EnFeM

s'engager à mieux intégrer
les femmes migrantes

METHODOLOGY
AND ANALYSIS REPORT
OF AUDIOVISUAL WORKSHOPS

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1. GUIDELINES OF WORKSHOP METHODOLOGY

1.1 INTRODUCTION

How does one conduct an audio-visual media workshop for a group of women with diverse socio-economic, ethnic, cultural, and linguistic backgrounds? What are the benefits of such an endeavour? What are its challenges? What are the strategies for activating creativity in a demographic that is rarely allowed to produce their own audio-visual materials and is largely excluded from the sphere of cultural production? Can a middle-aged Moroccan-Belgian housewife and a white Belgian university student share an intimate space of productivity to co-create media over a span of six months? And what is at stake in developing these projects from both an individual and a broader socio-cultural perspective?

This document serves to provide both a practical guideline and a conceptual, critical, and theoretical framework for developing a film/video workshop that unites women with migrant and non-migrant backgrounds. The institutional context of the EnFeM project (which ran from October 2017 through April 2018) encompassed a series of workshops across Europe, through which these demographics (at the outset 15 migrant and 15 non-migrant women) learned and worked together to produce their own photographs and videos. The various institutions attached to EnFeM accommodated the project and managed its challenges and opportunities in distinct ways, depending on particular regional, socio-economic, and cultural structures they were working with. Thus it is important to emphasize that the future implementation of the workshops locally, in different countries, necessitates notable flexibility with regards to the guidance that this document offers. Particular local problems, institutional opportunities and limitations as well as a range of socio-cultural realities must be taken into account before a workshop's successful planning and implementation. These might include the specific political or organizational structures of each participating organization, the publics they serve, the distinct environment of their location(s) and possible complexity with regards to what constitutes the "local" and the "migrant" population that the project hopes to engage. In light of such notable variability, the methodology provided presents the general issues at stake in mounting the workshop, drawn from the experiences of several participating EnFeM locations. However, as it would be impossible to adequately draw on the variegated experiences of each regional context, we offer Molenbeek as the central case study that formed the basis of our observations. In drawing up this document, we invite future institutions engaged with similar projects to take our experiences as a starting point to then self-reflexively and creatively address the concrete challenges and opportunities their particular situation presents.

What follows is a general outline of central concerns of the project, possible challenges and the key steps organizations might undertake in order to achieve its successful implementation and subsequent management. The guideline consists of several broad areas of discussion:

1.2 TERMINOLOGY AND CONCEPTUAL FRAMEWORKS

The section on terminology introduces key concepts and critical contexts for the implementation of the film workshop that are at the basis of practical challenges that have arisen while developing the workshop. It also reflects on what the key challenges are in developing a film and media workshop specifically for a group of women with diverse cultural, religious, and ethnic backgrounds.

1.3 PROJECT OUTLINE

This section contains practical information on how to delineate different elements of the project and their execution. It lists the potential challenges already outlined in the previous section through a more practical structure.

1.4 LOCAL CONTEXT(S)

Here, we highlight the particular challenges Molenbeek addressed when negotiating specific requirements of the workshop. We list the different ways we have implemented the project's various components, the particularities of our experiences and solutions to specific challenges that arose.

1.5 PRACTICAL GUIDANCE FOR WORKSHOP LEADER(S)

This section serves as a practical outline for future workshop leaders. What is expected of them and what are some of the difficulties they might face in bringing the project to fruition. It lists possible ways to tackle issues of recruitment, attendance, and other practical matters. It also includes a proposed timeline for the workshop and the different topics one might cover.

1.2 TERMINOLOGY AND CONCEPTUAL FRAMEWORKS

Integration

The term integration has in recent years come to represent a shorthand for restrictive assimilative processes. Assimilation, as the recent European cultural project NiCER has argued, has moved away from denoting a two-way progression in which both hosts and newcomers negotiate living together. The latter development describes an ideal process noted for example in the European Commission's Asylum and Migration Glossary 3.0. Yet instead of this balanced flow, "integration" has in recent years become "a one-way process in which migrants are required to leave their own culture behind and adopt the language, culture and practices of the host country" (NiCER). In our view, this erasure coupled with the myth of a homogenous European societal space with fixed moral values across the continent to which newcomers are meant to adapt is a false representation of its already existing plurality. Its "identity" should thus always be constructed from this understanding of multiplicity (based for example on gender, race, ethnicity and religion) entwined with social and economic standing. This necessary perspective is illustrated quintessentially by participating EnFeM locations such as Brussels (Molenbeek), Madrid and Hamburg. The existing multiculturality of these cities already muddles simplistic, one-way, or even two-way processes of integration, and reveals complicated notions of (national and regional) identities that also greatly shape the way creative workshops such as EnFeM (presented as serving "migrants" and "locals") should be managed. We thus invite future workshop organizers to reflect on this question of integration. Integration of whom and into what? What is at stake in a rigid process of assimilation and is there loss associated with it?

