as the cooperation of a cultural assistant, to prevent the escalation of conflict by encouraging mutual understanding and education. The practice employs activities in the form of play to introduce children to the knowledge of various culinary traditions. This approach enhances the knowledge of multiculturalism and the importance of cultural competencies and sensitivity. It also aims to diminish peer conflict by addressing cultural bias and arousing curiosity about other cultures among children.

The practice was developed from a primary school in Poland attended by Vietnamese children, where a Vietnamese pupil felt rejected. Subsequently, worried about the pupil's physical health and mental condition, the teacher contacted a cultural assistant. As a result of several consultations between teachers, the pupil, and the cultural assistant, it was decided to provide an innovative solution. A mini "Master Chef" competition was organised in which children from different classes took part. The culinary theme was cuisines of the world. Under the supervision of experts, the children prepared one dish and had a mini talk about the richness of the cuisine they presented. Among them was Vietnamese cuisine.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Children, teachers, and cultural assistants.
2.2. Time
45–60-minute session.

2.3. Setting
School environment, but with the involvement of external support (cooperation with a cultural assistant and a local organisation).
2.4. Resources
A facilitator is needed – they should know about the history and culture of the relevant ethnicity.
2.5. Instructions
Step 1: Consult with a cultural assistant and teachers to prepare for workshops and activities for the pupils, teachers, and/or parents.   **Step 2:** Organise classroom activities and educational workshops to engage participants' involvement.   Activities can include a mini "Master Chef" competition in which children from different classes can also participate. The culinary theme is cuisines of the world. Under the supervision of experts, the children shall prepare a dish and then discuss the richness of the cuisine they have made.   **Step 3:** After the workshop, organise classes for children that educate children about other cultures. The most important component of these activities is the content of the culture. Encourage the children to play together, learn from each other, and explore other cultures.
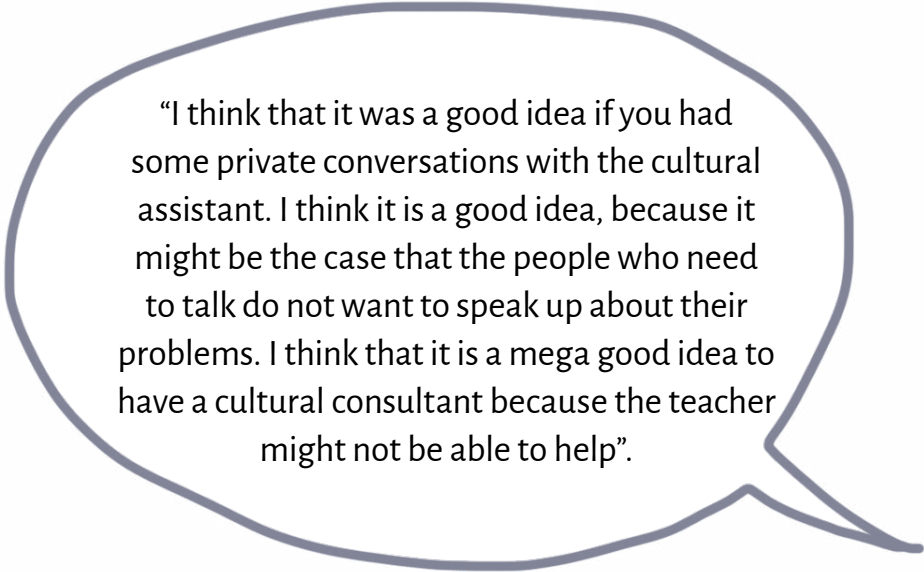
3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Researchers presented these practices to children and teachers and asked them for their feedback. Below are their responses from teachers in Denmark:

"I think that it was a good idea if you had some private conversations with the cultural assistant. I think it is a good idea, because it might be the case that the people who need to talk do not want to speak up about their problems. I think that it is a mega good idea to have a cultural consultant because the teacher might not be able to help".

Practice 3: Mediation of Interethnic Conflict

1. INTRODUCTION

The practice presents a way of mediation in a case of interpersonal conflict among students of different ethnic, cultural, and racial origins in a school environment. The main objectives of the practice are to recognise the existence of interethnic conflicts, address them appropriately, prevent further escalation of the conflicts, and raise awareness about non-violent communication and cohabitation in a multicultural environment. The practice is for a school environment when conflicts arise from interethnic differences among two or more students. In addition, it is intended for teachers to use it with students in conflicts.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Students involved in conflict.
Whole class.
2.2. Time
Approximately 1 hour with students involved in conflict and an additional hour with the class.
2.3. Setting
School environment.
2.4. Resources
No materials are needed for this practice.
2.5. Instructions
Step 1: When the conflict among two or more students based on interethnic differences occurs, the teacher or someone who knows the students best intervenes

immediately. If the conflict escalates during the lesson, the teacher can wait until the end of the lesson or immediately arrange a 'backup' teacher and leave the class with the students (depending on the severity of the conflict). Any form of conflict should be recognised and addressed (verbal, physical, online, etc.).
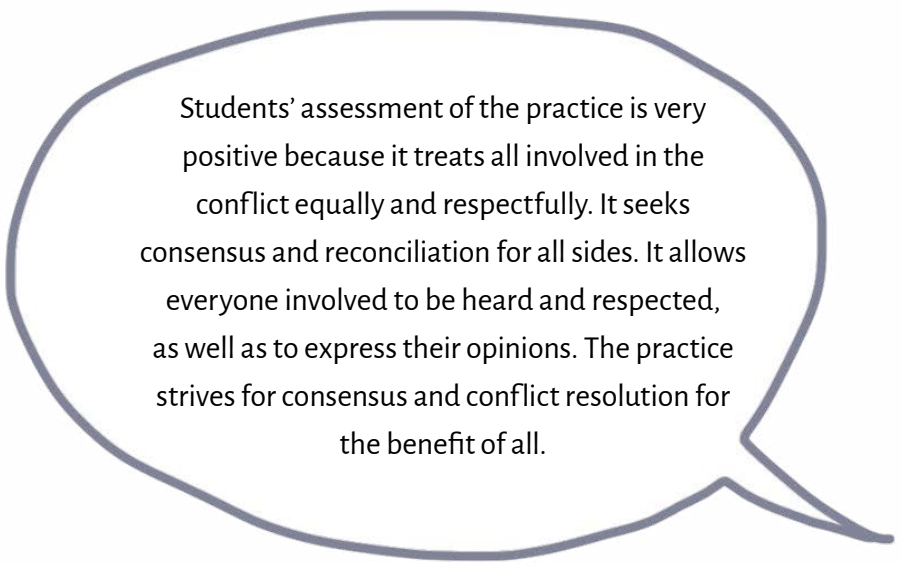
Step 2: The conversation with the involved students should take place as soon as possible. The teacher/mediator should listen to all students involved in the conflict. The students are actively involved in the resolving process and suggest ways on how the settlement can be reached. Conflicts are discussed, mediated, and resolved gradually. Depending on the severity of the conflict, other persons are involved (principal, parents, school counsellor etc.). The main teacher's role is to mediate and organise a safe place where both sides can be heard and encouraged to express their feelings and attitudes. The main aim is to communicate to both parties that such behaviour is unacceptable and unproductive and will not be tolerated under any circumstances.

Step 3: The teacher should give students a clear message that they disapprove of such behaviour but are not angry with anyone. The involved students are also asked to participate as tutors to the newly arrived migrant students in the present or next academic year or otherwise help migrant children.

Step 4: Finally, the whole class is involved in further discussions about what happened why and how similar situations could be prevented in the future. Students are given space and are encouraged to express, collaborate, and share their experiences and life stories, and be actively involved as much as possible.

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Below are some observations about the practice from Slovenia:

Students' assessment of the practice is very positive because it treats all involved in the conflict equally and respectfully. It seeks consensus and reconciliation for all sides. It allows everyone involved to be heard and respected, as well as to express their opinions. The practice strives for consensus and conflict resolution for the benefit of all.

Practice 4: Theatre of the Oppressed

1. INTRODUCTION

The "Theatre of the Oppressed" is a widely used method – for theatre-based activism, pedagogical and educational purposes, and also as a tool for promoting social justice and dialogue, but it can also have therapeutic effects. It opens space for topics that are not usually discussed and gives a voice to those who usually do not have a voice or are not heard. In the Theatre of the Oppressed, discussions concern the real lives of children and young people in the classroom, school, and local community, and things that torment young people, including interethnic conflicts. The practice is proposed for a school environment when conflicts among two or more students arise from interethnic differences.

The main objectives of the practice are:

– To give voice to marginalised groups.
– To increase dialogue.
– To address personal or collective oppressions.
– To promote social justice.
– To address intercultural issues and conflicts.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Students involved in conflict.
Whole class.

2.2. Time
Approximately 1.5 to 2 hours.
2.3. Setting
School environment.
2.4. Resources

Optional improvised theatre costumes.

The organisers may seek the aid of an art teacher or local artist (especially theatrical) in organising the performance

Source:
Free access pictures Pexels.

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Figure 14. The 'Theatre of Oppressed' in action.

2.5. Instructions

With Theatre of the Oppressed, a 'laboratory' is set up; this is an active and flexible theatrical play, a rehearsal for reality, where strategies that could then be used in everyday life are tested. They are discussed, look for other potentials, and then make students aware of how they can react in each situation.

Step 1: Participants are both actors and spectators of the play. The actors (smaller group of students chosen by teacher or volunteers) present a short scene of oppression (e.g., interethnic conflict scene).

The content of the scene can be a real situation/incident that happened in the class or fictional. The actors can also improvise. It is not necessary to have a fixed script and/or scenario.

Step 2: Teacher or students can give some starting points with which to start the improvisation. The first presentation of the scene(s) is followed by repetitions with interventions, where the spectators-actors play out their suggestions for facing the situation by physically acting them out on the stage.
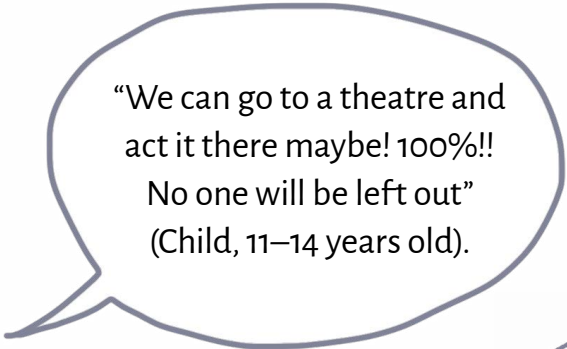
Step 3: The interventions are followed by a broader public discussion about the reality of each intervention and its real potential for the suggested situation. The scene(s) are repeated several times with different interventions and conclusions.

Step 4: A moderator is also needed, i.e., the *joker* (that can be a teacher, another adult person, or student), who represents the bridge between the spectators and actors and encourages the spectators-actors to active participation, direct action, discussion, and thinking.
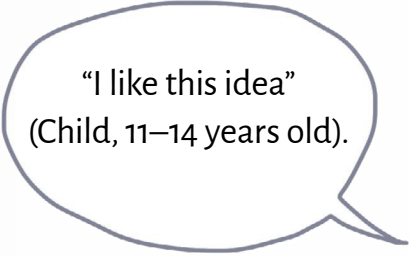
This technique uses theatre as a tool to address the possibilities for change – it reflects reality and an exercise for action in future real-life situations.
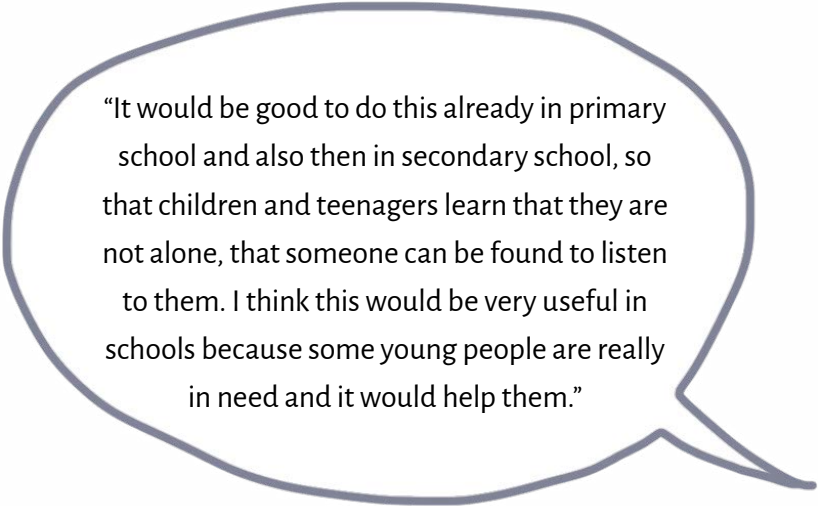
3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE
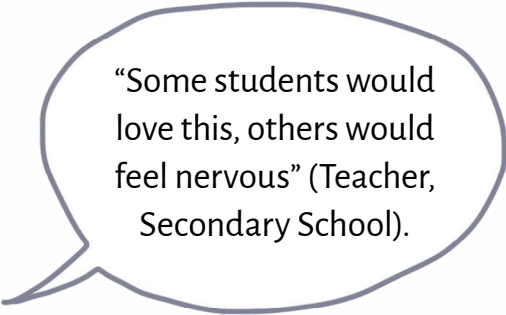
Researchers presented these practices to children and teachers and asked them for their feedback. Below are their responses from children in the UK:

"We can go to a theatre and act it there maybe! 100%!! No one will be left out" (Child, 11–14 years old).

"I like this idea" (Child, 11–14 years old).

"Some students would love this, others would feel nervous" (Teacher, Secondary School).

Practice 5: Peer Mediation

1. INTRODUCTION

Peer mediation is an educational method for working through and resolving conflicts between peers. Mediation is a voluntary discussion according to rules and with a certain procedure (phases). Peer mediation in schools means mediating conflicts with and among young people. The practice aims to impart social skills to pupils by training them as dispute mediators, giving them more personal responsibility, and developing legal awareness. Peer mediation is based on the experience that conflict resolution by (older) classmates is often better accepted by the parties in conflict than the intervention of adults. Therefore, peer mediation is an important element in preventing violence in schools.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Pupils aged between 12 and 18.
2.2. Time
Between 40 and 60 hours of mediation training.
2.3. Setting
A room for the time of the mediation talks. If possible, own centrally located peer room/mediation room for one-on-one interviews, documents, etc.
2.4. Resources
Resources for the training/support of the peer mediators by at least two teachers (peer coaches) at the school.

A service once or twice a week so that young people have a contact point if they want to solve conflicts through peer mediation (optional).

2.5. Instructions
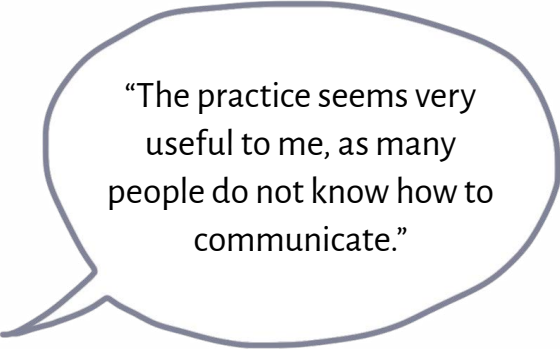
In this practice, pupils are trained to be peer mediators; their role is to be mediators when conflict occurs between pupils and help solve the problem. Peer mediation is a long-term programme. In order to implement it sustainably in schools, a longer period should be planned (3–5 years). The pupils require between 40 and 60 hours of training in conflict management. The training can be provided by peer coaches, trained teachers, youth workers and/or other external providers. The training should include theory, practice, and self-experience. Particular attention should be paid to the management of interethnic conflict. Whether the training modules are offered in blocks, as individual lessons, as weekend seminars, or combinations of these depends on the organisational and financial resources of the school or the coaches. In these training sessions, it is also necessary to reflect on the power structures in the school and among the peers to establish a balance. This prevents peer mediation from becoming an instrument of power and authority. In addition, ongoing training and supervision are required, in which the mediation situations and mutual peer relationships can be discussed and reflected upon, and solutions found.

Young people at the school should be made aware of the peer mediation team to be approached if a child does want help from a peer to solve a conflict. Or a teacher can recommend that the peer mediation team become involved when a conflict arises. The peer mediators guide the disputants to independently find a mutually satisfactory agreement for the conflict. The basis of mediation is the win-win principle, i.e., a solution is only reached when both parties agree to the agreements reached together. The peers learn this structured discussion method, which is dispute resolution and results oriented. Since school structures can be very different, it is recommended that peer mediators and coaches consider how and whether peer mediation can be integrated into the school's code of conduct and then discuss this with the school management.

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Researchers presented these practices to children and teachers, and asked them for their feedback. Below are their responses from children in Slovenia:

"The practice seems very useful to me, as many people do not know how to communicate."

"It would be good to do this already in primary school and also then in secondary school, so that children and teenagers learn that they are not alone, that someone can be found to listen to them. I think this would be very useful in schools because some young people are really in need and it would help them."

Practice 6: Social Training

1. INTRODUCTION

Social training is a programme aimed at solving conflicts between students. The basic principle of "social training" is to develop the independence, team spirit, and personal responsibility of all students. Smaller or larger conflicts can repeatedly occur in everyday school life and should be dealt with due to the associated unrest and unpleasant learning atmosphere. In this respect, social training projects help raise awareness of conflicts and show how they can be dealt with. Conflicts can be understood as a fundamental part of social interactions and offer the opportunity to learn from each other and create empathy. This also promotes group-building processes and be a conflict prevention measure. It should be noted that social training is not a specific programme, but rather a framework in which various methods and exercises can be carried out.

Social training is designed to help promote classroom safety and orientation, such as:

- Conflict skills and management.

- Self-perception and perception of others.

- The ability to communicate.

- The ability to criticise and be criticised.

- Ability to work in a team.

- Ability to make decisions.

- Empathy.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants

School students (single class community), teachers and social coaches or school psychologists.

2.2. Time

The social coaching should last 16-20 hours in two-hour sessions.

You can choose whether you want these lessons to be close together or leave some space between them. It can be assumed that a short time interval intensifies the social coaching.

2.3. Setting

School environment.

2.4. Resources

Optional external coaches.

2.5. Instructions

Step 1: One must clarify the project with the school management. If you as a teacher have already conducted social training and have competencies in this area, it is not necessary to involve other coaches, but it is advisable because they bring a neutral perspective. If these competencies are not available, it is necessary to involve school psychologists or social coaches.

Step 2: Depending on the constellation (teachers with or without school psychologist or social coach), the teachers design a concept for the social training themselves. If other persons are involved, a discussion about relevant topics should take place before the social training.

If a conflict has already occurred in the class, it is important to share this information so that the psychologist or coach can include this issue in the social training. Whether the conflict has occurred between peers or students and teachers will likely impact how the social trainer addresses the situation so this should be highlighted. However, caution should be used when communicating sensitive information.

If no conflict has occurred, it is also possible to decide together with the class what topics will be addressed. One strategy is to use flipcharts, which are distributed

around the room. Each student then can write topics on them. Then one can group them or decide on the most relevant ones. This method involves the students in the decision-making process and thus starts from the students' needs and themes.

Here are some suggestions for topics:

Origin *(what does it mean to be from xx, how do I perceive others, what role does cultural background play in my relationships? etc.).*

Gender *(what does it mean to be a girl/boy/non-binary/transgender/etc., what norms are associated with gender categories? etc.).*

Appearance *(how important is appearance to me, how does it affect peer dynamics? etc.).*

Step 3: After defining the topics, start organising the social training. Depending on the people involved, this is done either by the teachers or by the school psychologist or social coach. To promote group dynamics and facilitate reflection, games, pictures, and role plays can be included. The various tasks are designed to promote individual reflection, as well as building trust within the class. Since social training provides a framework for various topics, you can include different methods of group building.

Here are some suggestions:

1. Two truths and two lies: Each participant comes up with two true statements about themselves that are unknown to any group member, if possible, and two statements each that are not true but can be imagined. Then one person makes each of the four statements, and the others have to guess which are true and which are not. When everyone has guessed, the statements are repeated, and each person who thinks they are true raises their hand. Then the lies are revealed, and the next person takes their turn.

2. Gender reflection: This method is intended to encourage reflection on one's gender identity and its meaning in society. One can either write reflection questions on the board (questions) or work with pictures (e.g., showing people whose gender identity is unclear, women in 'atypical' jobs, etc.). Students can then write down what gender means to them and their perceptions in everyday life. The impact on group

dynamics in the class can also be addressed (e.g., boys don't like girls or vice versa). After about 15–20 minutes, begin to share thoughts in small groups of 3–4 or in plenary. During the discussion, it is also possible to relate the topics to social subjects (e.g., the social position of women, feelings and masculinity, heteronormativity, women's rights movements, etc.).

3. Lowering the stick: All participants stretch out their index finger, and a stick (e.g., a bamboo cane, a broomstick, or something similar) is placed on the index finger. Each index finger must touch the stick. Then everyone must put the stick on the ground together. However, not a single person in the group may lose contact with the stick while doing this. If this happens, the group must start over. The exercise is best done outdoors. After each exercise, a feedback round should take place and the difficulties and experiences in the group should be discussed.

Other activities and games can also be incorporated, enabling students to find new hobbies. For instance, football games, trips, and other activities, such as visiting a zoo or roller skating.
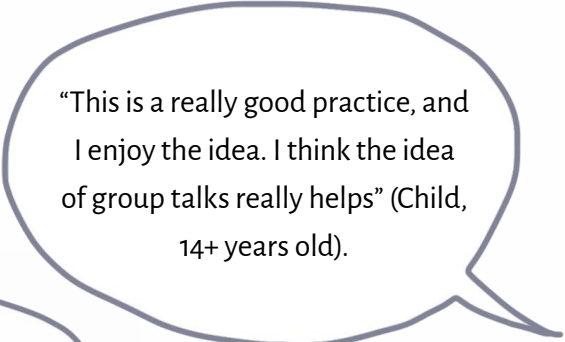
Step 4: In addition, these exercises can be used to work out what is important to the individual students in the class. These ideas can be jointly integrated into the class rules as rules of conduct and thus have a longer-lasting effect. The various exercises also have the effect of building mutual understanding and can thus prevent conflicts.

Step 5: At the end of the social coaching, there can be a final round and discussion about what has been learned.
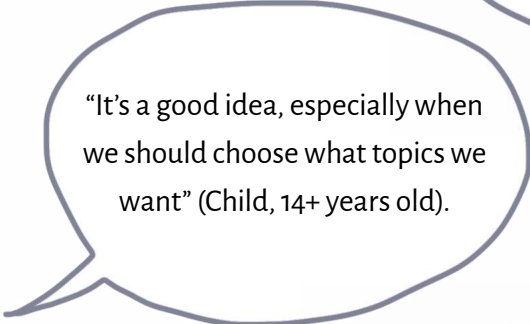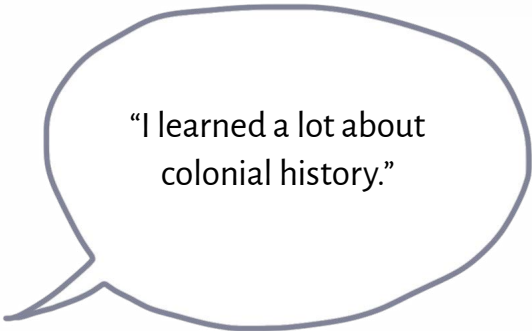
3. STUDENT AND TEACHER PERSPECTIVE
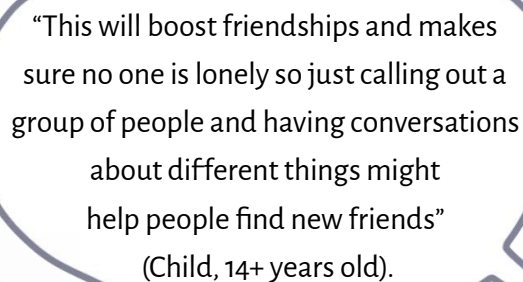
Researchers presented these practices to children and teachers and asked them for their feedback. Below are their responses from children in the UK:
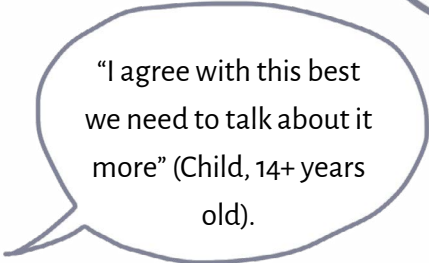
"This is a really good practice, and I enjoy the idea. I think the idea of group talks really helps" (Child, 14+ years old).

"It's a good idea, especially when we should choose what topics we want" (Child, 14+ years old).

"This will boost friendships and makes sure no one is lonely so just calling out a group of people and having conversations about different things might help people find new friends" (Child, 14+ years old).

"I agree with this best we need to talk about it more" (Child, 14+ years old).

Practice 7: Reflecting on Identification and Norms

1. INTRODUCTION

This practice has been developed by researchers from University College Copenhagen. It has been developed to equip student teachers for handling themes taught and incidents in the classroom and in the school, potentially resulting in conflict based on ethnicity, religion, culture, etc., and between the majority and minorities. The theoretical starting point is intersectionality and a dynamic approach to culture. Additionally, the practice paves the way for discussing diversity and the origin of conflicts in the classroom. The main aim of the practice is to make the norms, values, and identities of the students in the classroom visible, paving the way for intercultural dialogue, thus resolving direct conflicts based on ethnicity, religion, culture, etc.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Students (aged 15–17 years) working in groups and the teacher.
2.2. Time
45–60-minute lesson.
2.3. Setting
The classroom as the environment for learning.
2.4. Resources
No resources needed.
2.5. Instructions
Step 1: The class should be divided into groups of four. Each student gets a piece of paper. A human being is drawn on the paper, and the following categories are written around the human being:

- Religion, ethnicity, race, language, gender, nationality, immigration status, family background, place of living, income, job, ability/disability, age, sexuality, education.

- The teacher asks, 'Where do you differ from the majority in the class? Underline the words where you feel you differ from the majority.'

Step 2: The students compare the results. Next, they discuss four questions:
- Which of these categories are most important to you? (Norms, identity, identification)

- Have you experienced prejudice against you related to some of these categories or clusters of these categories?

- Have you ever distanced yourself from somebody or acted in a prejudiced way towards somebody who is different from you?

- Can we take advantage of the diversity in the classroom brought to light in this exercise? If so, how?

If these questions are too abstract for the students, they can be asked:
- Which of these words means most to you when it comes to who you are?

- Have you ever been bullied because of your religion, ethnicity, or any other reason?

- Have you ever bullied others? Why? Is it an advantage or a disadvantage that we are different in this class? Why?

Step 3: The teacher reads the questions aloud. Each student in the group answers the question.
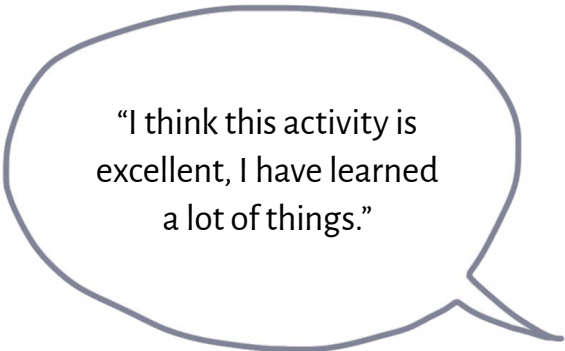
Step 4: A discussion session in the groups follows.
- Optionally, the students discuss in a plenary session at the end of the lesson. A theme for the plenary session: Why does conflicts break out?

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Researchers presented these practices to children and teachers and asked them for their feedback. Below are their responses from children in Spain:

"I think this activity is excellent, I have learned a lot of things."

"I learned a lot about colonial history."

Practice 8: Approaches to Culture in Textbooks

1. INTRODUCTION

Researchers have developed this practice from University College Copenhagen. It was developed to equip teachers to handle classroom and school incidents, potentially resulting in conflict based on ethnicity, religion, culture, etc., and between the majority and minorities. The practice adds an intercultural dimension to the reflection of textbooks and other educational aids. It reflects on the approach to culture, ethnicity, and so forth in the textbooks. Alongside this, it examines how textbooks include or exclude different students, how majority and minorities are constructed in the textbooks, and the role of ethnicity, etc., in the presentation of conflicts. The main aim of the practice is to make the norms, values, and identities of the students in the classroom visible, paving the way for intercultural dialogue.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Students aged 15–17.
Students and teachers reflecting on how to study in the subjects.
2.2. Time
45–60-minute lesson.
2.3. Setting
School setting
2.4. Resources
Textbooks.

2.5. Instructions

Step 1: Divide the class into groups of four.

Step 2: Having read a chapter in the textbook, ask the students to discuss the following questions:

What countries, persons, people, etc. appear in the excerpt of the textbook?

Write each country, person, people on a piece of paper (one paper per country, etc.).

How much is written about each?

What words (e.g., adjectives) are used? Write a mind map with those identified on the paper?

Compare how the different countries, persons, people etc. appear in the excerpt of the textbook are portrayed?

Is the description negative? Positive? In between? Why/ Why not?

Step 3: The students discuss the question, and they select quotations or pictures from the textbook to support their findings.

Step 4: In plenary, the groups present their findings. The different findings of the groups are discussed.

Step 5: Discussing these questions in the groups pave the way for discussing the following questions in a plenary session. Words in italic must be explained by the teacher and the students must discuss the meaning of the words:

Does the (chapter in the) textbook include the experiences of all students in the class?

Does the textbook allow for identity work and identification for all students?

How are places and persons presented/constructed?

How is the UK presented in contrast to/in relation to other countries?

Are any group of people 'othered'? How?

Does the textbook have a static or dynamic approach to culture?

Does the textbook have a mono-, multi-, inter- or transcultural approach?

Is it possible for all students to participate on equal terms when answering the questions and assignments of the textbook?

Step 6: The class discusses how a remastering of the textbook could be accomplished by reshaping the textbook as a non-conflict-escalating tool. Thus, the students complete their work of ideological criticism, and their reflection on the textbook.

Practice 9: Worry Box

1. INTRODUCTION

The "worry box" system facilitates the reporting of bullying, whether it affects the child themselves or their friend, particularly when children may be scared to come forward directly. It then allows the school to respond to instances of bullying and social exclusion. In addition, it can help children to deal with anxiety, allowing them to think about their feelings and talk about their worries. The idea comes from cognitive behavioural therapy as an approach for dealing with and processing worry and anxiety in children (Wein, 2014). It gives children a way to physically get rid of their worries, which can have a positive psychological impact. Whether through specific actions or facilitating a class discussion, addressing children's concerns allows teachers to aid conflict resolution. It helps the children feel safe in school, trusting that if they have any concerns and worries, adults can address them and provide support.

Figure 15. Example of a "worry box".

2. IMPLEMENTATION OF PRACTICE

2.1. Participants

Whole school environment.

2.2. Time

Ongoing throughout the school year.

2.3. Setting

School environment.

2.4. Resources

A cardboard box to put the notes in.

2.5. Instructions

Step 1: Set up a box and title it "Worry Box" and let the children know of the purpose of the worry box and that they can post notes in there detailing their concerns. Alternatively, the school can set up a special e-mail address where children can write in digitally.

It can be set up in each classroom or in a specified location in the school (e.g., reception, library).

Step 2: The notes are regularly reviewed by teachers, which allows them to address children's concerns and worries, initiate a dialogue between the child and adult, and allow them to process or resolve their problem.

Step 3: Once the child feels that the particular worry is not affecting them anymore, the child and adult can decide on a ritual to dispose of the paper, such as stomping on it, tearing it up and throwing it away.

Practice 10: Developing Spoken Language through Debate

1. INTRODUCTION

The focus on spoken language is to equip children with effective speaking skills. Encouraging dialogue can positively impact solving potential conflicts among pupils. According to school representatives, the ability to speak eloquently, articulate ideas and thoughts, collaborate with peers, and have the confidence to express your views are vital life skills that support success in learning and life in general. Aiming to encourage a 'dialogic classroom', spoken language is actively encouraged and embedded in the school curriculum, from effective questioning to constructive peer discussions.

The practice was developed by a primary school in Manchester which places a high priority on oracy and has a designated spoken language leader for this purpose. In addition, pupils participate in DebateMate (**https://debatemate.org**), a national competition focused on tackling educational disadvantage in some of Britain's most deprived communities.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants	
Pupils and teachers.	
2.2. Time	
45–60-minute lesson.	
2.3. Setting	
School environment. Embedded within different curriculum subjects	

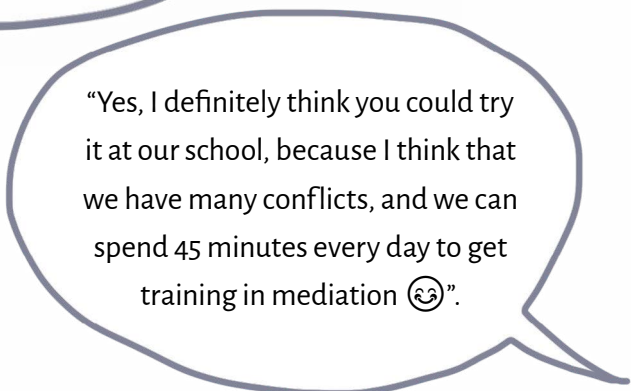| **2.4. Resources** |
|---|
| *A video presenting the school's debate club can be watched here:* **www.facebook.com/ TheHookOfficial/videos/2653368771357361** |
| **2.5. Instructions** |
| **Step 1:** The facilitator can decide how to promote oracy through the curriculum, i.e., presentations, recitals, drama, poetry, or debate.

For EAL children the school has tailored spoken language interventions such as Mr Word and Word Aware (**http://thinkingtalking.co.uk/word-aware**) that are proving highly effective in supporting their needs.
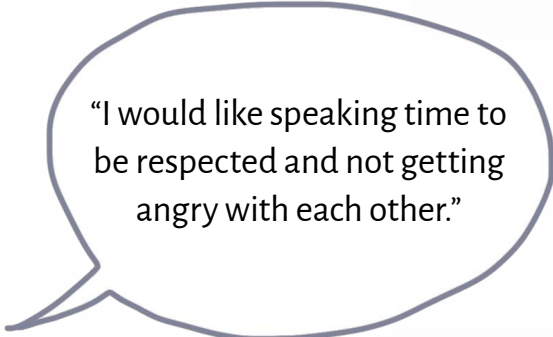
Step 2: Since the UK does not have an official government-approved assessment of spoken language, the school can offer pupils the chance to obtain officially recognised achievements in speaking through certificates that they can work towards, including debating and presentations. |

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE
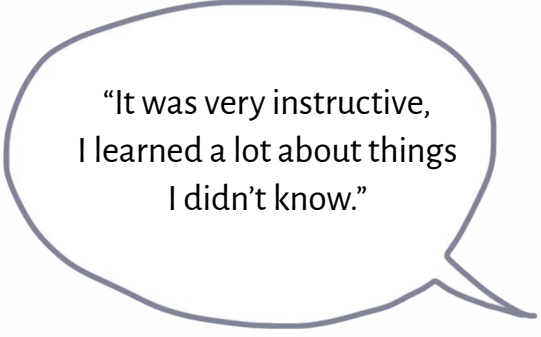
Researchers presented these practices to children and teachers and asked them for their feedback. Below are the responses from children in Spain.

"I would like to debate more about things I don't agree with."

"I would like speaking time to be respected and not getting angry with each other."

"It was very instructive, I learned a lot about things I didn't know."

Practice 11: Individual Tutoring and School Promoter

1. INTRODUCTION

The School Promoter is a figure who works in different public schools, accompanying and advising teachers and pupils from a psycho-social approach. This practice was developed by the Catalan government. They created an "Integral Plan for the Roma Population", through which funds were assigned to projects that promote the social equality of the Romani population in education and other areas. Other EU countries where Roma communities are present have adopted very similar solutions, including national integration plans and cultural assistants.

Furthermore, the School Promoters are psychology students with specific psycho-social training for conflict management and prevention. They are young people from the neighbourhood, so someone close to the families. They attend the school once a week and work in the following areas, focusing on the experience of ethnic minority students:

- Truancy prevention and management.
- Mediation between the school and families.
- Mentoring with families.
- Individual counselling for students.

The School Promoter argues that many ethnic minority children tend to view teachers and institutional actors as enemy figures, making it difficult to gain their trust. Thus, the School Promoter aims to become a confident reference point for the Roma pupils, as they share the same culture, origin, and social background.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants

The School Promoter, ethnic minority, or other socially disadvantaged students who have a history of truancy or expulsion from school, and their families.

2.2. Time

Throughout the academic school year.

2.3. Setting

School environment.

2.4. Resources

School Promoter.

Support from external partners and organisations for guidance may be useful.

2.5. Instructions

Step 1: Interviews should be conducted with students, parents, teachers, and School Promoter for a better understanding of the situation at hand.

Step 2: Upon assessing the situation, the School Promoter will aim to reduce the loss of motivation and truancy in pupils and lack of communication between school and families.

Step 3: The School Promoter will become a reference point for pupils.

Practice 12: Mediation Project

1. INTRODUCTION

This practice holds a children-centred perspective since students are recognised as active agents both in the conflicts occurring at school and its resolution, being part of the global coexistence of the school. Furthermore, pupils work in a deep and practical way, living all phases of the mediation process (such as exploring the nature of the conflict and developing the social skills that allow preventing and solving disputes). Therefore, this practice helps to empower students and develop their agency.

The Mediation Project allows participants:

- To develop a strategy based on dialogue and respect.

- To reduce the number of "incidents" that arise in the educational community (peer-to-peer relations, teacher-student relations, family–teacher dynamics).

- To promote cooperative attitudes in order to resolve conflicts. The main idea is to jointly seek satisfactory solutions for both parties.

- To value the feelings, needs and interests of oneself and the others, developing the skill of "active listening".

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Year 5 primary school pupils (9–10-year-olds) and the class teacher.

2.2. Time
13 two-hour sessions.
2.3. Setting
School environment.
2.4. Resources
No resources are needed. However, depending on the context, some additional materials may be needed.
2.5. Instructions
Step 1: The mediator opens possibilities for dialogue, seeking peaceful cohabitation and the transformation of school conflictive dynamics. **Step 2:** Students themselves carry out the task. **Step 3:** Pupils are trained as mediators for a whole school year, and undertake the assignment when they reach 6th grade, as they have knowledge and skills to carry out mediation processes independently. *This is a flexible practice, and it can be adapted to each specific context.*
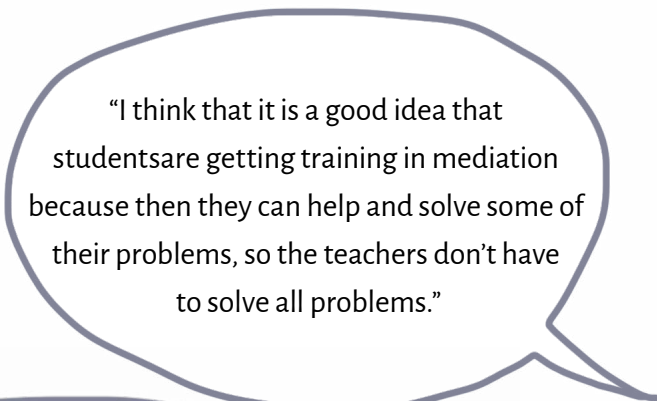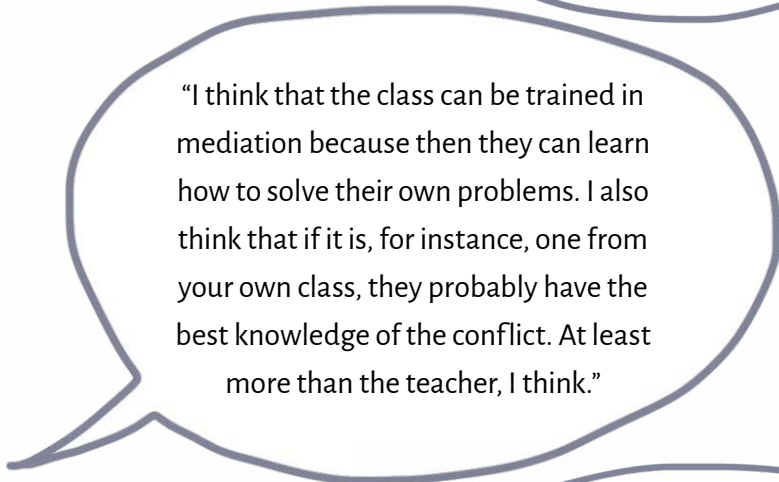
3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Researchers presented these practices to children and teachers and asked them for their feedback. Below are the responses from children in Denmark:

"I think that it is a good idea that studentsare getting training in mediation because then they can help and solve some of their problems, so the teachers don't have to solve all problems."

"I think that the class can be trained in mediation because then they can learn how to solve their own problems. I also think that if it is, for instance, one from your own class, they probably have the best knowledge of the conflict. At least more than the teacher, I think."

"Yes, I definitely think you could try it at our school, because I think that we have many conflicts, and we can spend 45 minutes every day to get training in mediation 😊".

Chapter 3:
Art-Based Practices and
Measures to Promote Inclusion

Introduction

In recent years, art-based practices in education have gained much attention and are being applied in various disciplines and contexts. An art-based pedagogy is an approach that encourages the use of different forms of arts (e.g., music, drawing, dance, etc.) to foster understanding and help to meet both art and non-art curriculum learning objectives in the classroom (Lee and Cawthon, 2015). The use of art in educational contexts can stimulate learners' interests, creativity, and imagination to explore and engage in new things. Implementing art-based practices in the classroom also facilitates students' development in various areas such as communication and language skills, leadership, literacy skills, writing skills, spatial reasoning, and numeracy skills (Mills and Doyle, 2019; Cranston and Kusanovich, 2017; Darby and Catterall, 1994). Art is also a therapeutic tool and can be used to increase children's well-being. It gives learners the freedom of creative expression beyond the confines of verbal and written language, which can contribute to lowering their stress levels, improve their memory, and help them be socially connected (Fancourt et al., 2019). Art-based activities in the classroom then can create moments of shared well-being and provide a safe and inclusive space which would transform classroom-based learning (Clough and Tarr, 2021).

In the context of disadvantaged and immigrant children, it has been shown that art-based teaching and learning can improve children's performance and help build cultural and social interconnections leading to successful integration (Bozzetti and Mantovani, 2018). This is because certain teaching approaches can marginalise this particular groups of students, especially approaches that focus on traditional views of literacy as written and spoken texts. Art as pedagogy is an inclusive space of diverse means of communication that transcend written and spoken language. For migrant children, it can also be used as a representation and celebration of cultural diversity in the classroom, fostering of interculturality and multiculturality (McArdle and Tan,

2012). As such, McGregor and Ragab (2016: 7–8) argue that "painting, drama, dance, music, literature, photography, film and other art forms provide immigrants and refugees a creative space for exploration and expression of identities, for challenging discrimination and social exclusion and for fostering intercultural dialogue. The art and culture of immigrants and refugees can enable the cultivation of heritage, traditions, customs, and culture of the country of origin (Netto, 2008). Maintaining a cultural identity of the country of origin can have very positive effects on integration, if it is combined with identification with the destination country (Le, Polonsky, & Arambewela, 2015; Phinney et al., 2001)."

Therefore, research supports the role of the arts in "creating understanding, community cohesion and mutual acceptance between host communities and refugees while also improving the confidence and skills base of new arrivals" (Gordon-Nesbitt, 2017). In the case of migrant children, art-based practices can be ideal for overcoming barriers such as the language barrier, to maximise their inclusion, and to learn intercultural skills through drawing, painting, manual activities, and music. UK-based research on the impact of art-based approaches has also shown that the latter stimulates children's engagement and inclusion (June et al., 2018). Similar results were found in other studies and projects. For instance, Manzoni and Rolfe (2019: 90) report that following the successful contribution of an EAL pupil-led project in a primary school in South Wales, where students were "encouraged, especially through music, art and drama, to learn about and celebrate the wealth of language, culture and religious views evident in their widely differing backgrounds", the project was echoed and expanded to another three schools. Art practices can boost children's self-esteem and contribute to their successful inclusion and integration.

On the other hand, although art-based activities in the classroom show great promise, it should be pointed out that there could be some challenges surrounding them. The pro-inclusivity and pro-diversity intentions and attitudes accompanying art-based activities might not be sufficient in themselves to meet pupils' learning needs. Teachers need to be aware of the potential re-production and reinforcement of existing stereotypes through these methods. Awareness also should be raised

regarding how diverse groups of students engage with the diverse forms of art and the cultural expectations and attitudes towards certain artistic expressions. For example, some artistic forms of expression may go against cultural and religious guidelines for certain migrant pupils, and they may be hesitant to join. Moreover, both students and teachers may lack the confidence and find it challenging to engage with their creative skills in art-based pedagogies. In this handbook, a diverse range of artistic practices are offered to accommodate the needs of teacher and students and to facilitate the implementation of art-based practices in the classroom.

In the MiCREATE project, art-based approaches are understood as creative ways to recognise children's experiences and engage children as participants in schools and subjects with high agency and inclusion in school life. The practices promote inclusion by:

- Increasing the participation of students in the culture, curricula, and communities of local schools.

- Contributing to restructuring the culture, policies, and practices in schools to respond to the diversity of students in the locality

In addition to that, art-based learning will help teachers in keeping their practices child-focused by creating meaningful spaces for children where their curiosity and love for exploration and enquiry meet intentional teaching. This will enhance migrant children's sense of connection with their local environment and social worlds and help transform their school experiences.

Practice 1: Union Makes Dance

1. INTRODUCTION

This practice aims to promote the interaction between migrant families and schools through the use of dance. It is a way for migrant families to externalise and share a space of dancing with their children during the classes, and with the neighbourhood at Christmas and end-of-term performances. It also provides migrant families with the opportunity to make themselves visible to the rest of the community and engage with the school environment irrespective of language barriers, as dancing need not involve language. The practice was carried out in a school involved in the MiCREATE project. The following is the headteacher's opinion of the usefulness of the practice:

"We have realised that everything that is development and body expression in this innovation plan helps a lot. Because our body is also a language that they have to know. So it is a moment of union, of expression, of coexistence, we are all the same, I do not care if you are from one country or another and you learn different dances from different countries, different cultures and from everyone at the same time"

School Headteacher.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants

Newly arrived, long-term, and local children and families.
A group of 15/20 participants.
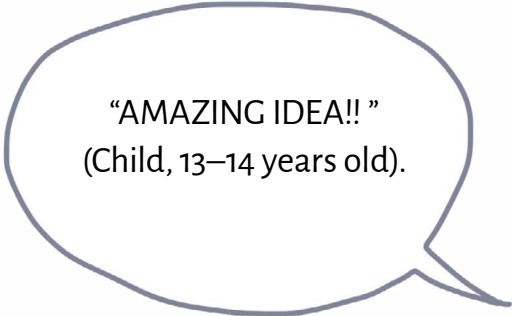
2.2. Time
One hour once a week and/or two hours once a month.
2.3. Setting
Large room with wooden or soft floor and ideally mirrors.
2.4. Resources
Professional dancer. Music player. Costumes (where possible/appropriate participants can be asked to wear traditional clothes of the country of which the dance is being performed).
2.5. Instructions
Step 1: Arrange a professional dancer who has knowledge or experience of dance forms from various cultures. **Step 2**: Organise weekly or biweekly dance classes with the professional dancer, students, and their parent. **Step 3**: Twice a year organise a dance festival (open to the whole community) in which families and students perform a dance.

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Researchers presented these practices to children and teachers and asked them for their feedback. Below are their responses from children in the UK and Slovenia:

UK:

"This idea is nice. It allows people to enjoy and teach their dance. Also learn about culture" (Child, 13–14 years old).
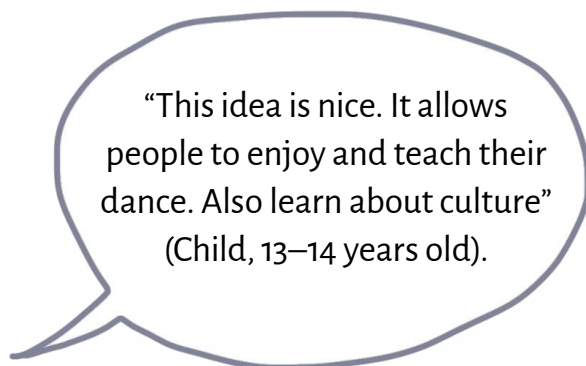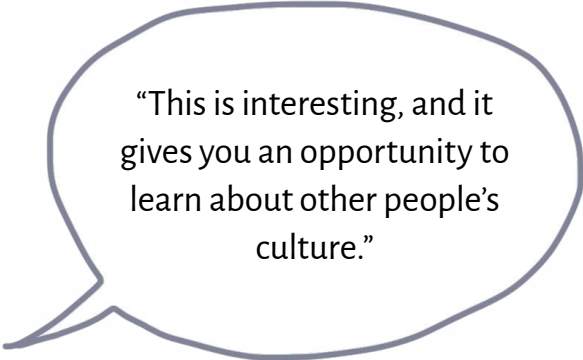
"AMAZING IDEA!! "
(Child, 13–14 years old).

Slovenia:

"This is interesting, and it gives you an opportunity to learn about other people's culture."

Practice 2: Singing Our School

1. INTRODUCTION

"Singing our school" is a practice in which students are asked to use their creative thinking and writing abilities to express their opinions about school. The children are invited to describe their school in keywords and then write a song about the school based on these words. Through this practice, children can express themselves and their narratives of what school means for them. This practice may help teachers to learn about children's perceptions of the school, as well as learn about their visual and musical skills. Also, exchanging ideas and concepts about the school can enhance children's feeling of inclusion as children can share their thoughts and opinions about the school in both a poetic and metaphorical manner with their classmates.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Age: 10–17.
Group: Mixed groups of newly arrived, long-term, and local children.
2.2. Time
It is recommended that teachers use two 90-minute sessions. The first session is dedicated to the keywords and the mural; in the second session, children can create, record, and share their songs.
2.3. Setting
The first part of the activity can be prepared in the classroom. For the second part of the activity, the children would need a quiet room to record their songs.

- Coloured card (four different colours).
- Coloured pens
- Scissors.
- Glue.
- Dictaphone or any device for pupils to record their song.

Figure 16: Example of a practice in action.

Step 1: Give students coloured card (e.g., yellow) and material for drawing and ask them to think: 'If your school was a word, what would it be?' Each child then writes a word on the card.

Step 2: Give students coloured card (e.g., blue) and material for drawing and ask them to think: 'If your school was a movement, what would it be? 'Then each child draws or writes a word relating to a movement on the card.

Step 3: Give students coloured card (e.g., green) and material for drawing and ask them to think: 'If your school was a sound, what would it be?' Then each child draws

or writes a word relating to a sound on the card.

Step 4: Give students coloured card (e.g., red) and material for drawing and ask them to think: 'If you could make a wish for your school, what would it be?' Next, each child draws or writes a word relating to a wish for school on the card.

Step 5: Compile all words and place them in a mural. Look at the results and discuss the words and drawings with the group.

Step 6: Divide students into groups and ask them to create a rap (or a type of song akin to their musical interests) with some of the words that appeared. The children then present the song in a written and musical form. The lyrics must be highlighted in the colours of the keywords used from the previous activity. For the song, they can choose whether to use a rhythm and whether they want background music or not.

Practice 3: Light, Camera, Inclusion!

1. INTRODUCTION

This practice uses film to document the pedagogical experiences of children. Video is useful in education and can be used for many purposes such as teaching, learning, creativity, visualising a topic, engaging students, and expressing their views, etc. This practice is beneficial because it allows teachers to concentrate on the processes, relationships, and transformations of children during a learning experience. Video documentation practices can also raise new questions and provide a critical view of what happens in a classroom, allowing teachers to consider ways to promote inclusion.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants

Age: 10–17.