Migrants, migration and "local" women

Migration towards Europe in recent years, and the instrumentalization of this influx of people within the political sphere, has virtually taken over conversations on the topic of migration across the European continent. Yet although these recent developments propagate an understanding of European society and its nation states as facing a recent "refugee crisis", this project invites participants to reframe the notion of migration and the status of the migrant from a broader (historical and socio-cultural) view. Any project aimed at "migrants" specifically should address this complexity when developing the project. Movement across borders, both within Europe and beyond has notably existed for centuries. It is a process that is entwined with political upheavals, war and the implementation of dictatorial regimes, as well as shifting global economic systems. Additionally, from the perspective of Western Europe, a ruthless colonial history, the economic rebuilding of Europe post-war with the assistance of non-European labour, and the continent-wide restructuring of the borders of nation states both after World War Two and then after 1989 have all shaped transnational migratory experiences. From this view, a project working with migrants must take into account the fundamental influence of migration on our societies. It should not merely engage the recent influx of individuals from outside of Europe as a momentary reality, but understand cross-border movement as a key cultural, historical, political, and economic reality on a larger scale.

Thus while for practical reasons, EnFeM has been set up to provide a dialogue between migrants and non-migrants, this binary may only concern one specific understanding of migration. Through our experiences with this project and feedback from participants, we propose to follow the European Commission's wider definition of the migrant that takes into account the broadest possible view on this concept, namely "a person who has: (a) migrated into their present country of residence; and / or (b) previously had a different nationality from their present country of residence; and / or (c) at least one of their parents previously entered their present country of residence as a migrant." The latter meaning is significant as it places the term into a personal, cultural and societal, rather than a purely administrative sphere.

The above outlined understanding of migrant identities also emphasizes it as a subjective and somewhat flexible mode of self-identification, often rooted in an identity that is also undeniably, but possibly not exclusively, European, Belgian, Spanish, etc. (delineating so-called hyphenated identities). Influenced by societal stigmatizing based on predominantly religion and race, the Europe-wide marginalization or societal exclusion of non-white or non-Christian Europeans remains a reality, and also greatly informs the ways in which they live their dual identifications. It is in this framework also necessary to evoke the notion of **intersectionality**, which teaches us that race, gender, and other markers of our identity are inexorably entwined, and play an essential part in how the world treats us and how we experience the world. Surely, a white Eastern European woman's migrant experience will differ widely from how a Muslim black woman or transgender individual lives through this process and how they are treated by their host communities.

Exclusionary practices and the so-called "Othering" of certain individuals can ultimately push them to remain fundamentally connected to their migrant heritage, regardless of administrative status or citizenship. For instance, one Belgian-born participant in the Molenbeek workshop maintained that as a child of Turkish parents she never felt accepted in her country of birth and to this day will not identify as Belgian, regardless of the administrative status she was granted at birth.

These reflections are ultimately important, as they allow us to consider the group of participants we intend to serve through the workshop, the way we can and cannot categorize them through the project, and the way administrative status and self-identity do and do not intersect. To put it more bluntly: when defining the local population in a multicultural society, one can either resort to questionable, restrictive, and at times false categorizations based on race and ethnic background, or accept that "locals" may very well hold a variety of (migrant/racial/ethnic and other) identities. The dual terms defining the two groups of women to be involved with the project thus raise significant questions when one considers the multiplicity of components that drive one's image and self-image in the context of categories of nationhood, citizenship and migration. In many, if not most parts of Europe, organizations increasingly serve constituents who do not carry one single, fixed identity that corresponds to that of a "migrant woman" or that of a "local woman." Successful strategies for the project thus have to sustain some level of openness and flexibility with regards to identifying participants from either group and reflect on the meaning of either category. They should always consider the potentialities, but also the problems that arise from negotiating these binaries and the communities they intend to serve.

Contextualizing Audiovisual Media production.

The EnFeM project forces us to reconsider broader political and socio-cultural structures at work in producing and consuming audiovisual media and the ways they intersect with society, culture and ideology. The status of migrant women relates to various forms of marginalization within European society, but also engages the place of audio-visual culture in these processes. Mainstream media dominates our everyday lives. Images are all-around and influence thinking and actions in both individual and collective forms. In this way, images of migrants and refugees emerge in various audiovisual contexts, related to relentless news updates, social media platforms or popular and artistic cultural forms of expression such as narrative and documentary cinema, soap operas or video clips. One aim of focusing on audiovisual formats within the workshop is to activate a mode of critical thinking with regards to the power of self-representation. Through this workshop, we aim to foster agency that comes with the creative production of images for a group that is particularly detached from its own representation in European audiovisual media. It is a way of tackling some key questions with regards to these processes: Who is in control of representing the migrant in mainstream media and film? How is the migrant represented? When is a migrant woman allowed to engage in visual modes of self-expression? And how can a migrant woman speak not from a position of victimhood but one of empowerment?

Race, ethnicity, gender and audiovisual representation

The so-called "Eurocentrism" of audiovisual culture has from the earliest circulation of photography and film granted the authority of representation to a limited sphere, emphasizing whiteness and masculinity over other identities. The authority on what is recorded, transmitted, or communicated via audiovisual (mass) media and the ideological message it propagates, whether via newsreels, narrative cinema or later television, has thus largely functioned through this narrow perspective and various exclusionary practices it carries. Women and non-white individuals remained passive subjects and consumers in a visual world that did not adequately represent them. The exclusionary practices of much of this media relates both to issues of (non-)representation and the pejorative and destructive portrayal of marginalized identities that often spread trite, racist and sexist stereotypes. In recent decades, there has been slow improvement due in part to the proliferation of non-centralized media platforms such as YouTube or social media, and the overall liberalization of moving image production (virtually anyone anywhere is able to make films with a wide range of technologies). This has led to a shift in what we can consider the media landscape in its broadest sense, which has expanded and become much more fragmented than ever before. Yet mass media, news reports, narrative films, and other mainstream audiovisual platforms in Europe especially continue to skew towards white, male and gender normative, and the narrow worldview that comes with such a constricted perspective.

Gender, migration and media

Minorities and migrants, due to their peripheral and precarious status within society overall, become especially excluded from opportunities to engage with mainstream image-production, or image production outside of a narrowly conceived domestic or social realm. When images of these groups circulate in mass media, they often depict racist and xenophobic stereotypes of threat and uncivilized ways or trite narratives of victimhood. These messages rarely define them as fully formed, productive individuals ready to contribute to and enrich European societies. Providing such groups with an audiovisual voice and distinct training in film production through this project should be seen from this critical angle. In a small way, the workshop provides participants the agency to make their own films and counter their erasure (both in front of and behind the camera), or negative presence in mainstream audiovisual culture. Women within these groups face a double marginalization as their gender can render them quasi voiceless. Despite slow change, women in particular continue to globally function predominantly as passive consumers, rather than active producers of media and moving images, another significant challenge that this workshop seeks to highlight and address.

A word on Muslim culture and image-production

The passivity of female consumers, rather than producers of media is especially notable within traditional religious communities that uphold rigid gender roles (this is notable across a significant part of the population the Molenbeek project sought to focus on). Additionally, women in environments where such family structures are coupled with socio-economic limitations are frequently relegated to performing domestic and nurturing roles within the family away from public sites and educational opportunities, while also being excluded from professional work environments. These various levels of potential exclusion must also be taken into account both when selecting the group of participants and when considering the role that the workshop might play in providing them with a network of interpersonal exchanges and educational/creative opportunities. These may lead to strategies of professionalization, independence and empowerment, not merely in a direct way, but by building self-confidence. For those workshops that include Muslim participants, it is important to keep in mind the complex relationship Islamic culture upholds with regards to the production of images and visual representation as a whole. It is significant to emphasize that a rejection

of image-production does not typify the Muslim community as a whole, as this project confirmed. It is also notable that this limitation at times functions according to seemingly contradictory rules, whereby certain media forms (to do with the proliferation of smartphones) are exempt from these rules. As such, the most orthodox forms of the religion do ascribe to an aniconic perspective, which means a rejection and distrust of images and image-making even if individual Muslims unavoidably function within contemporary societies flooded with images and even embrace them through social media and television.

On top of this faith-driven distrust, one long-standing MCCS workshop leader notes two additional elements that play a role in this distrust. There is a notable suspicion of media among this community that is attached to the often reductive, negative, and clichéd representation of Muslim minorities (certainly confirmed by Muslim EnFeM participants who lived in Molenbeek), coupled with a restricted (and somewhat misguided) notion of what cinema is for this demographic, namely a remotely manufactured, expensive and elitist product associated with big-budget studios.