Group: Mixed groups of newly arrived, long-term, and local children.

2.2. Time

The teacher can choose which session they would like to film and how long for.

2.3. Setting

The activity can be done at school, but also at home or in the neighbourhood.

2.4. Resources

Camera.

2.5. Instructions

Step 1: The teacher proposes a learning activity that they would like to film.

Step 2: During the session, the teacher films the activity children are engaging in, focusing on the relations, movements, and processes of children. The teacher can engage students by inviting them to film or to explain what they are interested in reflecting on (what they are doing, how they are doing, what they are learning, difficulties, etc.).

Step 3: After the session, the teacher and students can look at the images/film and discuss the meaningful moments of the session from a critical point of view.

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Researchers presented these practices to children and teachers and asked them for their feedback. Below is feedback about the practice from a student in Spain:

"It helps us to put in other people's shoes."
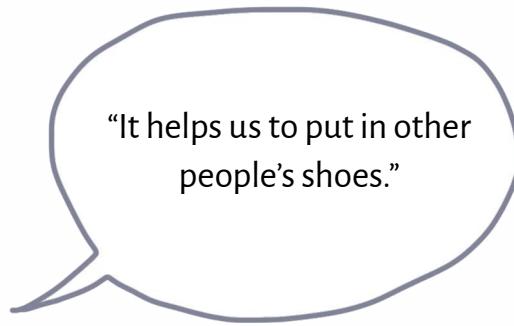
Practice 4: What This Image Talks About…

1. INTRODUCTION

Some topics can be deemed too sensitive to be discussed with children directly; therefore, creative strategies are needed to explore such issues. During the fieldwork for the MiCREATE study, researchers from Spain used the Dixit game to open conversations about various topics relating to migration. Dixit is a board game that contains 84 illustrated cards. The 'storyteller' thinks of a title or a description of their card and shares the description with other players. Then other players choose a card from their bundle that matches the storyteller's description. MiCREATE fieldworkers in Spain altered the rules of this game for their research study, whereby they divided students into four groups and gave them cards from the Dixit game. First, the researcher discussed concepts related to school and classmates, identity and well-being, family and environment, migration transition, and everyday life transition. Next, the students were asked to choose cards that they associate with the concept presented by the researcher. Finally, students explained why they chose that card and shared their experiences. In this way, the game served as an elicitation method enabling researchers to explore what images students associate with the concepts that were being proposed.

This method of using the game proved to be a novel way of building rapport with children. The students liked the game, showed interest, and even asked to play it again. Children started to create their own rules for the game – for example, in one instance, students decided they would choose which concepts were going to be discussed, and the rest of the children chose a letter that represented that concept. Topics such as peace, war, tranquillity, evilness, slavery, elegance, etc., were discussed.

In educational contexts, Dixit cards can be used as a method of elicitation that allows
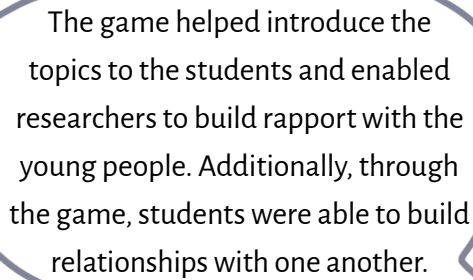
teachers to get closer to the reality of their students, evoking both past, present, and future. In this way, teachers can approach delicate and complex subjects related to the students and subjects that concern society. This method allows teachers to open debates, awaken criticism, and facilitate participants' reflections. It can benefit younger children as they may respond better to visual methods. Additionally, if the students are the ones who propose concepts they would like to discuss, then the Dixit images can help them to discuss significant aspects of their lives and explore how the students represent themselves and what matters to them. Furthermore, elicitation with illustrations can foster the construction and reconstruction of meanings and knowledge among other participants, good practice in intercultural education.

2. IMPLEMENTATION OF PRACTICE
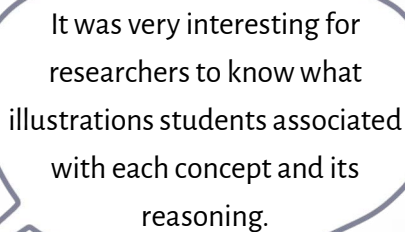
2.1. Participants
Age: 6–17.   Newly arrived, long-term, and local children.
2.2. Time
Teachers can choose the length of the activity.
2.3. Setting
This practice could be implemented in schools, civic centres, libraries, the neighbourhood, and other places.
2.4. Resources
Dixit game cards (or a similar resource based on images).
2.5. Instructions
Step 1: Teachers should give the group a concept or an idea, and students should choose a card that identifies and associates with that concept.   **Step 2:** Then they should explain and share the reason for this selection. Another possibility is that students propose the concept or idea.

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE
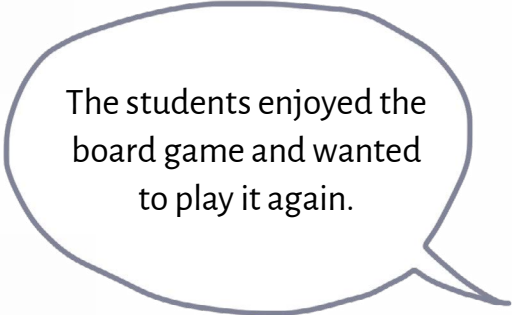
Researchers have found this practice to be useful. Below are their reflections of running the practice:
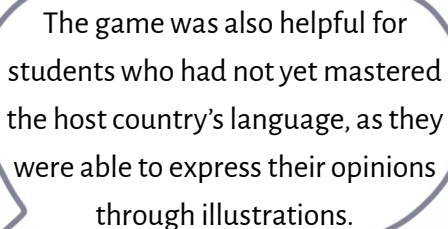
The game helped introduce the topics to the students and enabled researchers to build rapport with the young people. Additionally, through the game, students were able to build relationships with one another.

It was very interesting for researchers to know what illustrations students associated with each concept and its reasoning.

The students enjoyed the board game and wanted to play it again.

The game was also helpful for students who had not yet mastered the host country's language, as they were able to express their opinions through illustrations.

Practice 5: Family Map

1. INTRODUCTION

The family map is an activity that can help children and young people speak about their families and support teachers to understand their pupils' lived experiences. Briefly, the activity will comprise young people representing their families through puppets, emojis, and stickers. This may be helpful for teachers in learning about their pupils, especially those who are newly arrived. In addition, this practice can be made accessible for children who are not proficient in English by the teacher learning how to say words such as mum, dad, sister, brother, etc., in the languages most commonly present in their class. However, teachers should be mindful that some students may not want to discuss or speak about their families or even certain family members when implementing this practice. In the case of migrant children, they may have left behind family members in their home countries, so this may be quite an emotive exercise. Therefore, if students feel uncomfortable, they should be offered an alternative activity.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Aged: 5–11.
Newly arrived, long-term, and local children and families.
2.2. Time
One and/or two hour once a week.
30–45 minutes (dependent on the size of the group).

2.3. Setting
Classroom environment.

2.4. Resources
A4 paper or card.
Emojis, stickers, or puppets that represent different members of a family.
Glue and scissors.
Colouring pens and pencils.

2.5. Instructions
Step 1: Provide each child with a sheet of A4 paper.

Step 2: Instruct the children that they will be speaking about their family members in this activity.

Step 3: Ask children to represent their family members using the crafts available, such as puppets, stickers, and emojis. They should be instructed to give their puppet features similar to that of their family member and write the name of the family whom the puppet represents.

Step 4: The facilitator should also do this activity and make their family map. Once everyone is finished, the teacher should explain their family map.

Step 5: The students should then be asked to explain their family map, and discussions should be had that deepen the teacher's knowledge about their pupil. For example, students can be asked questions such as 'How do you spend time together?'

Figure 17: Example of the practice in action.

Practice 6: Cartographies of Our Paths and Affections

1. INTRODUCTION

Cartography is the practice of making maps. This practice can be applied to the school setting by encouraging students to create "maps" of their life stories using collage. This will help teachers to see what the experiences, emotions, and needs of their pupils are. This practice can be a way to address issues that are sensitive or complicated to discuss with some children. To use this practice in the class, the teacher first speaks to the children about their life and experiences of migration. The teacher gathers these ideas and writes them on a flipchart or the board so everyone can see. The young people then make collages based on the ideas on the board and their own lives; they use magazines, paper, and mixed materials to make the collages. The children then make links between each other's collages. This practice can be adapted in many ways – for example, the teacher can choose to not give a theme for children to focus on and instead allow children to choose their own and explore what is happening in their minds. Additionally, students who may be going through a similar experience could be paired together, which may help foster better relationships between students.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Age: 10–17.
2.2. Time
This practice ideally should be carried out over 3–4 lessons, but teachers can adapt it to their own circumstances.

This activity could be carried out quickly in a unique session, but a multi-session activity is ideal.

2.3. Setting

The school environment.

2.4. Resources

This practice should be facilitated by more than one teacher and ideally in an interdisciplinary manner wherein several teachers collaborate at the same time e.g., art, language, and geography teachers.

Rolls of paper (craft or bond or similar), markers of different colours, magazines, scissors, glue, tape, and art and craft mixed materials (strings, threads, wires, decorative elements, wool, fabrics, various papers, recycled materials from home, etc.).

The more varied and diverse materials, the more interesting and different the outcomes may be.

2.5. Instructions

Step 1: Discuss with children their experiences of migration and trajectories.

Step 2: Based on the ideas provided, write them on the board.
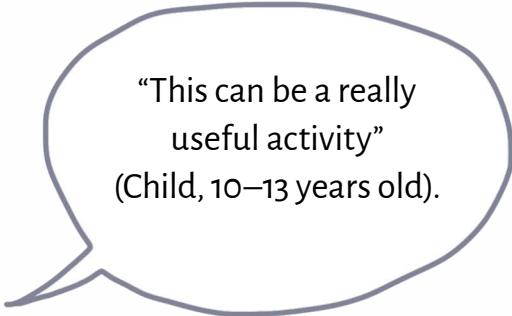
Step 3: Ask children to make collages using these ideas.

Step 4: Once the collages are ready (finished or still in the process – this is the child's choice), start to put them in relation in a cartographic way helped by elements that contribute to creating connections and networks between the different compositions. This can be accompanied by the use of narratives and written resources.
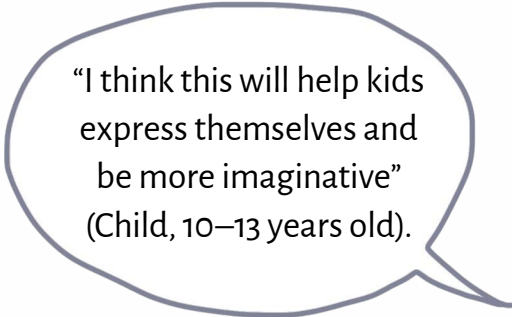
Step 5: At the end of the activity, teachers should generate a dialogue with students about the activity, cartography, and collages, and what they have learned is recommended.

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Researchers presented these practices to children and teachers and asked them for their feedback. Below is feedback about the practice from students in the UK.

"This can be a really useful activity"
(Child, 10–13 years old).

"I think this will help kids express themselves and be more imaginative"
(Child, 10–13 years old).

Practice 7: My 'I' Puppet

1. INTRODUCTION

This practice is about helping young people discuss identity and well-being issues. Students are asked to reflect on who they are in the present and who they want to be in the future, and to express this through puppets. This can be helpful for teachers in learning more about their pupils. It also fosters positive and mutual relationships between students as they can share ideas about their present self and future with their peers, which can lead to interesting debates and conversations. This was used in the MiCREATE research project and was thought to be beneficial as it allowed students to reflect on their identity, thinking about what they were like and what they are like now. Teachers can use this practice to see how students see themselves and what their desires and aspirations may be, and how these may be influenced by the varying backgrounds of the students.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Age: 7–15.
Children of all backgrounds.
2.2. Time
30–45 minutes depending on age group.
2.3. Setting
The practice can be implemented in schools, civic centres, libraries, and other places in the neighbourhood.

2.4. Resources
1 lolly stick per child.
Coloured papers, scissors, glue, pencils, pen, fabric.

2.5. Instructions
Step 1: Give a lolly stick to each child.

Step 2: Explain to them that they can create a puppet of their "present I" on one side of the stick. They can do this through text, drawings, and elements that give an account of what they like, how they are, things they are good at.

Step 3: On the other side of the stick, they can create their "future I" with text, drawings, and elements that give an account of who they will be in the future, what they will be doing, where they will live, etc.
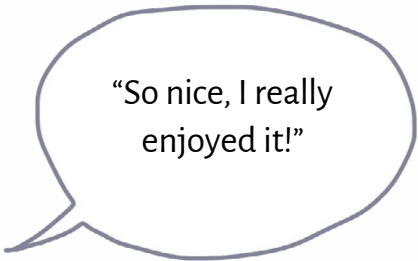
Step 4: When each child has created their puppet, they should be asked to share it with the rest of the class by explaining the current and the future "I" and the elements and materials they have chosen, etc.
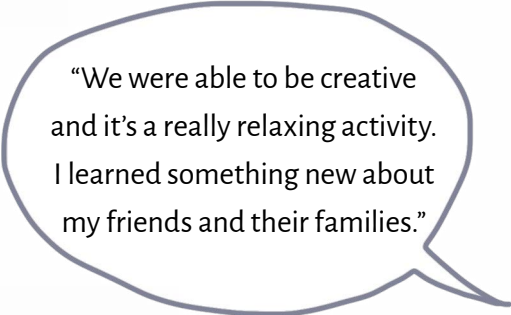
Figure 18: Visual images from the practice.

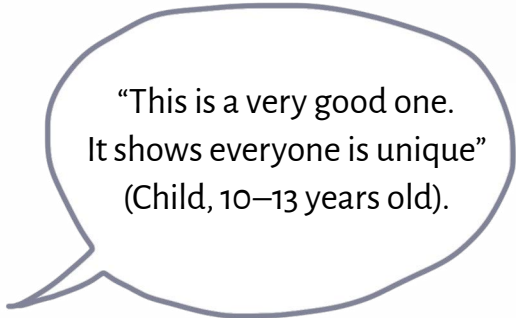## 3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE
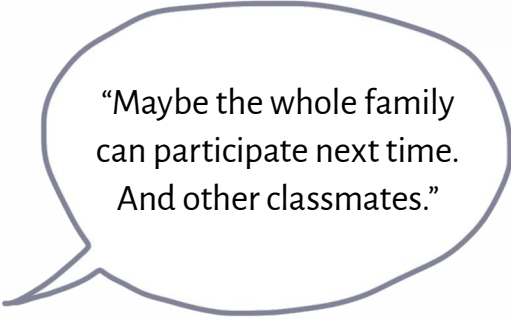
Researchers presented these practices to children and teachers and asked them for their feedback. Below is feedback about the practice from students in Slovenia.
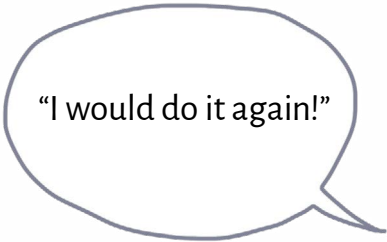
"So nice, I really enjoyed it!"

"We were able to be creative and it's a really relaxing activity. I learned something new about my friends and their families."

"Maybe the whole family can participate next time. And other classmates."

"I would do it again!"

Practice 8: Identity Mapping

1. INTRODUCTION

Identity refers to the narratives people have about themselves. It develops and changes throughout life based on various experiences and events. It is especially important to consider migrant children as they face particular challenges that put their identity in question. Not only do they have attachments and a sense of self related to the cultural practices of their home countries, but they are required to form connections in their new world. Identity mapping is a practice that helps children and young people to reflect on their own identity and identify various dimensions related to it. Children will be able to assess what defines them and critically engage with the categories that make up their identity. This process will also help them to speak about inclusion and exclusion processes. For example, it often becomes clear through the practice that the participants tend to name the minority groups they feel they belong to rather than those strongly pronounced in society. In this way, the students can become aware of their reference groups and reflect on how they shape their worldview. It also becomes clear how multi-layered identity formation processes are.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Age: 12–18.
2.2. Time
90–120-minute lessons.

2.3. Setting
The practice can be implemented in schools.

2.4. Resources
1 piece of paper and pen/pencil.

2.5. Instructions
In preparation, the teacher needs to think about the topic that will be the core of the identity mapping. This can be the personal identity, for instance, or something else such as the school. One recommendation is for teachers to try out the identity map themselves before asking pupils to complete it. Additionally, it should be noted that teachers may find it challenging to facilitate discussions between students about their identity maps because the topics discussed can be very personal. Therefore, students should be informed prior to the activity that sensitive topics may be discussed in this exercise and that it is their choice as to how much they would like to share.

Step 1: Provide each child with a piece of paper and pen. Ask everyone to write their name in the middle of the paper. Around their name, they should write down the groups to which they feel they belong, such as athlete, Christian, Class 4c, Nigerian, dog owner. These should then be molecularly connected.

Step 2: Students should be paired and asked to share their identity maps.

Step 3: The class should review this exercise and discuss aspects of identity that students have written down. It is essential to consider the complexity of identity formation processes. Additionally, the whole class can discuss topics such as discrimination, identity etc.

Practice 9: Photo Safari – Places of Well-Being

1. INTRODUCTION

The exercise was created by the City of Vienna's Department of Health Promotion. It is about becoming acquainted with one's immediate environment and relating it to well-being, whether physical or mental. In this practice, children are divided into small groups, and each group is given a tablet, camera, or any device they can use to take a picture. The teacher then discusses the topic of well-being with the children, and children think about the things that make them feel well. Then the children go for a walk through the school's neighbourhood and take pictures of places that make them feel comfortable. After the walk is over, the photos are reviewed, and children present their places of well-being and exchange ideas. This practice aims to help children feel empowered to make their own choices and act as experts in their own living environment.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Age: 6–12.
2.2. Time
1 school day.
1 hour preparation.
2 hours outside.
2 hours presentation and discussion.
2.3. Setting
School, neighbourhood, in cooperation with youth centres and school trips.

2.4. Resources
A device on which children can take pictures.
2.5. Instructions

This practice requires a lot of planning and preparation. The teacher will first need to check if enough devices are available so that students can take pictures. The teacher can contact multimedia organisations and ask if they can provide them. Alternatively, requests can be made to the school headteacher/IT department. The teacher may also need to carry out risk assessments and ensure enough staff are available to run this activity.

Step 1: Divide children into small groups (approximately five children per group).

Step 2: Give each child a device on which they can take a picture.

Step 3: Discuss the topic "well-being" with the class. The class should reflect on things such as "what makes them feel good". Explain to young people what physical and mental well-being is and that it can also depend on certain places.
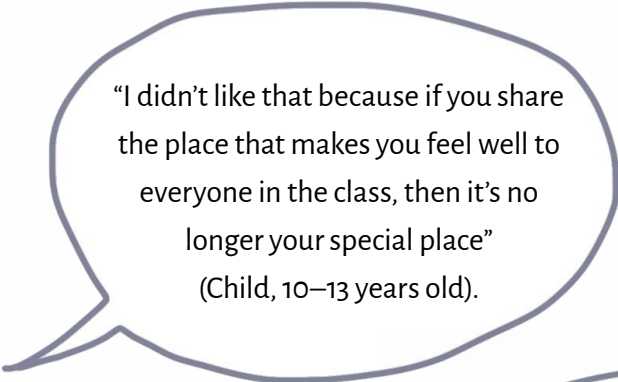
Step 4: The class goes through the school neighbourhood with a teacher. All children are asked to take pictures of places where they feel particularly comfortable and where they do not feel comfortable or feel unsafe.

Step 5: After the walk is over, the photos are reviewed. Then the children present their places of well-being and exchange ideas with each other.
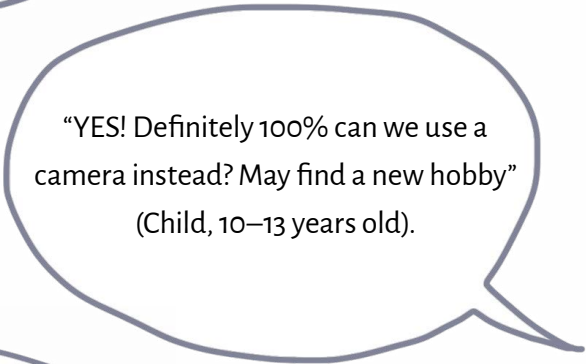
- Children can also discuss where they do not feel comfortable and how those places can be made more comfortable for them.

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Researchers presented these practices to children and teachers and asked them for their feedback. Below is feedback about the practice from students in the UK.

"I didn't like that because if you share the place that makes you feel well to everyone in the class, then it's no longer your special place" (Child, 10–13 years old).

"YES! Definitely 100% can we use a camera instead? May find a new hobby" (Child, 10–13 years old).

"This is a very good one. It shows everyone is unique" (Child, 10–13 years old).

Practice 10: School Journal

1. INTRODUCTION

Students in primary and secondary schools participate in a variety of extra-curricular activities, including various science (chemistry, physics, mathematics, etc.) and artistic courses (theatre, choir, etc.). This practice suggests that children and adolescents establish a "school journal" to submit poems, photographs, and short stories. The school should particularly encourage migrant students to contribute to the journal's creation – for example, through writing poems and stories in their native language (poems, stories) or by contributing drawings, photographs, and other visual material. This practice is thought to be useful as artistic expression (photography, drawing, and poems) can be an important tool in building self-esteem. Additionally, it will enable migrant children to express their creativity even if they are not fluent in English. Experiences from a primary school in Slovenia shows that students open up and thus integrate more quickly when they participate in at least one form, even if it is not the "prescribed" one (written in the country's official language).

2. IMPLEMENTATION OF PRACTICE

2.1. Participants

Appropriate for all children, but different journals would have to be prepared for different age groups.

2.2. Time

This is a time-consuming activity and will need teachers to dedicate time to it on a weekly basis. Students can work on the journal either during school hours or as an extra-curricular activity where a weekly or biweekly time is slot dedicated to it.

2.3. Setting
Classroom, students' home, outdoors.

2.4. Resources
Coloured paper.
Printer.
Computers with graphic design programs.
Cameras.
Drawing materials.

2.5. Instructions

Preparing a school journal is an ongoing activity, continuously implemented throughout the school year. The teachers/mentors supervise the activity and guide and encourage the students. Journals are primarily thought to be written products, but they can be much more. Journals always have accompanying visual materials – for example, photographs, graphics, drawings. Furthermore, they also have other sections, such as poetry and prose in other languages.

Step 1: Teachers should ask students to volunteer for the journal. While the participation is voluntary, teachers/mentors/supervisors may have to encourage the students to join.

Step 2: Students under the supervision of a teacher should work collaboratively and choose what they would like the journal to contain. In this regard, teachers should pay special attention to ensure that no one is left out – if something is not adequately prepared (but even here, a certain degree of artistic freedom must be allowed), students must be guided to upgrade it.

- To avoid "improper" material, rules should be presented upfront (e.g., are photographs of young family members allowed? When is something regarded as "nudity", "profanity", etc.?).

Step 3: When the journal has been prepared, it should be printed either professionally or using a colour printer.

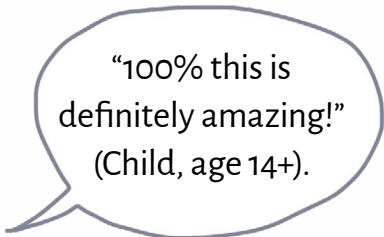# 3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Researchers presented these practices to children and teachers and asked them for their feedback. Below is feedback about the practice from students in Denmark.
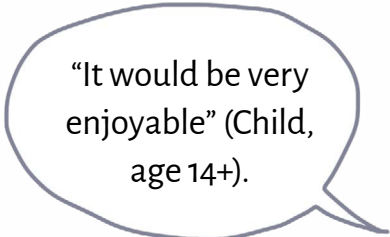
"It was a good idea. I would really like to know what happens in the school and locally."
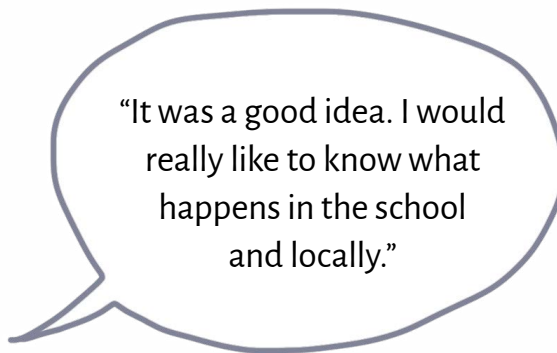
Practice 11: Birthday Cards

1. INTRODUCTION

The practice's primary goal is to foster a welcoming environment while also engaging migrant children and children of migrant backgrounds in creative activities, emphasising the language in which they are most confident. Students participate in this activity by creating birthday cards for their peers during each peer's birthday week. Children are encouraged to write in their native language on these birthday cards. This practice is expected to help migrant children feel more welcomed because they will express themselves in a language that they feel more confident speaking. Additionally, it benefits students by involving them in creative activities, which boosts their self-esteem because they are "creating" even if they do not speak English fluently. Finally, this will assist them in gradually acquiring new English phrases.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Appropriate for all children– very basic language skills in the target language are recommended but can be supplemented with other languages (spoken/multimodal/ body language etc.).
2.2. Time
The teacher takes up to one school hour (45 minutes); the practice is implemented continually throughout the school year.
2.3. Setting
Classroom environment.

2.4. Resources
Coloured paper, scissors, glue, coloured pencils, other material.

2.5. Instructions

Step 1: At the start of the year, get information of all the class children's birthdays.

Step 2: Prepare a decorated board for every month of the year (*see Figure 1*).

Step 3: From each month hang the names of the students who have the birthday in that month, alongside the number (date) of their birthday.

Step 4: Each week the teacher reviews the cardboard with the birthday dates, and when a student has a birthday in that week, the class starts preparing the birthday cards. The teacher gives instructions in English, but the students who speak another language can write their birthday cards in their chosen language. This way, migrant students can learn the host country's language "without realising" as the teacher will guide them with instructions such as: "Take your scissors and cut the paper in half. Now take the half and fold it in half. Now use the colour pencils to illustrate the card on the front. On the inside of the folded paper, write a message for your classmate", etc.

This way, students learn new words, even the simple ones as "in", "above", "front", etc. The teacher should encourage the students to write their messages in their mother tongue, as this is a tool for expressing their feelings.
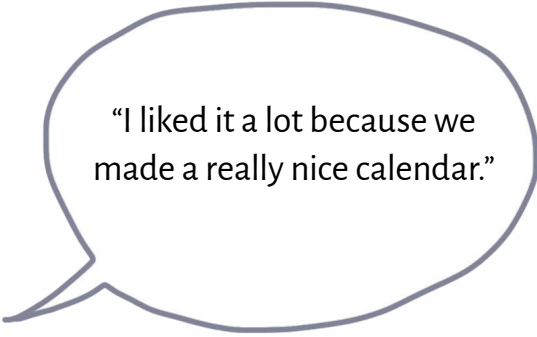
Figure 19: Example of the practice in Elementary School Ljubljana, Slovenia.

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Researchers presented these practices to children and teachers and asked them for their feedback. Below is feedback about the practice from students in Spain.

"I liked it a lot because we made a really nice calendar."

Practice 12: Mother Tongue Other Tongue

1. INTRODUCTION

Mother Tongue Other Tongue is a multilingual poetry competition that celebrates cultural diversity and the many languages spoken in the UK schools. Mother Tongue Other Tongue is delivered by the Manchester Writing School at Manchester Metropolitan University. The project started as a pilot in 2012 with 500 children participating, which increased to 6,000 in 2016. Every year since 2014, more than 30 pupils from across the UK have won the award. Workshops are led by creative writing students and world-renowned poets. Currently, the project reaches 50 schools in England and Wales, 60 schools in the North West of England, and schools Scotland have created their own version of Mother Tongue Other Tongue.

The competition aims to encourage children who speak multiple languages at home and outside of the home to celebrate their "mother tongue" and "other tongue". Children are required to write a poem or a song in their native language (if not English) or a language they are learning. The competition aims to boost recruitment to language degrees in higher education. This has led to supporting children who are bilingual in background, primarily due to migrant backgrounds.

Schools select the best entries from their pupils. Within workshops/classrooms, discussions are led by children as they learn about each other's cultural heritages, which can provide safe spaces of educational inclusion. The project works in cohesion with the school curriculum on creative writing, self-expression, and social inclusivity. The competition is open to children aged 8 to 18 (Year 4 to Year 13). The organisers accept up to eight entries from each school for each part of the competition (Mother Tongue and Other Tongue). Entries should be in two parts: the first part is a poem, the second is a short explanation of the inspiration behind the piece. Workshop resources and lesson plans are provided which focus on poetry and creative writing. They focus

on Style, Emotion, Narratives, and Building a Story. The resources can be found at the following link: **www.mmu.ac.uk/mothertongueothertongue/resources-and-links**

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2. IMPLEMENTATION OF PRACTICE

</div>

2.1. Participants
Age: 8–18. Aimed towards children who have English as an additional language but also any children learning another language.
2.2. Time
If a competition is intended, a deadline will need to be set by the school. Poem-writing can also be used as an activity for a single class/session, or a series of sessions.
2.3. Setting
The activity can take place at home, leisure time or at school.
2.4. Resources
Workshop resources and lesson plans are provided which focus on poetry and creative writing in English. The language/literature teacher in the school can prepare an own-language resource on poetry focusing on Style, Emotion, Narratives, and Building a Story appropriate to the students' age.
2.5. Instructions
Although the practice is a competition in the UK, it can be adapted to be a school activity in any country. It will engage non-native children who speak a different language at home. If a competition is intended, it may be useful forming links with a language department at a university, where the languages that your students speak are taught, if these languages are not taught at your school. Alternatively, poem-writing in the children's native language can be used as a class activity, where children themselves are given time to present and explain their poems. For this activity, students prepare their entries in either "Mother Tongue" or "Other Tongue" format, depending on if English is their first language or the language they speak at home. "Mother Tongue" refers to students who speak or have a language other than English at home. These children should be asked to write either an original
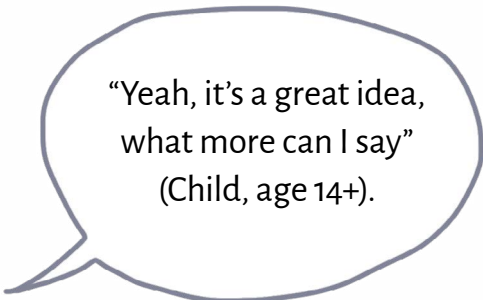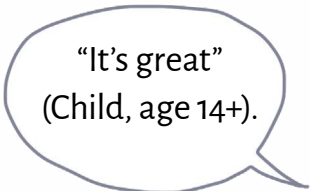
poem, or their memory of a poetic text (a song, nursery rhyme, lullaby, poem) from their early life in their mother tongue. They should also write up to 100 words in English to explain why they have written/chosen the text and its personal importance. "Other Tongue" refers to every student who is learning another language. These students should be asked to write an original poem in a language that is not their first language. This can be any language that is not their first language. They also write up to 100 words in English to explain why they have written/chosen the text and its personal importance. Students can present their poems in class, or a school competition can be organised awarding prizes to the best entries.

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Researchers presented these practices to children and teachers and asked them for their feedback. Below is feedback about the practice from students and a teacher in the UK.

"Yeah, it's a great idea, what more can I say" (Child, age 14+).
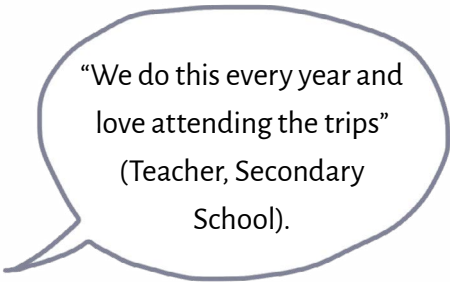
"It's great" (Child, age 14+).

"100% this is definitely amazing!" (Child, age 14+).

"It would be very enjoyable" (Child, age 14+).

"We do this every year and love attending the trips" (Teacher, Secondary School).

Practice 13: Sign2sing

1. INTRODUCTION

This is a group singing activity through which pupils learn songs and languages with the help of signs. The project is designed to promote sign language as a form of communication which aims to make music more accessible to those who are hearing-impaired. The activity allows children to explore different ways to communicate and think about the ways in which difficulties in communicating make us feel. In addition to helping those who are hearing-impaired, sign2sing engages pupils who have English as an additional language. Sign language and music can be used as communicative tools that foster inclusion through universality. The practice allows children to learn basic sign language through music. Apart from gaining these basic signing skills, it gives children an opportunity to reflect on the experiences of those who may have difficulties communicating. After learning a song in sign language, children can perform their new skill at a school event to raise money for the SignHealth charity to improve health and well-being of deaf people throughout the UK.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Age: 8–18.
All children and staff can participate.
2.2. Time
A single activity can be completed in a 1-hour session. If preparing a performance, children will need 2–3 practice sessions before performing.

2.3. Setting
Performed in school setting.
2.4. Resources
Sign language interpretation materials, i.e., sheets with basic gestures. The chosen song adapted in sign language. It should be possible to find these online (i.e., YouTube). Many resources and materials are available from **http://sign2sing.org.uk/schools**. Sign2sing song library with British Sign Language tutorials: **http://sign2sing.org.uk/new-1-for-2014**.
2.5. Instructions
Introductory session: **Step 1:** Ask children in pairs to read words to each other without using their voice. **Step 2:** Have discussion with pupils in which they reflect on the activity. Was it easy/hard? What makes it hard? **Step 3:** Present children with a few sign language signs for the words they were reading. Then practise making signs. **Step 4:** Reflect on the activity with the children. How would you feel if you were not able to communicate with others? Were signs easier/harder than lip reading? How would you feel being able to use sign language? *Hand singing session:* **Step 1:** Show children the signs for the song lyrics you will be practising. Practise making these signs. **Step 2**: Practice signing with music, part by part. A video tutorial may be used. **Step 3:** Practice the whole song together.

Practice 14: Photo-Narratives of Identity and Education

1. INTRODUCTION

A lack of language proficiency can become a barrier for many migrant pupils to express themselves and their identities. This practice suggests that photographs can be used as a starting point for a conversation. Both the students and the teacher can delve into narratives of identity and experiences with the school. Additionally, various facets of inclusion – or exclusion – can be investigated collaboratively, with the students' experiences and knowledge at the forefront. Photographs help externalise emotions and experiences, enabling students to express themselves more freely and thus participate in the conversation with a greater sense of agency and meaning.

Photo-narratives as a method allow the students to engage with an agency in their narratives of identity, belonging, interests, and school life. They can choose the photos as a basis for a dialogue about a topic/issue/experience and use them as scaffolding devices when their second (or third/fourth) language resources are not yet fully developed. Giving the adolescents a camera of their own also furthers ownership, independence, and a space to combine different domains of life such as school, home, and leisure time, including domains that are heavily interdependent but not always valued in school as part of students' development and well-being.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Age: 10–18.
Appropriate for all children/adolescents – very basic language skills in target

language are recommended but can be supplemented with other languages (spoken/multimodal/body language, etc.).

2.2. Time

1–2 hours instruction.

1–5 days for taking photos.

2–4 days for processing the photos.

1 day (or more) to talk about the photos/exhibit/write, etc.

2.3. Setting

Instructions in school.

Pictures can be taken in various settings such as home, sportsground etc.

2.4. Resources

One single-use camera per participant or a digital camera. This will likely be very expensive and so digital cameras would be cheaper, but you will miss the advantages of students "owning" the disposable camera and having an analytical distance to the photos taken. With this practice, it is crucial not to use the students' cell phones as cameras, as the restraints regarding the number and careful selection of motive is key.

2.5. Instructions

Step 1: Explain the aim and goal of the practice. Be careful when describing the purpose and aim; allow the students to decide how to approach the theme/focus.

Step 2: Explain how to use the camera (point out that one cannot go "back" to photos, use zoom, etc.). Be very specific when showing how to use a single-use camera. It is best to have one camera to hand out, so the students can try to take a picture and wind the camera. Single-use cameras can be expensive due to the need to have pictures developed. However, we believe that it will be more beneficial as this will give them a sense of ownership and there will be an analytical distance to the photos taken. Therefore, it is crucial not to use the students' mobile phones as cameras, as the restraints regarding the number and careful selection of motive is key.
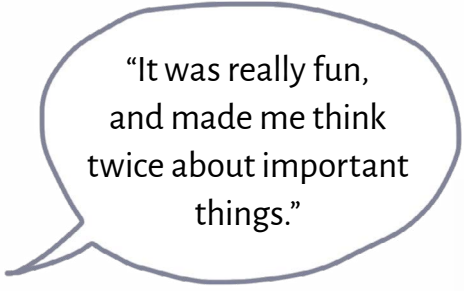
Step 3: Give students a single-use camera and 3–7 days (or only one day if that suits the purpose) to take the photos. The photos taken can either relate to a topic, to an experience or any other interest for promoting inclusion. Then give students a few days to process the pictures. Overall, approximately 10 days, will be needed before

the images can be exhibited.
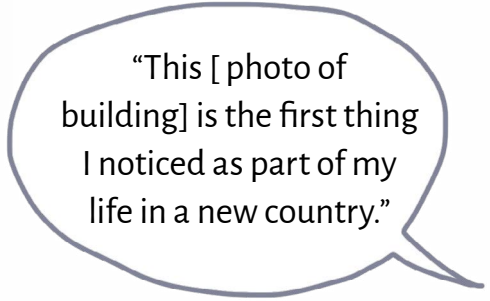
Step 4: Give the students the opportunity to give feedback both anonymously (a brief "survey" with emojis, or notes with word-statements to choose between, for instance) and as part of the conversation.

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

When this practice was piloted, students were very positive about it as they found it easier to explain and talk about important issues in relation to photos. Students also greatly appreciated having their "own" camera as they felt acknowledged; the sharing of photos after the dialogue was very engaging as well. Below is feedback about the practice from pupils.

"It was really fun, and made me think twice about important things."

"This [photo of building] is the first thing I noticed as part of my life in a new country."

Practice 15: Language Portraits

1. INTRODUCTION

A language portrait is a drawing of a body silhouette filled in with colours, patterns, etc. by the student. Each colour and/or symbol represents a language – this may both be in the common sense and in an expanded sense such as body language, SMS language, maths language or sports language. This practice was developed by sociolinguists for use in school contexts and is known from both foreign language teaching and from teaching in multilingual classrooms. However, it is valuable not only for literacy purposes but also for identity work and promoting the dignity of children of all backgrounds including migrant children with as yet sparse knowledge in the language of the new country. The practice can enhance inclusion in the sense of children and young people's participation in and influence on communities, cultures, or curricula in school because it gives them the possibility of showing their linguistic resources and potential in a variety of ways, so that they become more visible for themselves, their classmates, and their teachers.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Children and young people aged 10–17 both with and without migration experience.
2.2. Time
Depending on the choice of activities.
2.3. Setting
School environment.
2.4. Resources
Either printed silhouettes for portraits or digital camera/smartphones and app (i.e.

Sketch me!) for stylising photos, plus printer to print the images. Crayons or pens for colouring. If written portraits are chosen, pen and paper or PC and paper is needed.

2.5. Instructions

Drawing a language portrait can be meaningful to learners of a new language as well as for users of their first language, because it can produce reflections on competences and dreams for both groups. In this broad use for all levels of language users, it is an important function that the practice by nature has an easy way to differentiate between the levels of target language in every situation. This gives the teacher the freedom to unfold the phases of this practice as they wish. There are two forms of language portraits:

The visual language portrait: The visual part can be made in two ways. In the classic language portrait, all students receive a printed version of a body silhouette to fill out. In the extended and more personalised version (developed by Østergaard et al., 2018), all students take a full-body photo of themselves in the surroundings they prefer themselves (since it is a portrait) and transform it into a stylised version, for example, using an app. This version takes more time but also contributes more to the students' identity work and creativity, and doing the selection of place and posture, perhaps in small groups, can be very engaging for the participants.

The verbal language portrait: The verbal language portrait can be made as written and/or oral language portraits. Here, the students describe their languages on the basis of the visual language portrait they have already made. The written version can be displayed in class or handed in to the teacher. The oral version can be a presentation to the teacher, in peer groups, or for the entire class.

Step 1: Explain the language portrait for the students orally and by showing them examples of language portraits. All languages apply: Teaching languages, mother tongue, fragments of languages, dialects, sports, and hobby language, etc. Also, all kinds of use and knowledge apply.

Step 2: Let the students brainstorm on languages.

Step 3: The visual language portrait: either (a) hand out pre-printed silhouettes, or (b) instruct the students in taking full-body photos, transforming them in an app such as Sketch Me! and subsequently printing them.

Step 4: The students fill out the portraits and add a key to symbols and patterns in

the portrait.

Step 5: Verbal part: The students talk about their languages in writing and/or orally.
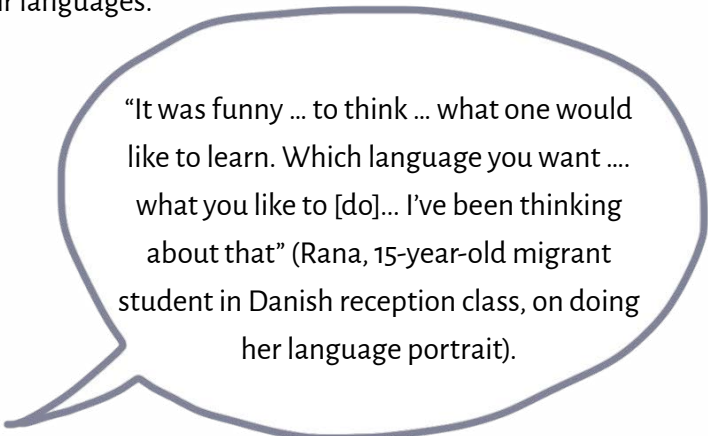
3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Teachers' experiences with the practice:

Working with language portraits is rewarding regardless of the students' level in the language of the teaching language, because it is easy to use as point of departure for communication. It is easy to explain by simple instruction and modelling, and, at the same time, inviting to complex reflections. Also, the students decide for themselves how much they want to share of their stories, thus securing a safe communicative agreement.
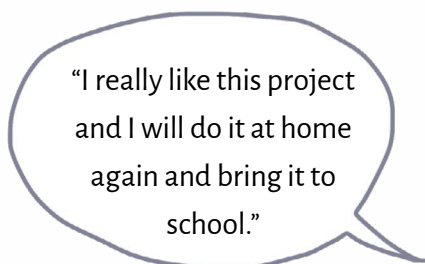
Children's experiences:

The practice was tried out in a Danish reception class, in which the students (aged 14–17) with different language skills and experiences showed engagement in producing their language portraits, helping each other out, and reflecting and talking about their languages.

> "It was funny ... to think ... what one would like to learn. Which language you want .... what you like to [do]... I've been thinking about that" (Rana, 15-year-old migrant student in Danish reception class, on doing her language portrait).

Following are perceptions of children from school in Slovenia:

> "I really like this project and I will do it at home again and bring it to school."

1. INTRODUCTION

This practice was developed within a programme "Open Zgierz" ("Zgierz otwarty"). Zgierz is a city in central Poland and is one of the regions where a refugee centre was located for many years. The programme, which started in 2014, was an anti-discriminatory and educational campaign targeting the local community, and especially students from the schools that asylum seekers' children attended.

The practice itself is a short (around 4 minutes) animation created by children and counsellors from the refugee centre. It tells a story of a family of hares, who used to live in their native forest until a group of bears dominated the place and started to persecute all the hares. For these reasons, the hares decided to flee their forest and look for shelter in another one, where they were finally accepted as refugees and supported to build a new safe and happy life together with local animals. The story communicates the difficult topic of persecution, running away from one's country, applying for refugee status, and adapting to a new living place in a straightforward, child-friendly way. The illustrations are painted, drawn, and made of plasticine, and they were all created by the children during artistic workshops. The digital animation was co-created by children and professionals. The narrative was worked out by the children together and then translated into Polish and read by a Polish lector. The animation is used at schools as an educational tool for younger primary school children in order to initiate discussions about difficulties experienced by their peers with refugee experience.

Benefits of this practice include:
− Allows to work on migrant children experiences, even potentially difficult ones.
− Uses a child-friendly form to talk about difficult topics.

- May be a very useful tool to enhance discussion about problematic topics.
- Shows the story directly and visually, but at the same time avoids showing realistic and upsetting scenes.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants

Primary school children (5–10 years).

Secondary school children experienced or beginning with IT or games programming, interested in animation or movie making.

Newly arrived children.

Refugee children.

2.2. Time

2 weeks.

2.3. Setting

School, refugee centre, culture centre, theatre, or museum.

2.4. Resources

Drawing, sculpting and other artistic materials, computer, animation software.

The workshops should be developed through the joint effort of computer science teachers, art teachers, and class educators.

2.5. Instructions

Although the original topic of the practice was the refugee experience, the idea can be adapted and used more broadly to educate primary school children about migration problems. For example, a group of newly arrived children may prepare an animation showing their experience of moving to a new country, experiencing a new culture, and encountering new situations. Then the animation can be presented to the whole class, where children can be given the opportunity to discuss the challenges migrant children face. The storytelling can be supplemented by active learning trips and experience exchange in real-life settings concerning the problems revealed in the stories.

Step 1: The teacher needs to assess the tools and resources that are available.

For example, does the school have access to graphic design software? Is there a professional who can support children to make their animations?

Step 2: Based on the assessment from step 1, the teacher should organise a series of workshops to develop the story.
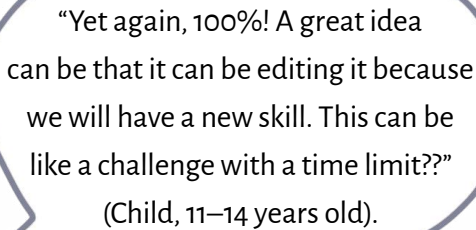
Step 3: In the first workshop, the children should write the story that will be played in the animation, including the purpose, ideas, and values behind the story.

Step 4: With the help of a professional who will collaborate with the children, the stories should be turned into animations.
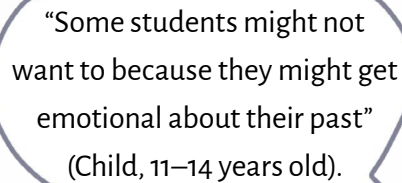
Step 5: Once the animations are complete, they should be presented to the whole class and school. Children's work can also be shared on the school website.

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE
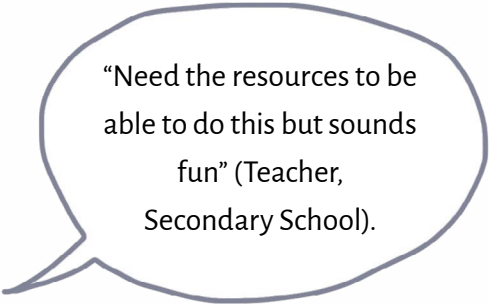
Researchers presented these practices to children and teachers and asked them for their feedback. Below are their responses from children in the UK.

"Yet again, 100%! A great idea can be that it can be editing it because we will have a new skill. This can be like a challenge with a time limit??" (Child, 11–14 years old).

"Some students might not want to because they might get emotional about their past" (Child, 11–14 years old).

"Need the resources to be able to do this but sounds fun" (Teacher, Secondary School).

Visual materials:

Figure 20: City mural promoting larger inclusion initiative

Figure 21: Excerpts from the stories

Figure 22: The filmmaking process

Source: Gmina Zgierz, **https://vimeo.com/119832792**

Practice 17: Brave Kids Festival

1. INTRODUCTION

The Brave Kids Festival is a part of the overall Brave Kids project, which aims to bring children from all over the world together in an atmosphere of friendship and respect for one another's cultures. The project is divided into several components that engage children in various artistic experiences and actions, one of which is the festival (www.bravekids.eu/en). In addition, there is a Brave Kids model of work that can be used in schools to prepare children not only to participate in the festival or submit a group proposal but also to serve as a model of an art-based approach to developing children's creativity and increasing their openness and understanding of one another (**www.bravekids.pl/en**).

Since 2009, the Brave Kids Festival has been held in Wroclaw. It consists of a more professional, adult segment and child-created performances. The professional component's primary objective is to prevent people from being exiled from their own culture. The artists who perform at the festival share their beliefs and traditions and make them come alive. They hail from every corner of the globe. For many of them, it is their first trip outside the village where they were born. Their bravery demonstrates that they are receptive to new experiences while also working to preserve the culture from which they originate. They travel to Wroclaw, which provides an entirely new context for their tradition and provides an opportunity to share their roots with others, particularly children. Grzegorz Bral, the festival's founder and director, emphasises that this is not a festival about works of art but art and its origin and essence.

The component created by children begins with educational and artistic workshops, which are a critical part of the Brave Kids project. During the workshops, children

from different countries and cultures, together with experienced art leaders, prepare their own performances to be presented to the general audience. The workshops provide participants with the opportunity to learn about art from instructors, develop new skills, and gain an understanding of one another's cultures, mutual understanding, and tolerance. Furthermore, adult trainers learn the Brave Kids model of intervention, integration, and dialogue before the workshops start. As such, the festival accompanied by workshops seems to be a very relevant practice for the MiCREATE purposes: it allows deep, in-action integration, facilitates children's engagement, and offers an opportunity to present children's work to the environment outside school.

The Brave Kids teaching model is not limited to large artistic events; it is adaptable to any educational community and works well even with small classes that recognise the importance of evaluating multicultural approaches to teaching and learning. It could also be a proposal for the practice of mid-summer camps or city camps, which many schools organise as part of the holiday attractions available to children.

There are many benefits to this practice such as:

— Allows close collaboration of local and migrant children.
— Creates an outcome (performance) that can be presented to the local or school community and accomplishes two goals: it educates individuals about different cultures and demonstrates the ability of children from diverse backgrounds and cultures to collaborate effectively.
— Teaches children how to learn from each other and teaches others new knowledge, skills and attitudes.
— Integrates through participatory action and brings tolerance through respect and collaboration.

The practice is disseminated through accession to the Brave Kids Festival workshops, which can be organised locally. There are also training sessions for teachers and leaders to learn about the social working and education model used in Brave Kids.

This model can be transferred to schools in order to implement the art-based project in the local settings.

The Brave Kids model is divided into two stages – city performances and final performance. The city collaboration is closest to practice that can be transformed and implemented in schools in the easiest way. In the model, there are four artistic groups composed of six children. Children participate in artistic workshops facilitated by professional artistic instructors and carried out according to the "kids teach kids" philosophy. Each group is asked to prepare a short, 10-minute, initial performance that represents their culture, country, community, or the kind of art that they perform. The songs, dances, and other elements they present become the raw material for children to teach and learn from each other. It is only dependent on the teachers' effort to organise such workshops with local artistic people or influencers. The model is adaptable to a single school environment provided there is some diversity. Schools may also use this model in Erasmus+ projects during the international exchange programmes.

2. IMPLEMENTATION OF PRACTICE

| **2.1. Participants** |
| All age groups.
 Migrant and local children, all migration stages, and languages. |
| **2.2. Time** |
| 1 month for preparing the children performance.
 2 weeks of intensive teachers training. |
| **2.3. Setting** |
| School, leisure centre, or cultural centre. |
| **2.4. Resources** |
| Depending on the type of performance, it can be found online, can be developed from one's own experiences, can be found among local artists. |

For further information see: **www.bravekids.pl**

2.5. Instructions

Step 1: Use the manual written and available through the BKF website:

www.bravekids.pl

Step 2: Contact the Brave Kids Leaders and their Foundation to learn more about the model of educating children used in the festival.

Step 3: Organise the local community around the festival idea.

Step 4: When working with children concentrate on the following:

- Meeting each other - using various games, exercises, and presentations.