The possible challenges of inviting Muslim women to the workshop thus needs to be understood within these specific religious, social and cultural frameworks that might provide tensions between a desire to participate in a creative workshop and the specific limitations of one's understanding of what film is, driven by cultural and religious connotations. If nothing else, it is important for the workshop leaders to be cognizant of these issues before planning to engage with the workshop participants.

More concretely, depending on the local context, some organizations might have to recalibrate the ways in which filmmaking enters the workshop. Taking into account the issue of the Muslim community's relationship with images, workshops geared towards this community might de-emphasize filmmaking at the start of the workshop, and introduce it gradually as the workshop participants have sufficiently come together as a group. The emphasis in the early weeks (and in promotional materials) could for example be a general invitation for a workshop on culture and the arts.

Community filmmaking, co-creation, collaboration, and inter-cultural dialogue

This project, by virtue of building solid social networks through filmmaking mobilizes activities that have become important concepts within the field of media scholarship. Signalling these terms and how they relate to the project is helpful in managing its different aims and the creative strategies through which these should be implemented. The role of filmmaking in fostering empowerment and community building within marginalized communities has been studied in a variety of geographic contexts. Other cultural forms of expression, (cooking, knitting, sports, etc.) can have therapeutic effects for those individuals who feel otherwise excluded from society, including refugees and other precarious groups. But while many of these forms engage a solitary creative activity or a momentary, collective release of tension, (moving) images have a fundamental communicative aspect through a tangible audiovisual product that serves a particularly important role in achieving the aims of the project. Their creation is connected to a willingness to produce and share ideas, emotions, private stories and histories. This aspect is essential to using this medium in processes of social cohesion and societal well-being.

Audiovisual creation within the workshop specifically is designed to enhance **peer-to-peer learning**, the sharing of both skills and resources, and the general managing of a group activity and one's place within this group. Films, and to some extent still images, are made with the distinct purpose of absorbing and then communicating a set of thoughts, emotions or personal narratives to a broader public. They place the creator(s) in direct contact with the outside world and generate a tangible creative product. This product will also have an afterlife, and will continue to engage audiences long after the process of its creation has been completed. It thus establishes a mode of communication both through the collaborative nature of film production, and through the extended life of the film once it is exhibited and discussed in public contexts.

Community filmmaking is a term that implies a range of meanings. Its most relevant meaning for the project concerns a participatory amateur activity (i.e.: non-professional and outside of the habitual networks of

commercial/for-profit networks) that is managed by, and uniquely involves members of a community. A community, loosely defined, is a group of people who are connected through the place they live in, but also possibly through shared ideas, norms, and values. The audio-visual workshop ideally appropriates this strategy, not merely by pulling people from disparate communities together for a joint project, but importantly expanding their networks and forging new bonds through the shared experience of filmmaking. As such, the workshop has a community-building function as well, creating a dynamic cultural space for shared experiences of film production amongst women.

The successful completion of the project thus hinges on the process of **co-creation** and **collaboration**. The process of filmmaking at the workshop notably builds on the essential collaborative nature of film, whereby individuals are assigned different roles, assisting each other, providing feedback, and combining skills with the communal aim of planning, shooting, and completing a film. This specificity of the production context places the emphasis on individual authorship habitually connected to creative production alongside the significance of working together and sharing abilities, resources and ideas. In short, the final films signify both the tangible outcomes of the joint creative process that is at the heart of the project, and the long term collaborative processes that emphasize personal and collective growth.

Central to these engagements is the notion of **inter-cultural dialogue**, defined by the European Migration Network as an "open and respectful exchange of views between individuals and groups with different ethnic, cultural, religious and linguistic backgrounds and heritage on the basis of mutual understanding and respect". The notion of dialogue provides both the conceptual basis of the film workshops and a concrete way to successfully bring to fruition the creative process of filmmaking. Film in this context becomes a tool to generate conversation, creativity, communality and activate emotional and intellectual processes that are lacking in mainstream society and the quotidian functions on which it is built.

1.3 PROJECT OUTLINE: FILM WORKSHOP OBJECTIVES AND CHALLENGES

This section reflects on what is at stake in developing a film and media workshop for a group of women with diverse backgrounds and the practical considerations that go with such a project. It lists the objectives and possible outcomes on an individual, local, and wider (policy) level, based on the experiences of mounting the EnFeM project. The significant challenges and solutions that may arise during their planning and execution are revisited in more detail under the Workshop Leader Guideline subheading.