- Draft a common contract – oriented around the common aim.

- Familiarisation and integration (building a team) – again, games, but also focusing on our common aim, explaining what's ahead, and motivating to work.

- Sharing work tools – this part prepares kids for further teaching. Using simple examples, we present how to show, how to communicate without language and create particular elements of the performance.

- Exchange of skills (kids teach kids) – teaching each other cultural and artistic material.

- Designing scenes – by this we mean connecting different artistic elements and creating choreography, as well as putting it on paper as sketches.

- Creating a performance – deciding (as much as possible with kids) about the order of scenes.

- Practising and development performance.

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Below is feedback from trainers and children regarding the Brave Kids Festival.

- "I saw the strength and energy of our children, how much they are able to make the impossible, the courage of each one of them despite the various difficulties and challenges that their country is going through and how much they bring joy and peace to our world. This stage changed me a lot, it made me stronger, more confident, more peaceful and more loving. Thanks to everyone who works tirelessly and contributes to the success of this work, which I can call a "lifetime" (Brave Kids Leader).

- "Only during the artistic process, I was discovering what this work was about. Now I think it's not about the skills that these kids have and even not about creating the final performance. It's all about bringing kids together. And it's also me being connected to these kids and getting to know them, also helping them to find who they are. And through our methods of work also to show them that they are very special" (Artistic instructor).

- "Friendship in Brave Kids was so easy for me. I found many friends and it was as if I've known them already for a long time, while it has been just a month and we felt so good and close together. Meeting so many people from so many countries was a really good experience for me. I thought that we were so different, but in the reality we all were together, and I really enjoyed making friends with them and I'm so happy that I've been to Brave Kids. It was really good" (Child, Iran).

- "Brave Kids is a wonderful experience, and I wish everyone could be part of such an incredible project. During Brave Kids I made many new friends, some of whom come from countries that my country has not good relations with. This means I had the rare experience of meeting and befriending kids my age whom I wouldn't meet in any other way. Brave Kids was also crucial to my understanding of these foreign cultures, as many people from my country

could and would not believe that my new friends are even worth talking to"
(Child, Israel).

- "At the first workshop we got to learn our names, passions, favourite things, etc. We showed what we came with, and we tried to add our performances into a great joint show. Then new friendships arise, funny situations happen, and brotherhood and bonds are born. [...]] Brave Kids helps us respect each other and nobody wants to spoil the common achievements with quarrels. This project is so beautiful, that nobody wants to argue with others, and everyone wants to live in friendship and community" (Child, Poland).

Visual materials:

Figure 23: Workshops with artistic instructors

Figure 24: Showing talents/testing the styles of performance/sharing cultural rites

Figure 25: The Final show

Practice 18: Tell Their Story

1. INTRODUCTION

The film project "Tell their story" was created in a high school in Gdańsk, a seaside city in northern Poland that was and still is a multicultural city. The aim of the project was to make students aware that for a long time the city was inhabited by people of different nationalities and cultural backgrounds. In this project, the students were tasked with creating films, short movies, and photographs about their peers who were of a minority background and were living in the city. The project had three main phases. The first phase was the preparation phase, in which students had workshops on tolerance, multiculturalism, and multinationalism. It also included trips around the city in which they saw traces of past cultures, met with people from minority groups, and went to film projections and film workshops. Students then worked in groups, which were randomly assigned to a minority group they would make their project on. During the whole process, they were accompanied by teachers. They then created their film/photography and prepared their exhibitions and presentations. Finally, the best works were selected. The project lasted a year and was a part of a big campaign promoting the city as an open and tolerant space for all.

It is believed that this kind of art-based classes might be particularly interesting for children in current social clusters where interest in creation and swapping of clips for video media and applications are dominating among teenagers. The practice can be combined with streaming or visuals exchange through different channels such as Vimeo, YouTube or TikTok, etc. The role of teachers is to direct and catalyse these interests to projects that include intercultural elements and narration open to diversity, tolerance, and peaceful collaboration. It is also the role of teachers to hand over knowledge about the cultural heritage of the place. This is particularly important for those projects not to be too international or cosmopolitan but rooted

in the locality and place as a source of cultural exchange and transformation. The workshops preceding the artistic work are based on scenarios that are available on the project website: **http://opowiedzichhistorie.gfo.pl/**. *As this practice originated in Poland the website is written in Polish. You can use the Google translate option.*

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Secondary school students.
Local and migrant children.
2.2. Time
Depending on possibilities – from 4 weeks up to 1 year.
2.3. Setting
School, leisure time centre, or culture centre.
2.4. Resources
Smartphone.
2.5. Instructions
Since the project presented in this practice was on a large scale and quite demanding in terms of resources, a smaller-scale adaptation may be considered as a useful tool for MiCREATE purposes. Almost every child has a smartphone capable of taking images and recording short films, so no professional equipment is required. The whole practice does not necessarily need to last a year; it may also be a shorter interdisciplinary project, consisting, for instance, of a short preparatory workshop on film making as a part of art classes; a local history lesson focusing on local minorities in the past and in the present, as a part of history lessons; and a workshop on multiculturalism with an experienced psychologist or teacher.

Step 1: Provide a series of classes on local heritage and input of the minorities present here on culture and history of the place – it is possible to use ready-made scenarios published at the website **http://opowiedzichhistorie.gfo.pl/materialy-edukacyjne**. Note that the scenarios on the website are adapted to local history and refer to

minorities there.

Step 2: After these classes, organise film or documentary making workshops with local art school trainers or journalist.

Step 3: Divide the young people into groups, assign them tasks connected to certain minorities, and ask them to draft scenarios.
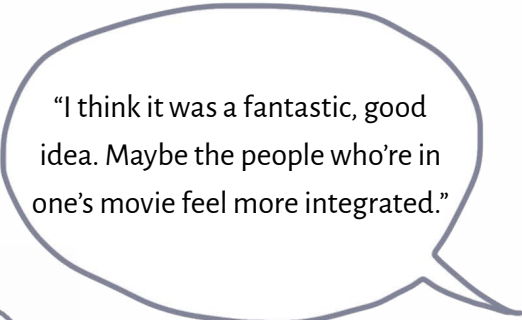
Step 4: Evaluate scenarios during creative workshops.

Step 5: Give young people space and the tools to create and develop their projects according to drafted scenarios (film-editing software).
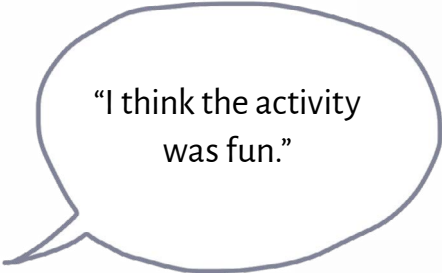
Step 6: Organise the exhibition or festival to show the outcome.

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE
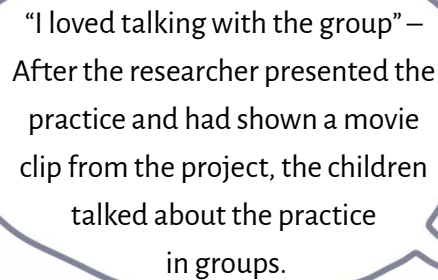
Researchers presented these practices to children and teachers and asked them for their feedback. Below are their responses from children in Denmark:
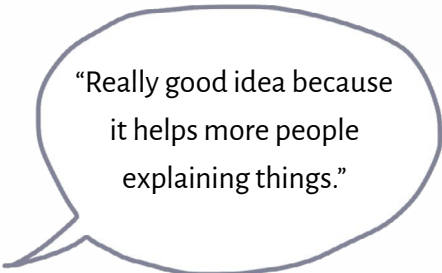
"I think it was a fantastic, good idea. Maybe the people who're in one's movie feel more integrated."

"I think the activity was fun."

"I loved talking with the group" – After the researcher presented the practice and had shown a movie clip from the project, the children talked about the practice in groups.

"Really good idea because it helps more people explaining things."

Visual materials:

Figure 26: The final event

Figure 27: Folk dance workshops

Figure 28: Workshops with filmmakers

Figure 29: Intercultural city walkabout

Figure 30: Anti-discrimination workshops

Source of pictures: **http://opowiedzichhistorie.gfo.pl/multimedia**

Chapter 4:
Collection of Best Practices Related to the Organisation of Everyday School Life

Besides their formal role of providing a proper environment for children's education, schools play a crucial role in bringing about social cohesion and inclusion. They provide the necessary support for migrant children and their families to settle into local communities in the UK and guarantee equal opportunities for all members of the society. Children's school life goes beyond the classroom and includes different arenas such as co-curricular activities including formal and informal learning spaces. It is important then to ensure the identification of good practices towards successful integration across all arenas of everyday school life. This chapter contains practices that schools can implement for integrating cultural and religious diversity in the "everyday" organisation of school life. These practices link to multilingualism and multiculturality, social inclusion, enhancing communication between school and migrant children's parents, and more. They were developed by the research project partners in different countries (MiCreate partners). They are, however, transferable in other contexts and can be adjusted to fit specific school environments.

Practice 1: Language of the Term

1. INTRODUCTION

The aim of this practice is to celebrate the languages spoken by bi- or multilingual students. It allows educational staff to recognise the many languages that the children may only use at home in everyday life, giving them a chance to speak their language and demonstrate their language skills. It also allows monolingual children and staff to be introduced to and learn basic phrases in a new language through incorporating them in everyday activities at school, as well as learn some facts about the language and its speakers. The activity promotes inclusion by fostering the feeling of being included in the school through sharing a language, as well as giving migrant and bilingual students an opportunity to demonstrate mastery of their language, contributing to positive self-esteem.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Age: 5–11.
2.2. Time
10 minutes every day.
2.3. Setting
Classroom environment.
2.4. Resources
BBC languages website – **www.bbc.co.uk/languages** Language of the Month resources: **http://ealhighland.org.uk/wp-content/uploads/Language-of-the-Month-Activities-Booklet.pdf**

2.5. Instructions

A different language should be chosen for each school term and therefore the instructions below will need to be repeated each term.

Step 1: At the start of the term, choose a language that the students will learn about. Ideally, it should be a language spoken by a student at the school. Apart from languages spoken by migrant or bilingual students, sign language can be included as one of the languages of the term.

Step 2: At the start of the term, the language should be introduced in a school assembly along with an introduction to the country/community where the language is predominantly spoken. The child speaking the language can introduce the rest of the school to basic phrases.

Step 3: All teachers and students should be encouraged to use the language of the term in everyday interaction by learning and using 12 phrases:

- "Good morning"

- "Good afternoon"

- "Welcome"

- "Hello"

- "Goodbye"

- "Yes"

- "No"

- "Please"

- "Thank you"

- "Sorry"

- "Well done"

- "Excuse me"
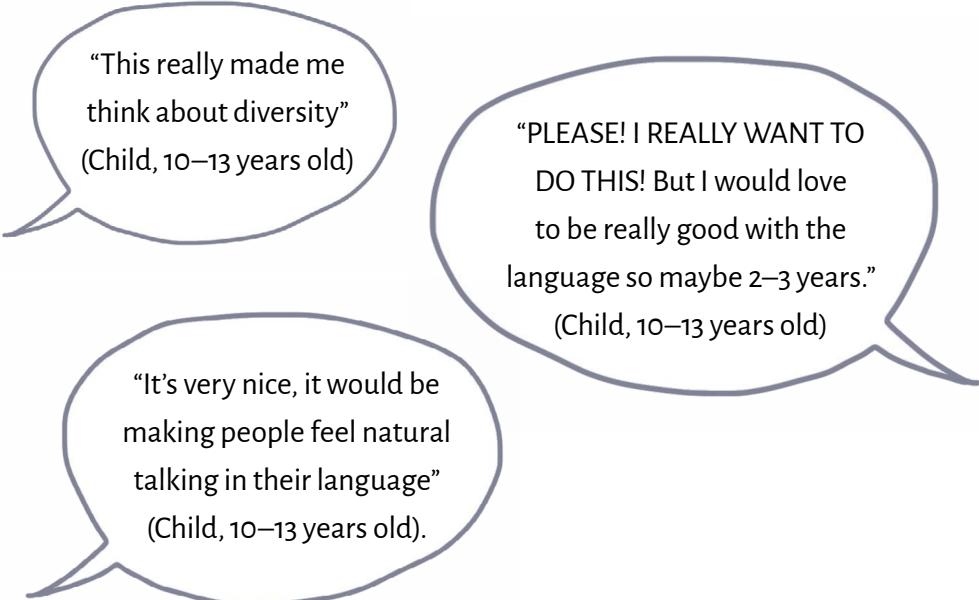
Displays and notice boards at school can be adapted to incorporate the language of the term, which will allow not only the students and teachers but also parents and

visitors to be introduced to the language. Each classroom display can also include names of the children in the class who can speak another language fluently.

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Researchers presented these practices to children and teachers and asked them for their feedback. Below is feedback about the practice from students in the UK:

Students' perspective:

"This really made me think about diversity" (Child, 10–13 years old)

"PLEASE! I REALLY WANT TO DO THIS! But I would love to be really good with the language so maybe 2–3 years." (Child, 10–13 years old)

"It's very nice, it would be making people feel natural talking in their language" (Child, 10–13 years old).

The following is an extract from an interview that researchers conducted as part of the project. In this the migrant child is describing the importance of the practice in his life:

- *Participant:* Every morning. We have what we call language of the term. Urdu is our language of the term. So, you always say Assalamu Alaykum in the morning.

- *Interviewer:* How does this make you feel?

- *Participant:* It makes me really happy [...] It makes me feel welcomed, it makes me have a really good time. I have so many friends I feel like family because they speak my language. (Child, Male, 10–13 years old).

Practice 2: Language Buddies

1. INTRODUCTION

The aim of the practice is to support students with limited English language ability and provide equal opportunity for learning to all students, regardless of their language ability. Language Buddies ensure that students do not miss out on learning in class due to difficulties in English. The practice enables children to progress with the curriculum while they master the English language and promotes academic achievement not hindered by their language level. Language Buddies were present in some of the schools in the MiCREATE study in the UK. It is a common practice in schools with a larger percentage of English as Additional Language (EAL) pupils. Language Buddies are students at the school who support children who share the same language. They might themselves be migrants who are fluent in English, as well as another language. They will sit with the EAL pupil during class, reassuring and supporting them with learning.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Primary and secondary school pupils.
Students with limited English language ability.
2.2. Time
Dependent upon context.
2.3. Setting
Classroom environment.
2.4. Resources
No resources needed.

2.5. Instructions

Step 1: Children who speak other languages should be asked to volunteer to be Language Buddies. When a new child arrives at a school, a Buddy should be selected for them based on their shared language and year group.

Step 2: The children should be introduced to each other, and the role of the Language Buddy should be explained to the new child. The children should be able to sit next to each other in class and use their shared language in order to facilitate learning in classroom. The pairing should be periodically evaluated, by checking-in with the Buddy and the new student, as well as monitoring the child's academic progress and language acquisition.

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

The following is an extract from an interview that researchers conducted as part of the project. In this the migrant child is describing the importance of the practice in his life:

> When I first came here, there was this girl called [child name] and she speaks Polish and English...so she translated things for me. Everyone was really nice to me when I came here but I was confused because I didn't understand anything.
> (Child, Male, 10–13 years old).

Figure 31: Visual image of practice in action.

Practice 3: Project Days Multilingualism

1. INTRODUCTION

Scientific studies indicate that learning one's own language and acquiring language through playing can help migrant children and children with a migrant background to learn other languages better and faster. For this reason, great importance is attached to improving and expanding multilingualism in schools. Recognition of different languages at school can also counteract institutional discrimination and thus contribute to the successful integration of children and young people. In addition, bilingual or multilingual children can improve their mastery of their own language and share it with others. Beyond linguistic considerations, this is a recognition of the linguistic and cultural heritage of migrant children and children from migrant backgrounds.

"Multilingualism project days" are designed to encourage multilingual students to share their languages and to build confidence in speaking and their skills. All participating students can gain insight into different languages and learn about the sound and writing of other languages through various activities. Thus, this practice not only promotes the language skills of multilingual students but can also create interest and mutual respect for all pupils. Furthermore, the multilingual days can also be an opportunity to bring parents and teachers together. The multilingualism project days are a practical example of the MIKS project – "Multilingualism as a field of action for intercultural school development" – and were set up to bring multilingualism into schools. A research team from the University of Hamburg worked together with schools on the topic of how multilingualism can function in schools.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Age: 8–17.
2.2. Time
3 hours.
2.3. Setting
Classroom environment.
2.4. Resources
Pen.
Paper.
Computers/phones/tablets/apps.

2.5. Instructions

Step 1: Gather interest from other teachers and the principal about the project. Depending on the interest, the project can take place on a smaller or larger scale. Two classes or the whole school can participate.

Step 2: Develop workstations for the students, for instance "my writing – your writing", greetings in different languages, multilingual songs, pictorials, and so on. The topics can vary depending on the level and age of the students. It also makes sense to link the topics to the students' existing skills. In general, certain elements of the project days can be integrated into the school day.

Step 3: Next, teachers form work groups, each responsible for a workstation. Bi- or multilingual parents can also be involved.

Step 4: On project days, learners can choose which workstation they go to and can change stations. Depending on the size of the project, it is advisable to plan at least three hours or the entire school day for this. In addition, computers/phones/tablets/ apps can be included for further translations.

- At the various workstations learners collect words in different languages, compare languages and phrases, or draw storybooks. The design of the workstations depends on the concepts of the workgroups and is adapted to the different languages of the students. In the last part of the project, it is possible to present the different results of the project days.

Practice 4: Intercultural Mentoring for Schools

1. INTRODUCTION

The project aims to encourage a positive approach to cultural diversity among children. The project's strategy is to promote exchanges between multilingual graduate students (mentors) with a migration or refugee background and pupils with a migration or refugee background. In this way, not only the learning process but also integration in school and society can be supported. The linguistic diversity of the mentors as well as their cultural knowledge is perceived as an enrichment for children with migration experience in the school context. The aim of the project is to give the students confidence in their linguistic abilities and cultural identities.

Intercultural mentoring for schools can be perceived as a good practice example because it is a complementary resource for migrant children and children with a family migration background in all age groups. Regular mentor visits to the school can build trust, which can boost self-confidence through positive experiences. The mentors, who themselves have a migration or refugee background, share their experiences about their school years and the time afterwards. In this way, mentors can become role models for the students as they went through the same school system and grew up multilingual. Mentoring allows students, teachers, and parents to have a trusted person to talk to about problems and issues.

The project was initiated in Austria in 2010 by scientific employees at the Department of Social and Cultural Anthropology of the University of Vienna. The project is implemented by the Platform for Cultures, Integration and Society which is an association of graduates of Social and Cultural Anthropology of the University of Vienna. The Federal Ministry for Europe, Integration and Foreign Affairs (BMEIA)

promotes the project. Further financial support is provided by the City of Vienna (MA17) for Integration and Diversity and the Office for Diversity in the City of St. Pölten. In December 2015, 17 schools in Vienna and five in St. Pölten (Lower Austria) participated in the project. In total, around 35 mentors were taking part in the project.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Age: 8–17.
2.2. Time
Can be decided by teachers and school.
2.3. Setting
School setting.
2.4. Resources
Individuals with a migrant background who are willing to be mentors to migrant students. Further information can be found at: **https://multinclude.eu/multinclude-case/ interkulturelles-mentoring-fur-schulen-intercultural-mentoring-for-schools**
2.5. Instructions
Step 1: To implement the project, the school needs to identify individuals who will be willing to mentor migrant pupils. It is recommended that schools contact local university departments and charities as they may have students/staff of a migrant background willing to mentor others. It may be helpful to recruit mentors who would like be teachers in the future. The mentors should themselves speak the national language and at least one other language. In addition, migration or refugee experience is also required so that the children of these backgrounds can identify with the mentor. **Step 2:** Once potential mentors have been identified staff from the school should hold a meeting with potential mentors to discuss the mentor's motivation for wanting this role and ensure that they are suitable for the position. Additionally, things such

as number of hours and responsibilities and duties should be discussed as well.

Step 3: Intercultural mentoring takes place in classrooms. The mentors visit the school regularly and decide together with the teacher what the work should look like. Possible forms of organisation are open lessons, group work, or project work. The activities can also be very different, depending on the desires and issues that arise in the class community. Therefore, mentors must be flexible and adaptable while promoting intercultural learning. Besides, it is also possible to work with the whole class, with groups or with individuals, depending on existing needs.

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Participants' reports of their experiences with intercultural mentoring in schools were mostly positive as mentoring supported both teachers and students. For instance, one student from a primary school said:

"When you [i.e., the mentor] are around in class, I can do anything better and understand better. Why don't you come every day?"

Also, teachers' feedback was positive as one teacher noted:

"I just wanted to let you know how valuable the two mentors P. and F. are for us! The two are a real enrichment for everyday school life and are really committed to what they do. F. even participated in pupil-parent-teacher conferences to translate for A.'s mother. P. is a sunshine and does A. [i.e., the mentee] really good. Thanks again for the profound selection [of the mentors]."

Practice 5: Welcome Week

1. INTRODUCTION

This practice aims to develop and enhance a positive atmosphere and accepting environment for migrant children and their families. Its objective is to encourage collaboration between school community and parents to provide the best possible opportunities for children. This project starts at the beginning of the school year while its activities expand throughout the whole school year. At the same time, it addresses parents, migrant children, broader community, and school members.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Migrant children and families.
2.2. Time
Dependent upon the types of activities delivered during the welcome weeks.
2.3. Setting
School environment.
2.4. Resources
Dependent upon activities. For examples of how this event was carried out in schools in Slovenia please see: **https://multinclude.eu/multinclude-case/interkulturelles-mentoring-fur-schulen-intercultural-mentoring-for-schools/ : https://lezdrugimismo.si/uploads/files/E-u%C4%8Dilnica/Izro%C4%8Dki/2016-2017/Izro%C4%8Dek_Medkulturni-model_Vizintin_P.pdf**

2.5. Instructions

Step 1: During the summer term, the school should organise a range of events that will be held at the start of the school year for parents and children who are new arrivals to the school. The focus of these events should be on acquainting parents and children with the school, signposting them to resources available within the community and providing them with a space to share their culture and heritage.

Step 2: Parents should be sent an invitation letter for the welcome week. Within this letter, the week's schedule should be presented so that parents can choose when and which activities they would like to attend.

Step 3: The events of this week event should consist of acquainting parents and pupils with the classrooms, teachers, classmates, and the school schedule. Teachers should discuss previous academic experiences, habits, interests, strengths, and possible challenges with their pupils. Invitations for teacher's hours should be made via written invitations and translators should be encouraged to attend.

Step 4: During the Welcome Week, local organisations such as NGOs, charities, universities, etc., should be invited to present events and activities that they hold for migrant children and families (e.g., language courses, learning support activities). In addition, if parents are not fluent in English, the school should encourage them to bring someone who can translate for them, such as a family member or friend. Ideally, however, schools should provide translators where possible. The school should also organise a guided tour around the town; this will provide an informal opportunity to connect parents, children, and teachers.

Step 5: Cultural events should be held to enable parents to present their culture, art, and scientific achievements e.g., Christmas Bazaar, Night for Science, Literature Day. In the Christmas period, national and foreign holidays and traditions should be presented, and pupils and parents make gifts for a bazaar.

Practice 6: Teacher Confidant

1. INTRODUCTION

A teacher confidant is an accessible and valuable school professional who works as a bridge between migrant pupils, parents, and the school community. Parents and teachers know that they have one person specifically available at school who can help them navigate school tasks and bureaucratic responsibilities. The teacher confidant helps migrant families with information and provides support. However, this person also encourages the independence of migrants and raises intercultural awareness within the broader community. This practice builds a link between the school community and the migrant community. It provides support but at the same time works as a tool of independence. The teacher confidant organises teacher's hours for migrant parents and communicates with them. Additionally, such a person can be responsible for language courses, translations of official invitations, and communication with parents. This practice is especially relevant since children may act differently at school and at home. By successfully creating a triangle (children–teacher–parents), this approach can provide a quick response and fulfil the needs of all parties.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Parents, children, teachers.
2.2. Time
Dependent upon the activities.

2.3. Setting
School environment.

2.4. Resources
No resources needed.

2.5. Instructions

The role of a teacher confidant can be carried out by multiple teachers; however, it is recommended that the school hire a staff member whose sole responsibility will be to be a teacher confidant. They will liaise and communicate with the migrant community. They should have extensive experience working with members of diverse communities and thus understand the importance of cultural sensitivity when interacting with individuals of diverse backgrounds. The teacher confidant will welcome migrant learners, organise learning help, communicate with parents and have key information translated. The teacher confidant must establish clear guidelines for communication between the school and parents (e.g., via electronic tools or once a week during teacher's hour) and the tools that will be used (e.g., e-mail, school website). Additionally, the teacher confidant can connect with institutions that offer language classes and extra-curricular activities, and invite them to the school to support children. It is essential to note that the teacher confidant should proactively liaise with migrant parents and help them with their needs.

Activities a teacher confident can organise include:

Make connections between institutions that offer language classes and extra-curricular activities and invite them to the school to support children.

A few months before summer break, visit nurseries to connect with future pupils and their parents.

Organise teacher's hours every month for migrant parents to inform them about academic achievements, learning obligations, and school events.

Encourage and support parents to participate in school ceremonies (e.g., cultural events, International Day of Languages, science night, International Day of Migrants).

When necessary, organise meetings for year 6 migrant children who will be moving on to high school to explain this transition and support them with any concerns. This is especially useful for migrant learners as they are sometimes less familiar with the national educational system.

Practice 7: Leaflet for Migrant Parents

1. INTRODUCTION

In this practice a folded leaflet is designed in the language best known to (most) migrant families to equip parents with general information important for migrant learners' successful participation in school. Its general objective is to provide relevant information to migrant parents in understandable and clear way. This folded leaflet contains information in several languages. The focus is on general information such as the duration of holidays, teacher's hours, how are school meals organised, how to apply for funding for school meals, what equipment pupils need for outdoor school activities (e.g., hikes, field days).

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Migrant children and families.
2.2. Time
2–3 hours to create the leaflet.
2.3. Setting
School environment.
2.4. Resources
Graphic design software. Colour printer.
2.5. Instructions
The school should create a general leaflet for migrant parents with key information relating to the school. This leaflet should then be distributed on the first day of
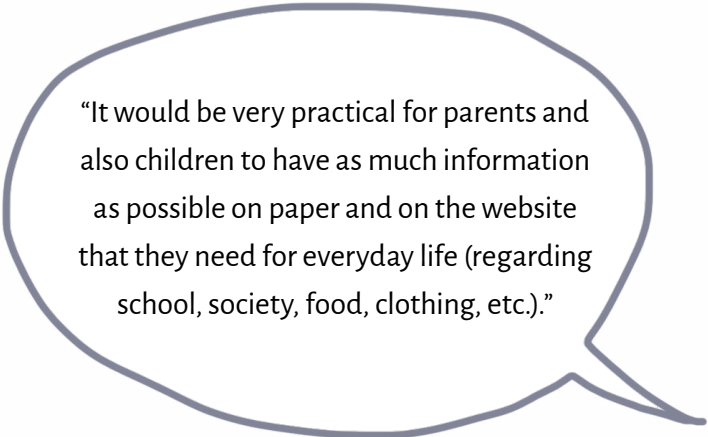
school to migrant children and/or their parents, or it should be given to parents when they apply for their child's place at the school. In addition, it is recommended that a more general and concise leaflet is created in the languages commonly spoken in children's homes. The brochure should include the following information:

- A brief dictionary of common words used at the school, e.g., parents evening, English as an additional language department (EAL), safeguarding.
- Information about the school environment.
- Names and details of organisations that migrant parents can access for support.
- Map of the school.
- School rules.
- Uniform policy.
- Lunch policy.
- School hours.
- Extra-curricular activities offered by the school sports, swimming, etc.
- Trips.
- Contact details for the school and teachers.
- Pictures of the school.
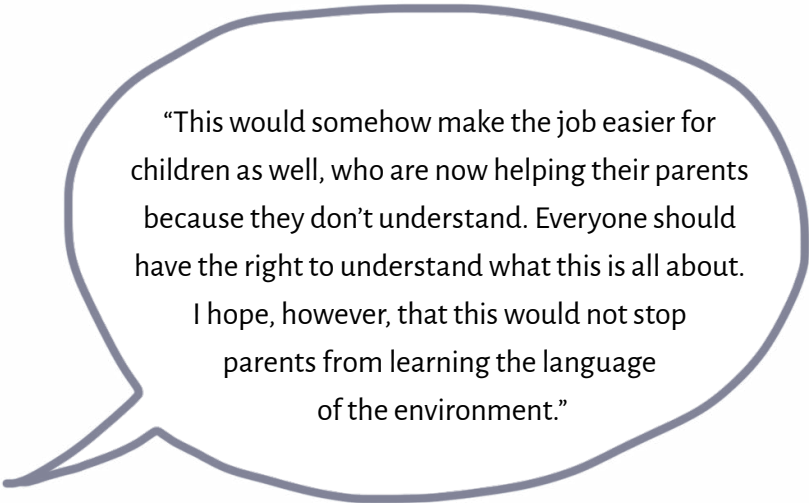
3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE

Researchers presented these practices to children and teachers and asked them for their feedback. Below are their responses from children in Slovenia:

"It would be very practical for parents and also children to have as much information as possible on paper and on the website that they need for everyday life (regarding school, society, food, clothing, etc.)."

"This would somehow make the job easier for children as well, who are now helping their parents because they don't understand. Everyone should have the right to understand what this is all about. I hope, however, that this would not stop parents from learning the language of the environment."

Practice 8: Class Preparation

1. INTRODUCTION

This practice aims to prepare pupils for the arrival of a new classmate with a different cultural background. To address topics of multiculturality, acceptance, mutual respect, etc. This practice is focused on class community, migrant children, and teachers. Its strength is that it encourages communication between all participants to ensure the best possible approach for migrant children. The focus is on identifying migrant learners' strong skills. Parents share their expectations and teachers prepare tasks to evaluate learners' knowledge. From the beginning, the emphasis within the classroom is on social games and building a positive atmosphere.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Age: 5–11.
2.2. Time
Dependent upon the activities.
2.3. Setting
Classroom environment.
2.4. Resources
Dependent upon activities that are chosen.
2.5. Instructions
A portion of class time should be devoted to social games to foster a positive and accepting environment. These activities aid in the process of acclimatising to a new environment. Additionally, classmates get to know one another. It is critical to

alternate between group and individual activities. Because language should not be an impediment, activities that do not require extensive verbal communication, such as physical and math tasks, are more appropriate. These assist teachers in reducing the likelihood of a child being labelled as academically less capable. Children should introduce themselves to the migrant learners and create a poster about their hometown; everyone can draw their favourite dish, for example. Later, the teacher can organise a presentation of activities that take place outside of school (sports clubs, cultural venues, and youth centres) to aid in the integration of migrant learners. If possible, the child should undergo a testing process (e.g., strengths, weaknesses, interests) to determine which class community is the most appropriate for the migrant learner (i.e., physically more active classmates will be more accepting towards an equally enthusiastic sportsperson).

Figure 32: Example from practice in action.

Source: Primary school in Logatec, S.

1. INTRODUCTION

The reception plan is developed during the first months that the new student arrives at the school. Its objective is to welcome newly arrived students by promoting their inclusion in the educational institution. The school designs an action plan involving the whole educational community (teachers, family, student, and even other classmates because sometimes a student from the school guides, helps, and accompanies the newcomers during the first weeks).

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Age: 5–18.
2.2. Time
Dependent upon approach taken.
2.3. Setting
School environment.
2.4. Resources
Dependent upon activities.
2.5. Instructions
During the fieldwork carried out in schools as part of the MiCREATE project, researchers noticed that this practice was implemented in two ways. Some schools created a welcome programme for newly arrived migrant students while others created a reception plan with a holistic approach aimed at all the students at the school, not just those who were migrants. An example of this second strategy is the

case of one school located in Barcelona. During an interview with the management team, they stated that "*the main objective of this plan is not so much a matter of welcoming the migrant community in specific, understanding welcoming as a way of taking care of everybody [...] a day-to-day welcoming, for everyone*". Overall, there are many ways that this practice can be implemented below are a few examples.

Example 1: The management team of the school arranges an individual meeting with the family of the newly arrived migrant children. Families are welcomed from the first day of school. This accompaniment will be indispensable during the first months since it is the initial phase of adaptation of the educational system of the host country. Not only do these spaces allow educators to know the background and biographical history of the student, but it is also an opportunity to build collaborative relationships between the educational institution and the families. Moreover, the school can help in more "practical" aspects such as providing information about social services, health, or welfare. According to a teacher interviewed, "*at the school we are aware that migrant families are in a difficult situation. So, from the moment they arrive we accompany them and help them to complete the registration, we offer them complementary services, we inform them about the bonus, and we help them to move around in social services*." In cases where families have not mastered the official language, this first meeting can be held with an interpreter, so the participants involved can communicate with each other. If this is not possible, another family, teacher, or even a student can translate the conversation. The school can also translate some documents into the most spoken languages of the school in order to facilitate communication with all the families of the institution.

Example 2: The management team of the school, the teacher, and teaching assistant of the student arrange an individual interview with the newly arrived pupil. This conversation can be held all together or separately. The main objective of this is to provide the child with an opportunity to express themselves and share their personal background (language of origin, history, age, migrant experience, family, etc.). The initial interview can help the educational staff to identify the child's interests, feelings, concerns, etc. It takes place at the beginning of the reception process – that is, during the first days when the migrant student arrives at the school. In order to facilitate communication when children do not know English, the interview can be

developed with an interpreter. If it is not possible, another student can translate the conversation. Moreover, in some specific cases, the meeting can be completed with the intervention and participation of the family.

Example 3: The school can create a reception committee that involves members from all the educational community including families, teachers, and students. This committee is in charge of contributing new ideas that encourage the reception of new students and putting them into practice. Its objective is to welcome the newly arrived students. This reception practice is very beneficial for migrant students who arrive at school or high school for the first time, as the new student knows that a group of educators will make his or her reception and integration easier. In some schools, it has been implemented as a tool for welcoming families who act as mediators in the process. For example, families from Morocco, who have previously had a similar experience, offer to be intermediaries. One of the teachers involved in this kind of committee, claimed that "*in each class there are a couple of mothers who act as interlocutors between the teachers and the other mothers. We try to ensure that communication is fluid*" (Interview with the management team from a school).

Example 4: Schools can also develop a "reception classroom". The main objective is to teach English; during the first months, students work mainly on their language skills. At the same time, teachers try to develop a pedagogy of care where emotions and reciprocity are key aspects. Another aim is to accompany newcomers emotionally and to make a conscious effort to encourage children's well-being. Refugee and newly arrived migrant children often have had painful experiences related to migration processes (trauma, stress, depression, etc.) that can affect them emotionally and behaviourally. For this reason, the reception classroom is open to receive students throughout the course. This reception process can take place at any time during the course. The number of students in the reception classroom should be lower than in the ordinary classroom (usually around 6–8 students). One of the adjectives that describe this classroom is diverse. There are students from different countries who have left their homes and are beginning a new process of adaptation to the educational system of the host country. For this reason, the newcomer can find in the reception classroom students from his/her own country of origin, and from other different countries who are going through a process of adaptation and experiences

that may be similar. The hours that the student spends in this classroom and in the ordinary classroom alternate, to facilitate their inclusion with the group/class and to avoid this classroom being considered as a "segregation classroom". According to one teacher, "*There are those who do not want to go to the reception class because they think they are missing class and others who consider it as a refuge and would be there all day*" (Interview with the management team in a school).
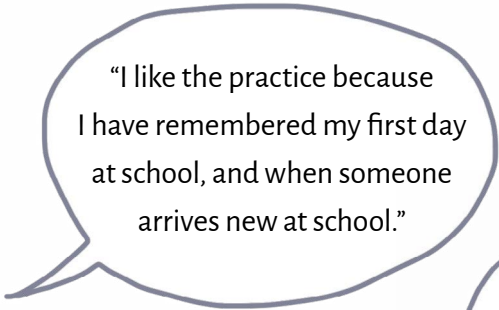
Example 5: In some specific cases, we have also noticed schools that have reception devices within the regular classroom, such as having an additional teacher (support teacher). Having two teachers in the classroom (although logistically this is rarely, if ever, desirable) is beneficial for both teachers and students. According to Trites (2017), a co-teaching setting allows different aspects:

- In the case of migrant students, pupils have access to the general education curriculum rather than having a specific and separated curriculum itinerary.

- The support teacher is not only trying to help the migrant or newcomer student, but rather those who need more individual attention.

- Both teachers can complement each other's strengths and weaknesses.
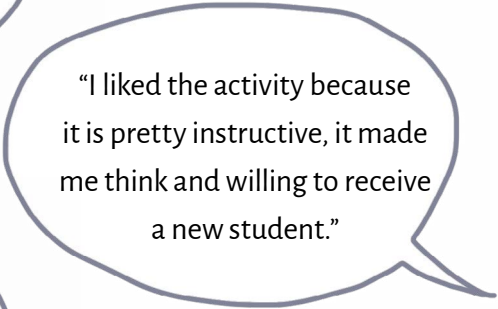
It should be noted that the reception plan does not need to be a rigid one that is followed step by step. It can be adapted to each specific context and school. As one teacher suggests, "*we have our own host plan. But we don't propose specifically the same reception protocol for everyone*" (Interview with the management team of the school).

3. STUDENT AND TEACHER PERSPECTIVE ABOUT THE PRACTICE
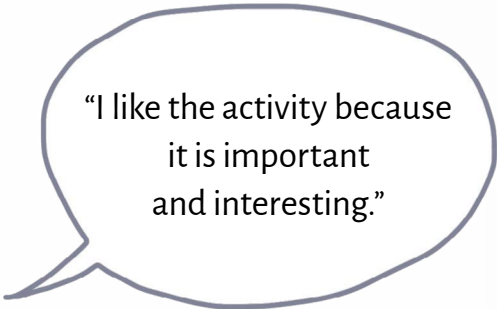
Researchers presented these practices to children and teachers and asked them for their feedback. Below are their responses from children in Spain:
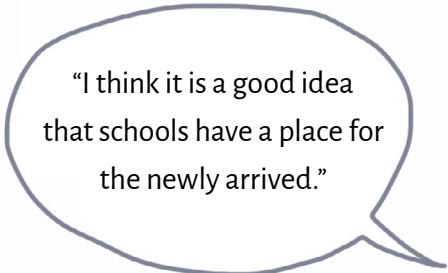
"I like the practice because I have remembered my first day at school, and when someone arrives new at school."
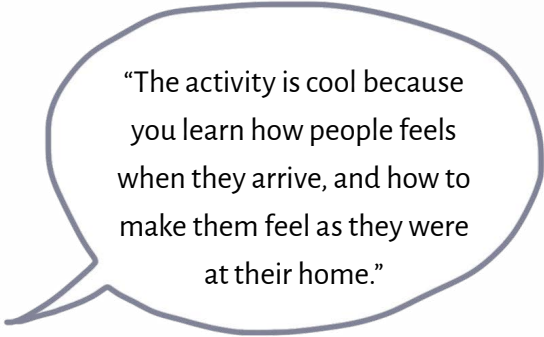
"I liked the activity because it is pretty instructive, it made me think and willing to receive a new student."

"I like the activity because it is important and interesting."

"I think it is a good idea that schools have a place for the newly arrived."

"The activity is cool because you learn how people feels when they arrive, and how to make them feel as they were at their home."

Practice 10: Coffee with Families

1. INTRODUCTION

The involvement of migrant students' parents or families in the school environment has positive effects on students' educational outcomes. Specifically, "establishing links between schools and migrant students' parents or families can help improve student achievement and influence students' attitudes towards other cultural groups" (Eurydice, 2019: 102). Additionally, studies have demonstrated that collaboration between families and schools benefits both parties (Egido & Bertran, 2017; Manzoni & Rolfe, 2019). Through workshops, this practice aims to improve communication between parents and schools. It begins at the start of the school year, with monthly group meetings for parents, carers, and other relatives of the students. The workshops aims to provide a relaxed environment for families to share their thoughts and experiences about school life. These workshops will be open to parents of children from across the school, allowing parents and families to connect across year groups. Additionally, because this organisation is not affiliated with the School Families Association (Parents Association), it implies that the school engages in a variety of family–school collaboration practices.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Families of children including mothers and fathers.
2.2. Time
2 hours once a month.

2.3. Setting
School environment.
2.4. Resources
Based upon activities.
2.5. Instructions
Due to the widespread use of this practice in a variety of schools and contexts, various conceptualisations of the activity have been identified. For example, while some schools offer workshops to families of all year groups, others offer them on a class-by-class basis. In some cases, workshops include members of the management team, teachers, and social educators, while, in others, only families participate. The workshops can be tailored to the unique circumstances of each school and the preferences of parents and carers. For instance, in one secondary school where this practice was implemented, the managerial team recognised that while many families were actively involved in the educational community, others were not, particularly newly arrived migrant families. The school requested that all families complete a survey regarding their needs and challenges. This enabled the school to ascertain the needs and challenges of families with lower levels of school engagement. They organised three workshops using this information. The workshops' objectives were as follows: – Explore and reflect on the experiences of diverse families present at the school. – Support families to recognise their values and qualities. – Establish a trusting relationship between the family and the school. – Examine current methods of communication and participation between parents and schools, keeping in mind the diversity of families and their unique needs. – Drawing up a Family Guidance Guide adapted to the families targeted by the project. – Motivate the creation of a Family Commission to validate actions for the transmission of information, communication, and active participation in the high school.

Workshop 1 – Could you be enrolled in school?

During this workshop, each family discussed whether they attended school during their childhood or adulthood, how they perceived school (functions, educational system, etc.), the potential they perceived school to have for them and now for their children etc.

Workshop 2 – How was the incorporation of your children to school?

The main objective was to share experiences and perceptions, expectations, fears, exchanging differences between primary school and high school, etc.

Workshop 3 – How do you participate in your children's school?

During the last workshop, each family shared which activities they had previously participated in, difficulties encountered during the process and finally all together looked for ways to solve it. At the end, of the workshops they created a Family Follow-up Commission and designed and elaborated a "Family Orientation Guide" translated into Arabic, Romanian, and Chinese.

Similar projects have been identified in a variety of schools. For instance, one primary school in Barcelona believed that one of the primary barriers preventing migrant families from participating in school activities was a lack of proficiency in the instructional language. As a result, the management team is exploring the possibility of forming a basketball team exclusively for families. These activities foster exchanges and provide spaces where families are not required to speak the host country's language.

Source: "El diari del treball (**https://diaritreball.cat/els-educadors-socials-reclamen-el-seu-lloc-a-lescola-ara-mes-que-mai)**. Photo: CEESC.

Figure 33: Families during "Coffee with families".

Practice 11: Project "No Food Waste"

1. INTRODUCTION

In this practice, the school participates in a "zero food waste" campaign, in which a food truck delivers leftovers and date-expired food from neighbourhood supermarkets every Monday. The food must be sufficient to last the entire week. Each day, two (different) students take half of the second lesson and prepare breakfast for the rest of the students and teachers to enjoy during the break. Students should be highly motivated to complete chores and participate in the preparation of a variety of breakfasts. Everybody shares breakfast, which contributes to the break – and the school culture – being a diverse and inclusive domain. The breakfast must be edible for all students, regardless of religious or other food restrictions, so the students preparing the breakfast must consider food issues or restrictions among all students, and plan for enough food for all, as the "breakfast-break" might compensate for lunch bags.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Age: 12–17.
2.2. Time
1 hour daily.
2.3. Setting
School kitchen.
2.4. Resources
Food donations from grocery stores.

Kitchen for students to make food in.

Kitchen staff who support young people.

2.5. Instructions

Step 1: The school will need to establish links between grocery stores in the neighbourhood that would be willing to donate food on a weekly basis. Alternatively, teachers can look into subscribing to a private/public/municipal food-waste programme.

Step 2: A plan will need to be created with the kitchen staff regarding the storage of the food at the school and a rota of staff members who can support students with this task on a weekly basis.

Step 3: The idea of a shared breakfast or lunch should be presented and discussed in class and the students' responsibilities and work to prepare and clear up should be agreed upon. A plan for the distribution of preparing the food should also be done on a weekly basis, or whatever suits the practices of the class, if it is systematic.

Step 4: Students should be given basic training in preparing the kitchen environment, cooking, safety, and cleaning. The students should also be made aware of food preferences, allergies, or other food restrictions. The menu should be prepared based on these restrictions in mind.

Step 5: Students make breakfast for everyone and do chores such as clearing up. They should be supervised by a staff member. The staff should ensure that student volunteers differ on a weekly basis. The food can be prepared daily, or two days (or more) a week. Two days a week seems to be the least possible routine if the project is going to be embedded as described above.

Step 6: Once breakfast is made, the students, teachers, cleaning staff, and sometimes board members share breakfast while talking, playing table tennis, or socialising.

Step 7: Every Friday, the leftovers from the week are either shared equally or given to a couple of students to take home. At the same time, the teachers explain and discuss issues like "best before dates" for different sorts of groceries, making the bringing home of leftovers socially inclusive and responsible.

Step 8: The students can be asked to make food for the parent-teacher meetings which are usually held in the evenings.

Practice 12: The Bicycle Garage

1. INTRODUCTION

This practice was developed in Denmark where bicycling is almost universal, with children and adults alike riding their bikes to work, school, and recreational activities. Bicycling is an important part of social inclusion, especially among children and adolescents.

2. IMPLEMENTATION OF PRACTICE

2.1. Participants
Students aged 10–17.
Teachers.
2.2. Time
2 hours a week.
2.3. Setting
The room/office should preferably be a non-teaching space without curriculum-obligations, but with purposeful activities that allow children to engage socially and actively in another context.
2.4. Resources
An empty room/office at school.
Donations from the local community for starting up the garage – and making it a nice place to stay (couches and chairs, board games, etc.).
2.5. Instructions
In the school where this practice was identified, most adolescents did not have a bicycle. The teachers asked for bike donations, including bikes that needed to

be repaired. The entire class and teachers spent two hours each week repairing, restoring, and practising cycling. The objective was to acquire enough bicycles to ensure that each student has access to one while at school. The bicycles were used to visit the area around the school and small businesses, and to practise cycling. Students could also repair their own bicycles. The two hours spent in the basement were spent socialising and learning about basic craftsmanship. The main purpose of the practice is to share social conventions of cycling and enable students to repair their own bikes, since most of the parents were not familiar with riding or repairing bikes and only a few of them could afford public transportation. The room in the basement is a sort of "haven" in the school routine, as the teachers simply occupied the abandoned room and accommodated it to fit the purpose; the design and the work station were made by the students in woodwork classes, for instance. Even if some students don't want to learn how to ride a bike, they can still support and instruct each other.

While this practice may be difficult for teachers to implement in their schools, the "bicycle garage" can be substituted for any other significant or necessary cultural or social artefact/issue where students and teachers can interact without an academic or didactic agenda. For instance, a creative writing garage, sports equipment, sewing/knitting/carpentry, and so forth. Teachers are encouraged to adapt this practice to their own context and to activities they believe their students will find beneficial.

Practice 13: Intercultural Assistant

1. INTRODUCTION

The presence of intercultural assistants (IA) in schools aims to aid migrant students' adaptation and integration. Additionally, it aims to assist teachers who do not speak the native languages of their students. The IA acts as a linguistic and cultural intermediary, familiar with both the culture and language of the education country and the culture and language of the student's home country. The intercultural assistant will be responsible for the following tasks:

Assistance with the didactic process – linguistic mediation:
The IA assists the teacher and migrant students in the classroom. Their role is to clarify the teacher's instructions and the content of the lesson. The IA's role is not to teach lesson content, but to assist students in comprehending it. The IA is not a substitute for the teacher; they are responsible for supporting the learner with their education. This includes assisting students in choosing, categorising, and prioritising content to learn.

Assisting students and the school community in the process of adaptation and integration – cultural mediation:
The role of the assistant is also to support the process of adaptation and integration of the school community (students, parents, and teachers). The IA shares knowledge and experience, and also initiates the integration/inclusion process. For example, the assistant can organise integration events at the school. They are also cultural brokers and can explain to both sides of the integration process the cultural determinants of different behaviours, customs, and traditions. The IA teaches about the culture of the student's country of origin, explains the traditions, rituals and the meaning of holidays and events important for the student's culture. They undertake intercultural

mediation, diagnosing and explaining the causes of conflicts, especially if they result from cultural differences. They translate in the event of misunderstandings arising from lack of knowledge of the language, taking into account the cultural and linguistic gap in translation as a possible root cause of misunderstandings.

Assistance in maintaining the student's identity:

The IA assists students in establishing contact with their country of origin's language and culture. They can organise lessons in the pupil's native language and promote the student's culture within the school – for example, by organising events that allow for the presentation of the student's country's traditions and customs. The IA establishes common ground for value systems ingrained in the student's countries of residence and origin.

Assisting parents in remaining connected with the school:

The IA acts as a translator and mediator for parents. They provide help reaching an agreement on intercultural meanings, understanding different customs and behaviours, and negotiating meanings. The IA may accompany parents during individual meetings with teachers and at parent-teacher group meetings. The IA contributes to the proper execution of administrative processes. They conduct mediations and negotiations in the host country's language and the student's native language. They maintain contact with and support all school personnel, and they act as a liaison between a migrant student and teachers. The IA explains the cultural factors that influence the student's behaviour and serves as a liaison between the school and the student's family. The IA serves as the primary point of contact for the child's parents, contacting them personally and via phone to provide information obtained at school. They assist the family of the student in obtaining assistance from the school and other assistance institutions, such as psychological and educational counselling centres, social services, and non-governmental organisations.

Support for teachers in educational work:

The IA makes decisions related to educational intervention suggesting solutions in the interest of the child both at school and outside. They listen to the student and

diagnose the underlying causes of their difficulties and problems. The IA's role is to develop a solution procedure with the student, observing relationships in the classroom and taking mediation actions, if necessary.

2. IMPLEMENTATION OF PRACTICE

The presence of IA in the classroom remains a pedagogical innovation in many educational systems. Schools that employ IAs value the constant presence of a competent bilingual and bicultural individual and recognise that the IA's work contributes to the integration and inclusion process. Employing the IA also serves as a means of communicating the school community's openness and reflecting the diversity that characterises the student environment at the employee level. During classes, the IA supports both the student and the teacher; their constant presence contributes to the migrant student's educational success and well-being. The presence of an IA enables the school to maintain continuous communication with the student's family, thereby strengthening positive relationships. Additionally, it helps to prevent the marginalisation of parents who do not speak the host country's language. We recognise that this practice may be difficult to implement in the UK due to financial implications and the sheer range of diversity present in many schools. It would mean that the school will need to hire multiple IAs to reflect their student body. It is recommended that schools adapt this practice at their setting in a way that is most suited to them.

3. STUDENTS' AND INTERCULTURAL ASSISTANTS' PERSPECTIVE ABOUT THE PRACTICE:

Intercultural assistant:

· Being an IA provides me a sense of doing useful work that gives positive results in the development and education of my students.

· In my work, the child is most important of all. They activate my potential of knowledge, skills, and commitment. They are the driving force of my creativity. Satisfying their educational, emotional, and social needs make me a person who is constantly looking for new ideas and ways to achieve my goals. It gives me a sense of satisfaction.

· It is crucial to love every student regardless of nationality, integrate the team, and help students with migration experience in learning. It is important to work with teachers of migrants and their parents in adaptation.

The word cloud below encompasses the values that intercultural assistants hold (based on the opinions of 17 IA working in Krakow):
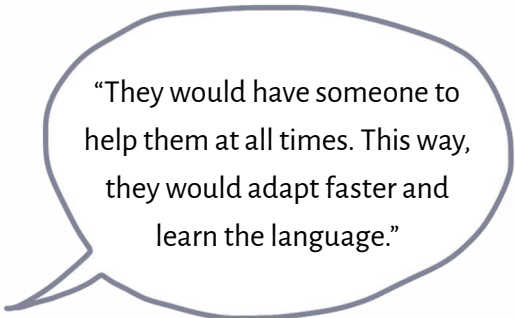
Figure 34: Word cloud
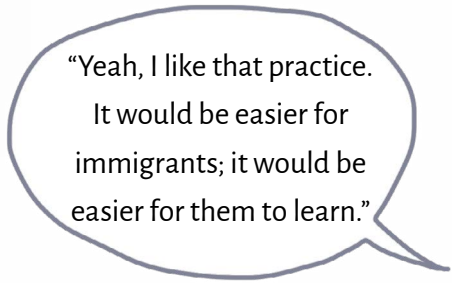
Translated word meanings from Polish to English:

- BEZPIECZEŃSTWO – SAFETY
- CIEPŁO – WARMTH
- CZUŁOŚĆ – TENDERNESS
- DIALOG – DIALOGUE
- INTEGRACJA – INTEGRATION
- KULTURA – CULTURE
- MOSTY – BRIDGES
- OPIEKA – CARE
- PASJA – PASSION
- POMOC – HELP
- ROZWÓJ – GROWTH
- WRAŻLIWOŚĆ – RESPONSIVENESS
- WSPARCIE – SUPPORT
- WSPÓŁPRACA – COOPERATION
- ZMIANA – CHANGE

The following are perceptions of the practice from children in Slovenia:

"They would have someone to help them at all times. This way, they would adapt faster and learn the language."

"Yeah, I like that practice. It would be easier for immigrants; it would be easier for them to learn."

Practice 14: Career Counselling for Older Migrant Students

1. INTRODUCTION

The primary goal of this practice is to assist migrant children in adjusting to life in the local community by developing and reinforcing competencies that increase their chances of finding suitable employment in the future. The trajectory of many children in British schools is that after leaving secondary education, they will go on to college to study a level three course if their grades permit. After that, they will go to university to pursue a career in their chosen field. Migrant pupils are often highly motivated and have enormous aspirations for careers. However, there can be a sense of despair for those who arrive later in the country – for example, at the age of 14, 15, and 16 – as they miss crucial years of schooling and are mainly new to the English language. This means that they are unable to pursue careers when they want to. However, opportunities have increased in the UK for learners to attain education in a chosen field even if they do not have adequate qualifications. For example, there are now access courses into medicine that allow people to become doctors without needing to have A levels in sciences. However, being new in the country, the migrant children are often unaware of this and may give up hope. This practice proposes that special attention should be paid to these pupils and a career counsellor be employed to discuss pupils' options with them and create a plan that they can follow even after leaving the school. This practice will be useful not only for migrant pupils but also for all pupils as there will be pupils from other backgrounds who cannot follow the traditional path to further and higher education.

2. IMPLEMENTATION OF PRACTICE

Students should be given the opportunity to have one-to-one meetings with a careers counsellor to explore their skills, preferences, and suitable career routes depending upon the young person's background. The counsellor should take time to discuss opportunities such as further education and apprenticeships, signposting young people to external organisations that might be able to support them with their education, such as NGOs or supplementary schools. They should also discuss the students' predicted grades and whether they will be enough to enable the young person to attain a career or further education in their area of interest. If they cannot, then options need to be discussed, such as what the student will need to do next to attain that career. This might mean having to resit GCSEs at college, do an access course, work placement, etc. However, the young person mustn't be discouraged from attaining the career they want just because it does not seem that they will achieve the grades they need. Instead, they need to be provided with information on the plethora of options available now for students who cannot pursue education in the traditional way.

Practice 15: Welcome Classes

1. INTRODUCTION

MiCREATE researchers in Poland identified this practice. Some schools had "preparation classes" for students of a migrant background or those returning to Poland after migration. The purpose was to provide these children with more individualised support for their education. In the preparatory unit, the students with migration experience can have a chance to meet local students during selected lessons and school events and activities. In addition, the student can be accompanied in class by an intercultural assistant who knows the local language and the language of the student's country of origin. The role of the assistant is also to support the process of adaptation and integration of the school community (students, parents, and teachers).

In a preparation unit, children receive support in learning the host country's language and culture. They have a more significant number of classes in the local language, and they learn everyday communication skills and words and expressions from mathematics, biology, history, and other school subjects. Lack of knowledge of the local language is an obstacle that makes it difficult for children to access knowledge, express themselves, and communicate with others. The children can then feel stressed and frustrated. The preparatory unit is focused on adaptation and can provide relief. Children get to know the local culture, take part in thematic lessons and integration activities. They also get to know the city/town/village better. At the same time, the children do not lose a year because the curriculum base attached to their level is still implemented. Preparatory classes also organise integration projects and classes in the area to navigate it with more ease.

Preparatory units should carry out teaching according to the school curriculum but adapt the teaching methods to the needs of the children within the unit. The preparation department uses methods tailored to the needs of students, enabling

the acquisition of knowledge in a foreign language (e.g., CLIL – Content and Language Integrated Learning). This solution is especially necessary for children who exhibit difficulties in communication skills and adaptation difficulties related to cultural differences or changes in the educational environment. In such cases, it is necessary to adapt the learning process and organisation to students' needs and educational opportunities.

2. IMPLEMENTATION OF PRACTICE

The decision to create a preparatory unit does not have to be made on the first day of the academic year; this can be done at any time of the school year. Preparatory unit lasts one year and can be extended to the next year. No more than 15 students should be part of the preparatory unit. However, there is no minimum number of students needed to create such a class, and therefore it can be organised even for a single student. The practice enables the possibility of establishing inter-school departments – for example, students from other schools may be able to attend as well. Students aged 6– 19 can be enrolled in preparatory units. Classes can be combined – for example, in primary school: early school education, i.e., classes 2–4 (children from 7 to 9 years of age), classes 4–6 (children from 10 to 12 years of age). In high school, it is possible to combine classes 7–8 (students aged 13 to 14) and 10– 11 (students aged 15–16). Teachers must, however, be aware that in such combined classes they will need to teach the binding curriculum for each level of education. Only experienced teachers should be given this responsibility. Further information can be found at the following link: **www.wroclaw.pl/files/wiadomosci/klasy-en.pdf**

Following are some of the ways in which this practice has been implemented in Poland:

Wrocław - Welcome classes:
Foreign language speaking students took part in:

- Polish as a foreign language classes (intensive course).

- Polish culture classes.

- Other subjects.

By participating in the classes, they were able to:
- Communicate in Polish better.

- Integrate with Polish students more quickly.

- Learn more about the Polish school system.

- Continue further education in Poland easily.

The school offered:
- Extra-curricular activities: various trips and classes (in museums, cinemas, theatres, and operas – active language learning in a live setting).

- Professionally equipped chemistry, biology, and IT labs, classrooms with interactive whiteboards, computers, and tablets.

- A well-equipped sports hall.

- Many extracurricular activities – everyone can find something suitable.

- Tutoring – every student speaking a foreign language is paired with a Polish student (you and your buddy together take part in school events and parties).

- Support for parents.

- Home-made meals at school.

Primary School No. 83:

In Elementary School No. 83 in the 2019/20 school year, there was a department for grades 1–3 and 4–6 in which children from Ukraine, Brazil, Kazakhstan, and Georgia studied. In this department, children studied in mixed-age groups and had an additional five hours of Polish lessons. After a year in the preparatory unit, they received a promotion to the next class and could continue their education in the district school. In addition, two intercultural assistants worked at the school, which was very helpful, especially at the beginning of the school year, when the children still did not know the language.

Warsaw, 10 preparatory units:

At the beginning of the 2019/20 school year, the Warsaw Bureau of Education prepared special welcome packs for foreign students in Vietnamese, Ukrainian, Russian, English, Chechen, Belarusian, and Arabic. The handbook contains information on, among other things, the education system, school year schedule, information on what to do during breaks, assessment system and additional classes.

3. TEACHER PERSPECTIVE
ABOUT THE PRACTICE

Principal Ewa Nadzieja:

- "They are great, very committed people and I think that thanks to them children are already doing so well at school. We try to help these groups take part in the social life of the school: gatherings, trips, the 'School in the City' project, because the most important thing is the integration. In addition to language, it is important that children do not feel lost in a new city and in a new school. Nobody should stand by the wall alone because they feel alienated. [...] Before starting school, I spoke with parents of all foreign students. I told them: you are our guests, we will take care of you, we will respect your traditions, and you will accept our principles. We must cooperate. [...] I am convinced that there are visible effects of our work. For example, in the winter when students organised Christmas Eve, for students in the preparatory units, who are mostly Orthodox, we did Christmas workshops. The children made decorations, parents brought refreshments. No one felt excluded from the school life."

Principal Marek Korbanek:

- "Children who come to this school solve a basic test to check not only their language skills and abilities, but also school knowledge. [...] The school employs teachers who know Russian and English. We also have the support of both the schools' boards and the Poznań Faculty of Education. [...] At times we meet students with depression or other disorders. We realise that coming to Poland is not their choice. They do not always endure it easily; it can also be difficult to learn. Changing the environment and not knowing the language causes separation of these students and deepening learning difficulties. Remember that for these children suddenly a foreign language, becomes 'native'. In addition, they must learn English and additional language – for example, German. For many underperforming or average students, it is far too much to handle. We try to help them as best we can. I know that a beginning in a new school is very important

for the further well-being and functioning of these young people. [...] The fact that in the units they meet colleagues, who speak the same language makes it easier to manage in Polish reality. The adaptation becomes more efficient and does not cause excessive stress."

Principal Konrad Jaroszewski:
- "During the first class, we often talk about the fact that language is such a big barrier for them that both sides know from the beginning: we will have to repeat the class. It is difficult to study chemistry or physics when we can barely say hello in Polish. We are aware of this, but we do our best so that these teenagers do not feel that this is a year of loss [...]. We want to teach the basics of Polish in a friendly environment. Many of the students coming to Poland leave their friends and family in their country. It is not easy for them to navigate in the new reality, so we want to help them. For example, preparatory units also organise integration projects and activities in the city so that they can navigate it and know how to buy a stamp at the post office or use public transport. [...] It is in everyone's interest that children learn the language as soon as possible. This contributes to both integrating the school community and maintaining education level."

Chapter 5:
Indicators for Measuring the Well-Being of Migrant Children
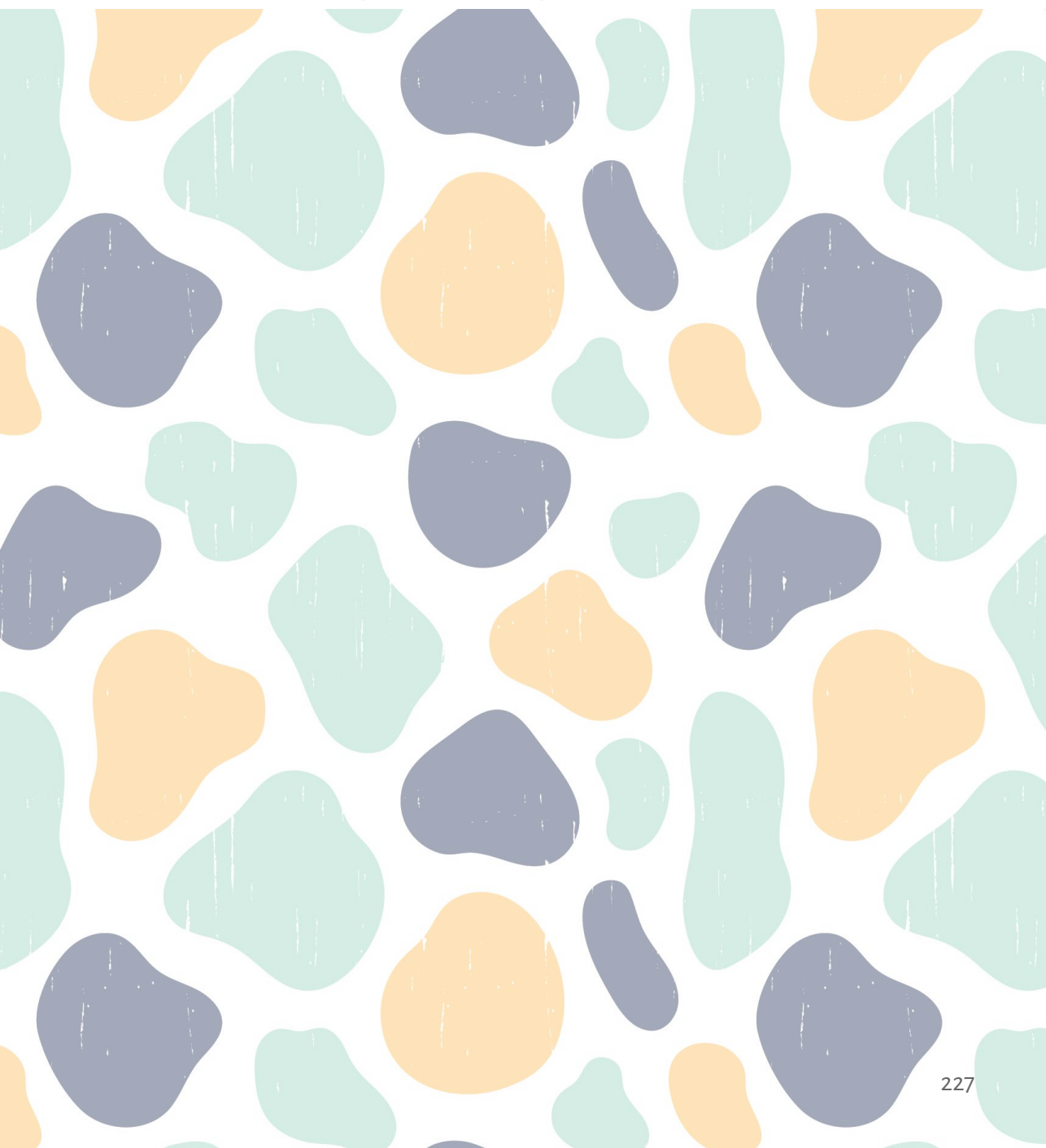
Introduction

Schools are vital parts of children's lives and increasingly recognised as key sites of support that significantly influence children's well-being. This is particularly true for migrant children as schools play a significant role in their integration process. The purpose of this guide is to offer educators working with migrant children a set of indicators of migrant children's well-being in a school environment. The proposed indicators incorporate migrant children's perspectives of what well-being means for them.

While there is no uniform definition of well-being, generally it refers to different dimensions of the quality of life. Well-being is a multifaceted concept since it refers to both living conditions and subjective feelings and experiences, as well as to the present and the future. Different dimensions of well-being of children, included in the *Convention on the Rights of the Child*, encompass material and emotional quality of children`s lives, but also the development and realisation of their potential. Child well-being thus includes the *well-being* and *well-becoming* (Ben-Aryeh, Casas, Frønes, & Korbin, 2014: 1).

The guide contains a set of indicators that present a framework for the well-being of migrant children in a school environment. While by no means exhaustive, it presents a basic well-being framework based on children's perspectives. It offers an overview of different areas of needs of migrant children and the measuring tools for each indicator. These tools can be used to assess the general well-being of migrant children and evaluate the existing measures that contribute to it in an individual school in order to recognise the areas that need more attention. Additionally, it aims to understand how migrant children are coping in their lives and how to respond to their needs adequately. Although many of the indicators presented below are relevant for all children, some are more specific for migrant children as they were

selected according to their own conceptualisation of well-being.

The indicators have been selected based on the research from (migrant) children's perspective within different European projects, such as European Cohort Development Project and IMMERSE – Integration Mapping of Refugee and Migrant Children. Additional information was gathered during the fieldwork with migrant children within the framework of the *MiCREATE: Migrant Children and Communities in a Transforming Europe* project.

HOW TO USE THIS GUIDE

The tools can be used to periodically measure the well-being of migrant children and consequently the level of their integration in the new society as well as to evaluate the existing school measures that contribute to it. The information can provide the basis for work with migrant children in specific areas that need more attention as well as to improve existing school approaches and programmes.

Below you can find two sets of indicators. The first refers to migrant children and the second addresses the school environment. For each indicator, there is a description, a guiding question for the indictor and a measuring tool. At the end, there are evaluation lists for both sets of indicators and a questionnaire to measure children's subjective perceptions on their well-being.

HOW TO ADMINISTER THE QUESTIONNAIRE FOR CHILDREN

This questionnaire aims to assess children's well-being and the school's effectiveness in integrating migrant children. It is intended only for self-assessment by schools of their effectiveness in integrating children. The questionnaire can be used longitudinally over several years to measure whether children's well-being is improving, whether they are more satisfied and better integrated.

The questionnaire should preferably be administered by a school staff member with research experience. Research administrators should acknowledge ethical considerations, ensuring adequate protection of children. Ethical Research Involving Children guidance can be found here: **https://childethics.com/ethical-guidance**

Guidelines include that the questionnaire is anonymous and used only for a group of children (class, school), not for an individual child. Maintaining children's privacy and confidentiality is crucial; thus, children's personal details should never be revealed during the research process. In addition, children should not sign the questionnaire, and no one should be able to link the individual questionnaire to an individual child.

Informed consent from participating children, including their parents or guardian, must be attained before the questionnaire is administered to participate. When asking a child's permission to participate in the research, you must ensure that the children and their parents/carers fully understand what is being asked of them.

It is essential to let participants know that they are not obliged to participate in the research and that they can withdraw at any time. This means that even a child who has agreed to participate in a study can change their mind and withdraw their consent. The same applies to the parents. This should be made clear at the beginning of the process.

Furthermore, the questionnaire data should only be used in aggregate form and only by the members of the school who are responsible for the research, and should not be shared with others. Children and parents should also be informed about the purpose of the data collection, how long the data will be stored and who will have access to the data.

CHILDREN			
	Indicator description	Measuring tool	Notes & explanations
1. Subjective well-being **Q: Is the child satisfied with his/her life?** **1.1 Cognitive subjective well-being**	Subjective well-being refers to how children experience and evaluate their lives The cognitive well-being refers to the satisfaction in global terms (life as a whole)	Now please say how much you agree with each of the following sentences about your life as a whole: a. I am completely satisfied with my life b. I have what I want in life c. I like being the way I am [Respond in respect of each item] Choice: Single 1 Strongly disagree 2 Disagree 3 Neither agree nor disagree 4 Agree 5 Strongly agree ----------------	To be used in a form of a questionnaire for child's self-evaluation
1.2 Affective subjective well-being	Affective well-being refers to emotions, moods, and feelings		

		Below is a list of words that describe different feelings. Please read each word and then tick a box to say how much you have felt this way during the last two weeks: a. Happy b. Sad c. Calm d. Stressed e. Full of energy f. Bored [Respond in respect of each item] Choice: Single 1 Never 2 Rarely 3 Sometimes 4 Often 5 Always	Sources: MiCreate project www.micreate.eu Eurocohort project www.eurocohort.eu Immerse project www.immerse-h2020.eu

2. Sense of belonging in class/school **Q: Does the child feel he/she belongs?**	A sense of belonging in class/school is the extent to which students feel accepted, supported, and respected by their teachers and classmates.	Please read the following sentences regarding the relations in your class. How often is true for you? a. My classmates accept me just the way I am b. My teachers accept me the same way as other classmates c. My classmates care about how I feel d. My teachers listen to me and take what I say into account e. I feel like I belong in this class/school [Respond in respect of each item] Choice: Single	To be used in a form of a questionnaire for child's self-evaluation Sources: MiCreate project www.micreate.eu Immerse project www. immerse-h2020.eu

		1 Never	
		2 Rarely	
		3 Sometimes	
		4 Often	
		5 Always	

3. Connectedness with friends/peers Q: Does the child feel connected to his/her friends and peers?	Connectedness with friends/ peers refers to feeling close and connected to friends and peers	Please mark on the scale how much you agree with the following sentences: a. Me and my friends get along well b. If I have a problem, I have a friend who will support me c. I feel connected to my friends [Respond in respect of each item] Choice: Single 1 Strongly disagree 2 Disagree 3 Neither agree nor disagree 4 Agree 5 Strongly agree	To be used in a form of a questionnaire for child's self-evaluation Sources: MiCreate project www.micreate.eu Eurocohort project www.eurocohort. eu Immerse project www. immerse-h2020.eu

| 4. Connectedness with teachers
Q: Does the child feel connected to his/her teachers? | Connectedness with teachers refers to feeling close and connected to teachers | Please mark on the scale how much you agree with the following sentences.
a. I get along well with my teachers
b. My teachers encourage and support me
c. I feel connected to my teachers

[Respond in respect of each item]
Choice: Single
1 Strongly disagree
2 Disagree
3 Neither agree nor disagree
4 Agree
5 Strongly agree | To be used in a form of a questionnaire for child`s self-evaluation

Sources:
MiCreate project www.micreate.eu
Eurocohort project www.eurocohort. eu
Immerse project www. immerse-h2020.eu |

| 5. Competence in host language Q: Is the child competent in the host language? | Competence in host language refers to the knowledge of the host language and the ability to use the language. | How well do you speak [language]?

1 Very well
2 Well
3 Not well
4 Not at all | To be used in a form of a questionnaire for child`s self-evaluation

Sources: MiCreate project http://www.micreate.eu/ Immerse project https://www.immerse-h2020.eu/ |

6. Experience/ perception of negative attitudes Q: Does the child experience negative attitudes?	Experience/ perception of negative attitudes refers to.	Have you ever felt that you were treated unfairly by the teachers because of the following? a. Your religion b. Your nationality/ race c. Language you speak Have you ever felt that you were treated unfairly by the classmates because of the following? a. Your religion b. Your nationality/ race c. Language you speak [Respond in respect of each item] 1. Yes 2. No	To be used in a form of a questionnaire for child's self-evaluation Sources: MiCreate project www.micreate.eu Immerse project www. immerse-h2020.eu

| 7. Experience of harassment/ bullying

Q: Does the child experience harassment/ bullying? | Experience of harassment/ bullying refers to experiencing, threatening, abusing or aggressive behaviour. | During this school year, how often have other students from your school done any of the following things to you (including through Internet or texting):
a. Made fun about you, call you unkind names, spread lies about you, shared embarrassing information about you or threaten you
b. Hit or hurt you (not including play fighting)
c. Leave you out of their games or activitie
[Respond in respect of each item]
  1. Never
  2. Once
  3. Two or three times
More than three times | To be used in a form of a questionnaire for child's self-evaluation

Sources:
MiCreate project
www.micreate.eu
Immerse project
www. immerse-h2020.eu |

| 8. Perceptions of the future
Q: Does the child perceive his/her future as positive? | How the child perceives his/her future. | Please mark on the scale how much you agree with the following sentences:
a. I feel positive about my future

[Respond in respect of each item]
Choice: Single
1 Strongly disagree
2 Disagree
3 Neither agree nor disagree
4 Agree
5 Strongly agree | To be used in a form of a questionnaire for child's self-evaluation

Sources:
MiCreate project www.micreate.eu
Eurocohort project www.eurocohort.eu |

SCHOOL			
	Indicator description	Measuring tool	Notes & explanations
9. Language learning support measures **Q: Are there any language support measures available in school?**	Measures to improve the language of instruction for (migrant) children who speak other language(s) at home	Does your school offer one or more of the below listed measures for migrant children? a. Additional classes in the language of schooling during school hours b. Additional classes in the language of schooling outside school hours c. Individualised teaching or curriculum d. Teaching assistant in class e. Classes of mother tongue f. Bilingual subject teaching (mother tongue+language of schooling)	Sources: MiCreate project www.micreate.eu European Commission/ EACEA/Eurydice, 2019 Immerse project www. immerse-h2020. eu

| | | [Respond in respect of each item]
1. Yes
2. No | |

| 10. General learning support measures
Q: Are there any learning support measures available in school? | Measures to improve migrant students' overall school performance | Does your school offer one or more of the below listed measures for migrant children?
a. Specific teaching material
b. Individualised learning support
c. Differentiated teaching
d. Group-based learning support
e. Peer education
f. Mentoring

[Respond in respect of each item]
1. Yes
2. No | Sources:
MiCreate project www.micreate.eu
European Commission/ EACEA/Eurydice, 2019
Immerse project www. immerse-h2020. eu |

11. Psycho-social services at school **Q: Are there psycho-social services available at school?**	Psycho-social services support the psychological and emotional well-being of children.	Does your school offer psycho-social services for migrant children? a. psycho-social support in the form of counselling b. intercultural mediator c. other types of psycho-social support [Respond in respect of each item] 1. Yes 2. No	Sources: MiCreate project www.micreate.eu Immerse project www. immerse-h2020. eu
12. Extra-curricular activities available **Q: Are there extra-curricular activities available at school?**	Extra-curricular activities refer to activities outside the realm of the normal curriculum of school	Are there accessible extra-curricular activities available to migrant children in your school? 1. Yes 2. No	Sources: MiCreate project http://www. micreate.eu/ Immerse project https://www. immerse-h2020. eu/

13. Promotion of parental involvement in school **Q: Is parental involvement encouraged in school?**	Parental involvement refers to the involvement of parents in school activities and associations	Are parents encouraged to take part in a. school activities b. extra-curricular activities c. parental associations [Respond in respect of each item] 1. Yes 2. No	Sources: MiCreate project http://www. micreate.eu/ Immerse project https://www. immerse-h2020. eu/ PIRLS 2016 contextual 'School Questionnaire in European Commission/ EACEA/Eurydice, 2019

| 14. Intercultural competences part of the syllabus Q: Are intercultural competences part of the syllabus? | Intercultural competences are "abilities to adeptly navigate complex environments marked by a growing diversity of peoples, cultures and lifestyles, abilities to perform effectively and appropriately when interacting with others who are linguistically and culturally different from oneself" (Fantini & Tirmizi, 2006) | Are intercultural competences included in the curriculum? 1. Yes 2. No | Intercultural education is regarded as a means "to create a common space based on mutual understanding, and recognition of similarities through dialogue" Sources: European Commission/ EACEA/Eurydice, 2019 Immerse project www. immerse-h2020. eu |

15. Intercultural values part of school`s identity Q: Are intercultural values part of school`s identity?	Intercultural values are those promoting the creation of a common learning and living space in which all students – whatever their linguistic and cultural background – can enter into dialogue, recognise their similarities beyond their differences, show respect for one another, and potentially change the way they see themselves and others.	Are intercultural values integral parts of school`s identity? 1. Yes 2. No	Immerse project www. immerse-h2020. eu/ European Commission/ EACEA/Eurydice, 2019

EDUCATOR`S EVALUATION LIST FOR CHILDREN

	GUIDING QUESTION	YES/NO
1	Is the child satisfied with his/her life?	YES/NO
2	Does the child feel he/she belongs?	YES/NO
3	Is the child connected with his/her friends and peers?	YES/NO
4	Is the child connected with his/her teachers?	YES/NO
5	Is the child competent in the host language?	YES/NO
6	Does the child experience negative attitudes?	YES/NO
7	Does the child experience harassment/bullying?	YES/NO
8	Does the child perceive his/her future as positive?	YES/NO

QUESTIONNAIRE FOR CHILDREN EXAMPLE

Dear Pupil,

We would like to know YOUR OPINION about how you feel in school and the relationships between pupils in your class and in your school. So, it would be great if you could please fill in this questionnaire with HONEST AND TRUTHFUL answers. Please answer all questions. This is not a test and there are no right or wrong answers. We are only interested in your opinion.

If there is a question you do not understand, please ask the teacher for an explanation.

Thank you very much for your time!

Please mark on the scale how much you agree with the following sentences:

	1 I strongly disagree	2 I disagree	3 I neither disagree nor agree	4 I agree	5 I strongly agree	I don't know/ I don't want to answer
I am completely satisfied with my life	1 ☹	2 ☹	3 😐	4 🙂	5 🙂	?
I have what I want in life	1 ☹	2 ☹	3 😐	4 🙂	5 🙂	?
I like being the way I am	1 ☹	2 ☹	3 😐	4 🙂	5 🙂	?
I feel positive about my future	1 ☹	2 ☹	3 😐	4 🙂	5 🙂	?

Below is a list of words that described different feelings. Please read each word and then tick a box to say how much you have felt this way during the last two weeks:

	1 Never	2 Rarely	3 Sometimes	4 Often	5 Always	I don't know/I don't want to answer
Happy	1	2	3	4	5	?
Sad	1	2	3	4	5	?
Calm	1	2	3	4	5	?
Stressed	1	2	3	4	5	?
Full of energy	1	2	3	4	5	?
Bored	1	2	3	4	5	?

Please mark on the scale how much you agree with the following sentences:

	1 I strongly disagree	2 I disagree	3 I neither disagree nor agree	4 I agree	5 I strongly agree	I don't know/ I don't want to answer
My classmates accept me just the way I am	1 ☹️	2 ☹️	3 😐	4 🙂	5 🙂	?
My teachers accept me the same way as other classmates	1 ☹️	2 ☹️	3 😐	4 🙂	5 🙂	?
My classmates care about how I feel	1 ☹️	2 ☹️	3 😐	4 🙂	5 🙂	?
My teachers listen to me and take what I say into account	1 ☹️	2 ☹️	3 😐	4 🙂	5 🙂	?
I feel like I belong in this class	1 ☹️	2 ☹️	3 😐	4 🙂	5 🙂	?

Please mark on the scale how much you agree with the following sentences:

	1 I strongly disagree	2 I disagree	3 I neither disagree nor agree	4 I agree	5 I strongly agree	I don't know/ I don't want to answer
Me and my friends get along well	1 ☹️	2 ☹️	3 😐	4 🙂	5 🙂	?
If I have a problem, I have a friend who will support me	1 ☹️	2 ☹️	3 😐	4 🙂	5 🙂	?
I feel connected to my friends	1 ☹️	2 ☹️	3 😐	4 🙂	5 🙂	?
I get along well with my teachers	1 ☹️	2 ☹️	3 😐	4 🙂	5 🙂	?
My teachers encourage and support me	1 ☹️	2 ☹️	3 😐	4 🙂	5 🙂	?
I feel connected to my teachers	1 ☹️	2 ☹️	3 😐	4 🙂	5 🙂	?

How well do you speak [language]?

a) Very well

b) Well

b) Not well

c) Not at all

Have you ever felt that you were treated unfairly by **teachers** because of the following?

Your religion	Yes	No	I don't know/ I don't want to answer
Your nationality/race	Yes	No	I don't know/ I don't want to answer
Language you speak	Yes	No	I don't know/ I don't want to answer

Have you ever felt that you were treated unfairly by **classmates** because of the following?

Your religion	Yes	No	I don't know/ I don't want to answer
Your nationality/race	Yes	No	I don't know/ I don't want to answer
Language you speak	Yes	No	I don't know/ I don't want to answer

During this school year, how often have other students from your school done any of the following things to you (including through Internet or texting):

Made fun about you, called you unkind names, spread lies about you, shared embarrassing information about you or threatened you	Never	Once	Two or three times	More than three times
Hit or hurt you (not including play fighting)	Never	Once	Two or three times	More than three times
Left you out of their games or activities	Never	Once	Two or three times	More than three times

EDUCATOR`S EVALUATION LIST FOR SCHOOL

	GUIDING QUESTION	YES/NO
1	Are there any language learning support measures available in school?	YES/NO
2	Are there any learning support measures available in school?	YES/NO
3	Are there psycho-social services available in school?	YES/NO
4	Are there extra-curricular activities available at school?	YES/NO
5	Is parental involvement encouraged in school?	YES/NO
6	Are intercultural competences part of the syllabus?	YES/NO
7	Are intercultural values integral parts of school`s identity?	YES/NO

Chapter 6:
Digital story-telling application
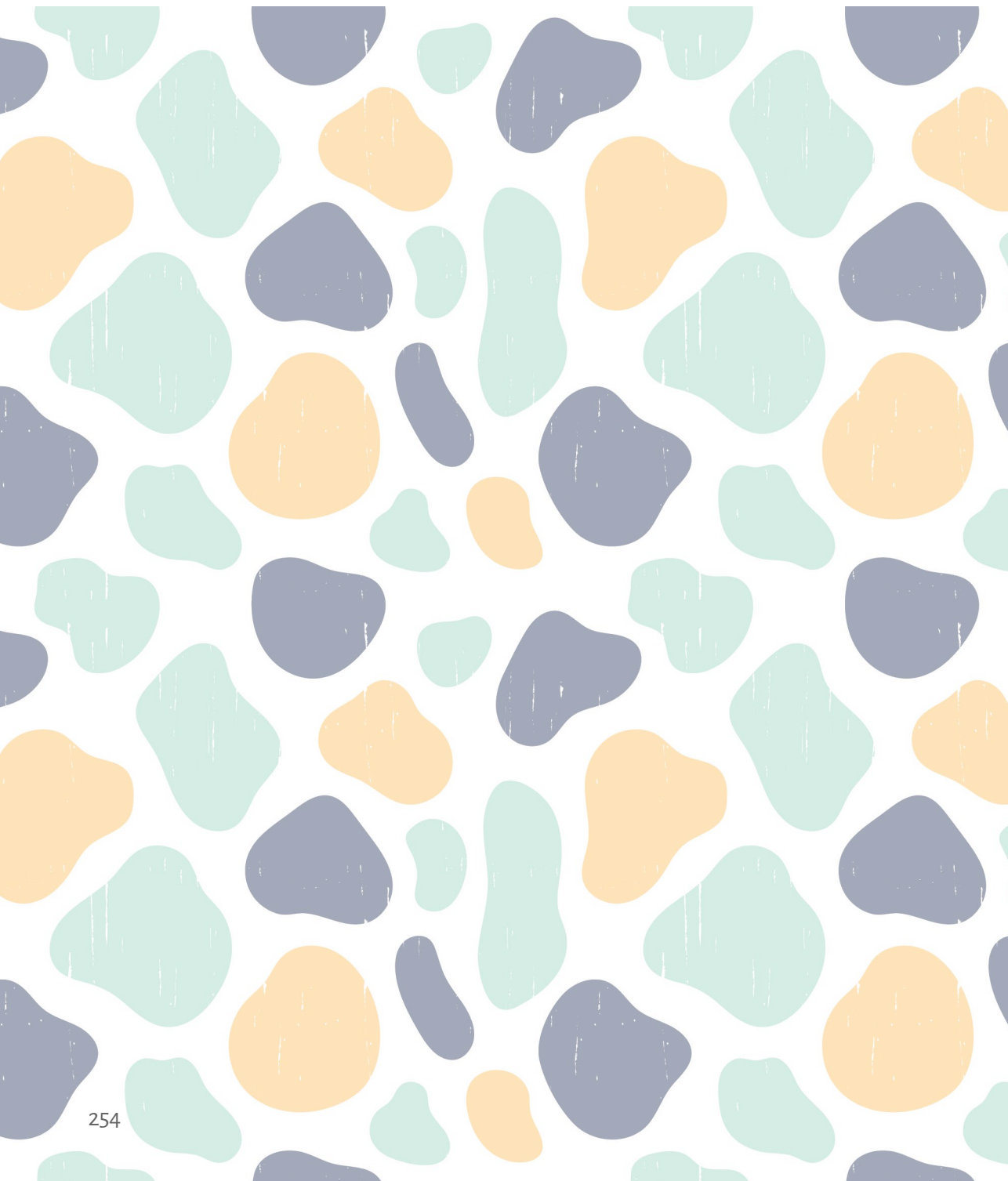
INTRODUCTION

The Digital Storytelling Tool was developed by ZRS, the Faculty of Computer and Information Science and students from the Faculty of Design. Digital Storytelling Tool is an online tool that allows children to create visual and written stories. Users can choose from a variety of backgrounds, characters, objects, and text boxes to express themselves. This encourages language learning, creativity, and participation for all children, regardless of their language skills. The content of the stories is not predetermined; however, children can be encouraged to use the tool in specific ways, e.g. to create their own dictionaries, write a story, comic or poem, design a poster, write a letter, reflect on literary works, etc. The application has been designed to allow the creation of printable PDF files.

· Format: webpage

· Languages: English, Slovenian, Danish, German, Spanish and Polish

· Links:

MiCreate Storytelling Application (2022)

<https://micreate-storytelling.web.app/signin>
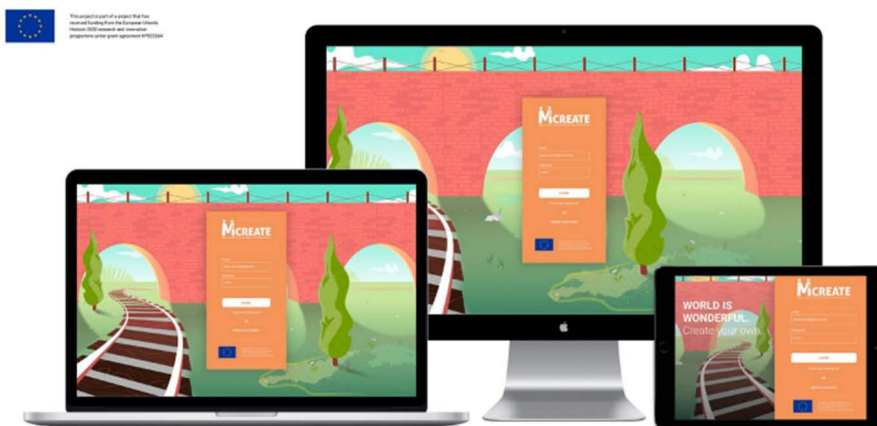
Figure 35a: The digital storytelling application
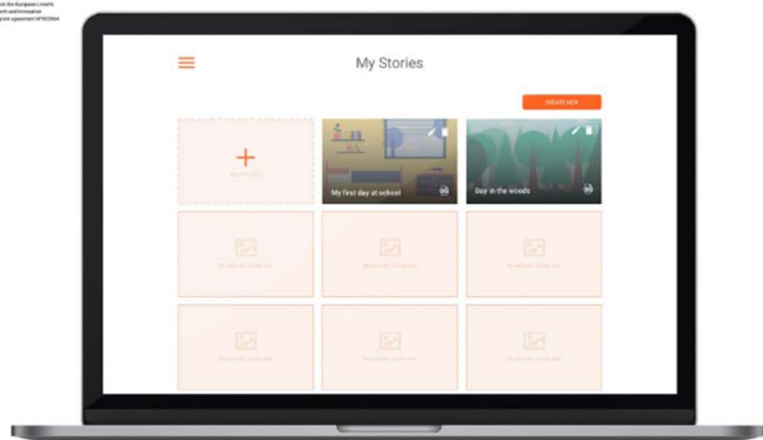
Figure 35b: The digital storytelling application

Figure 35c: The digital storytelling application

Figure 35c: The digital storytelling application
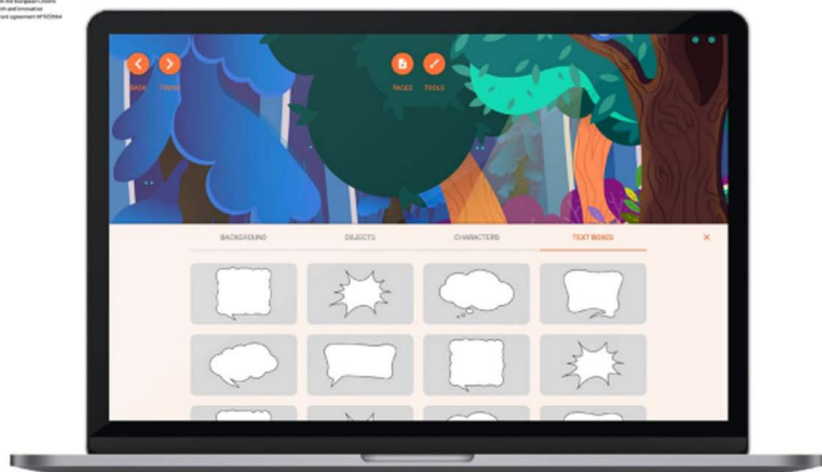
Figure 35d: The digital storytelling application
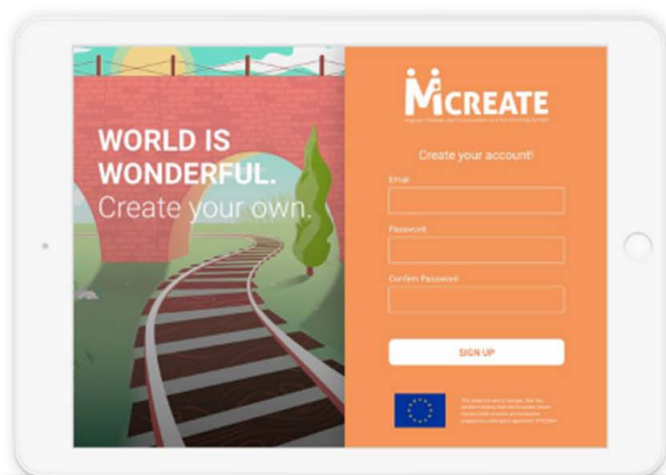
Figure 35e: The digital storytelling application
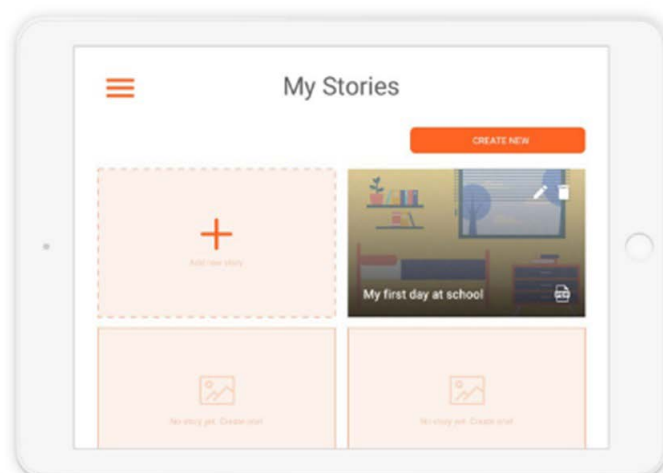
Figure 35f: The digital storytelling application
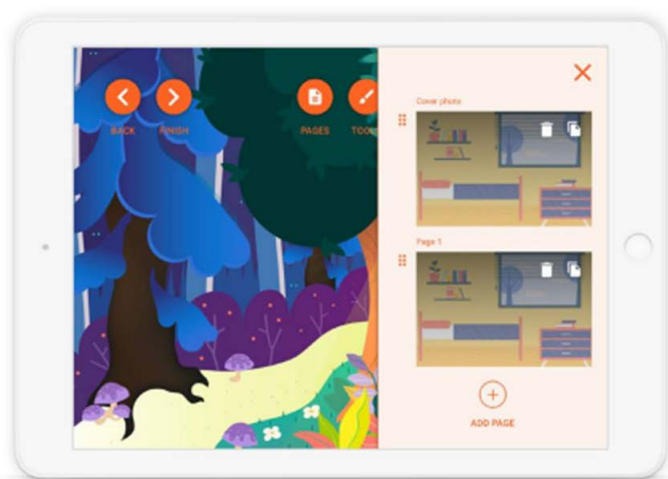
Figure 35g: The digital storytelling application
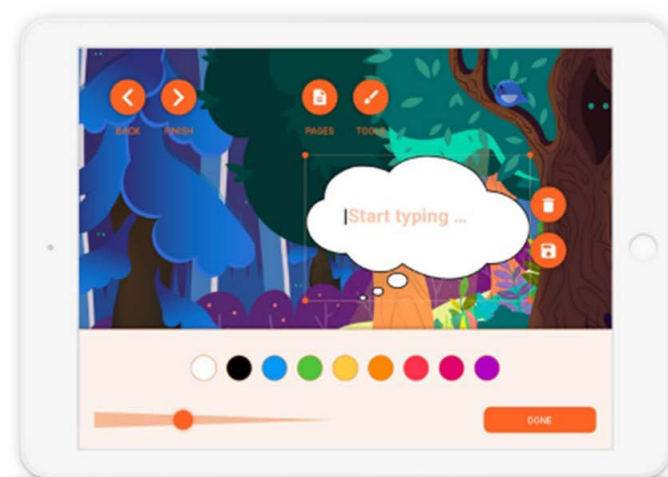
Figure 35h: The digital storytelling application
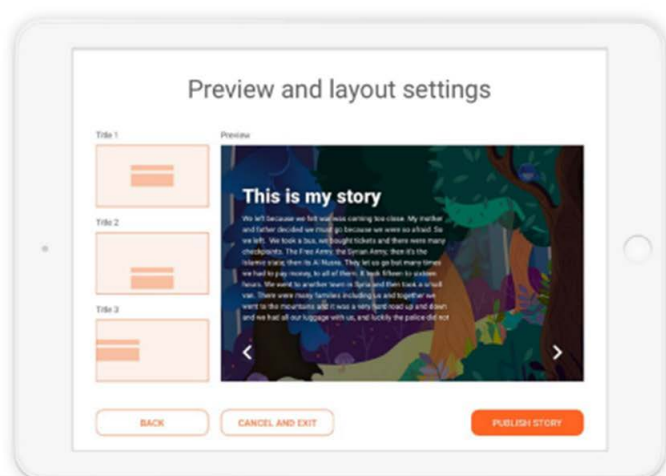
Figure 35i: The digital storytelling application

Chapter 7:
ICT tool for raising awareness

INTRODUCTION

The Awareness Raising IC tool was developed by the Science and Research Centre, the Faculty of Computer and Information Sciences and the Faculty of Design. It consists of 13 animated videos that address topics such as cultural coexistence, respect, tolerance and acceptance. The videos provide an interactive experience combined with role-playing that encourage users to think about different situations migrants encounter in their new social environment and issues related to multicultural societies. The tool IC tries to follow the methodology of the so-called "persuasive" technology, which focuses on the design, development and evaluation of interactive technologies that aim to change users' attitudes or behaviour.

· Format: mobile application

· Languages: English, Slovenian, Danish, German, Spanish and Polish

· Links:

- Multiculturality in Schools: Android Application (2022)

<https://play.google.com/store/apps/details?id=solutions.gm5.micreate_ic_tool>

- Multiculturality in Schools: Apple Application (2022)

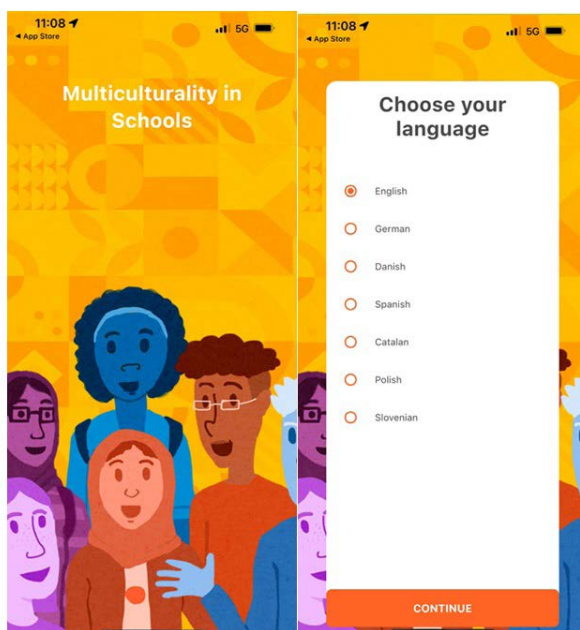**<https://apps.apple.com/tt/app/multiculturality-in-schools/id1572858407>**

Figure 36a: Examples of scenarios in the Multiculturality application
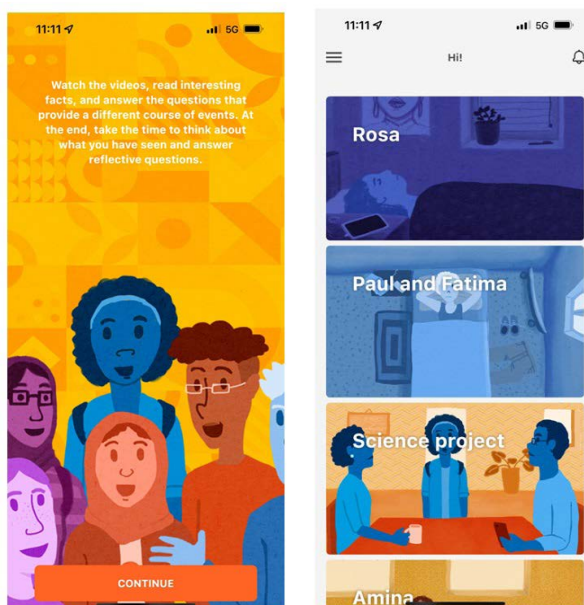

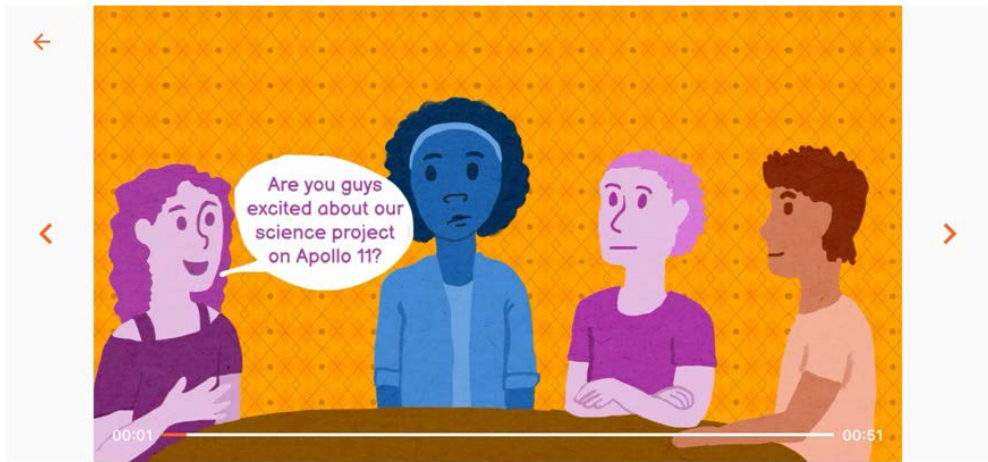Figure 36b: Examples of scenarios in the Multiculturality application

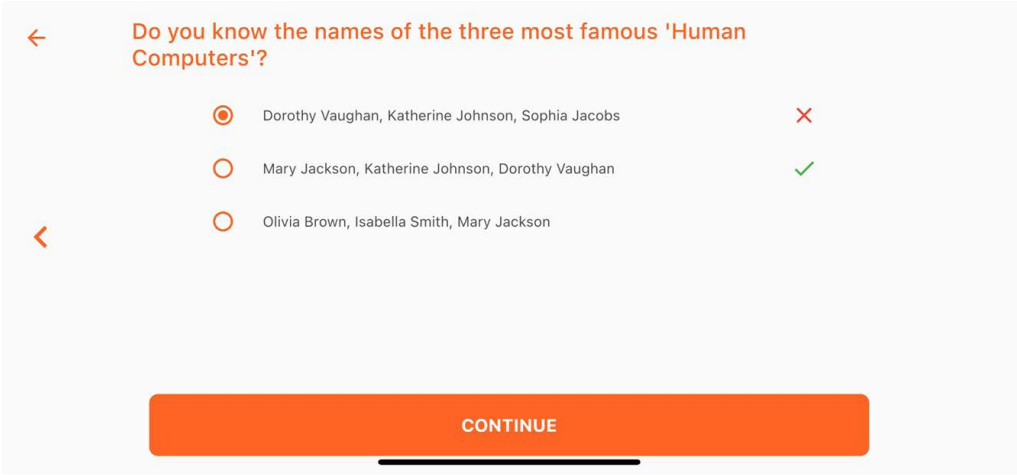Figure 36c: Examples of scenarios in the Multiculturality application

Figure 36d: Examples of scenarios in the Multiculturality application

Figure 36e: Examples of scenarios in the Multiculturality application

Figure 36f: Examples of scenarios in the Multiculturality application

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