Objectives

At an individual level:

- Empower migrant and refugee women through the process of creative audiovisual activities.

- Give self-confidence and a sense of purpose to the "local" population (who in the case of Molenbeek might be largely excluded from mainstream Belgian society).

- Give agency to migrant and refugee women with regards to their (self-) representation. This concerns both their role as active, creative individuals behind the camera (as opposed to their widespread image in media as passive "victims" or active threat to society)

- Give agency to migrant/refugee women to choose which stories/images of their surroundings they want to communicate to the outside world.

- Provide a creative outlet for a diverse group of women who would otherwise be unable to engage with educational/cultural activities.

- Establish and facilitate individual connections between "migrant" and "local" women who would otherwise have a difficult time to meet.

- Discuss societal issues to do with religion, race, and gender, while going through coursework, rather than evoking them as a programmatic objective.

- Provide a learning experience that concerns both the technical skills pertaining to film production and the broader context of cultural and societal insights acquired through the informal setting of the workshop that foregrounds a peer-to-peer structure, instead of a teacher-student structure.

- Teach a diverse group of women the basic skills of filmmaking that might facilitate their trajectory towards continued education or professionalization.

- Familiarize a group of women with the aesthetics and technologies behind still and moving images to invite participants to reflect on how media is produced and how artistic/political meaning is given to images.

At the local level

- Provide an environment for local, migrant and refugee women that fosters intimacy, social cohesion, exchange of ideas and collaboration within the group as well as with the wider local population that will positively shape their connection to the outside world, expand their view of the urban space they inhabit, and people they interact with.

- Engage women with cultural and creative environments they rarely get a chance to experience, whether it is watching films they would otherwise not watch or visit neighbourhoods and public sites they would otherwise deem inaccessible.

- Anchor the presence of migrant and refugee women within a welcoming, open-minded local institutional context that provides them with a sense of place and purpose, in particular for those who are primarily homemakers.

- Illustrate the benefits of creative collaboration between disparate social groups that can serve as a model for subsequent workshops.

At the policy level

- Give visibility to often societally marginalized group of women specifically.

- Highlight film as a tool for communication and collaboration that fosters social cohesion.

- Counter negative stereotypes about migrant women by highlighting them as creative engines of the film workshops.

- Move away from stereotyping (migrant) women by showing the innovative, unusual, and creative materials they produce on film, tackling topics not necessarily connected to their own identities, or what mainstream society projects onto those identities.

- Emphasize the diversity that is present within European society, as well as in various local contexts. These processes will negotiate various personal and cultural values related to cultural heritage,

ethnic and religious background, and age, while underlining the widespread appeal of sharing stories about one another through collective filmmaking. The final films serve to extend these discussions beyond the specific environment of the workshop and thus extend the reach of these discussions.

- Move beyond often-reductive, hostile, and exclusionary label(s) and nuance the binary of the "migrant woman" / "local woman" through working with a range of personal trajectories and private experiences. That is, show how to connect, rather than separate, women with diverse backgrounds, while highlighting the very real socio-economic conditions and societal status that limits the full integration of certain individuals.

- Provide a workable model for subsequent projects that aim for the integration of migrant and refugee women.

- Foster inter-cultural dialogue.

1.4 LOCAL CONTEXTS

The broadly defined parameters of the EnFeM project were implemented in different ways at the various partner sites. What follows is a brief outline of the key developments at the Molenbeek site, listing some of the difficulties and opportunities this location offered.

MOLENBEEK: context, challenges, methodologies

The unique cultural, social, and ethno-religious make-up of **Molenbeek** created specific opportunities and challenges for the EnFeM workshop. To cite one example, the percentage of citizens of the municipality of Molenbeek in Belgium who have (broadly defined) "migrant backgrounds" is at 90%. This is a number that is considerably higher than that of most other cities participating in the project, yet it is by no means a unique socio-cultural constellation. As such, it provided a specific, yet representative backdrop for the local women/migrant women binary the workshop built on. Given this remarkably diverse population, the "local" group in this context already reflected a multicultural migrant community, which fully complicated the already convoluted "Belgian" (i.e.: Flemish or Walloon) national identity.

While a workshop cannot fully mirror a city's particular multi-ethnic constituency, the workshop organizers critically reflected on these issues when selecting possible participants. In short, the project mounted at MCCS departed from the understanding that just as the "migrant woman" poses a reductive label that in reality references a complex set of fluctuating identities, so is that of the "local woman" if defined through limiting understandings of the "host" society's ethnic make-up as solely white and European. Keeping this in mind, this project fostered a deeper understanding of the ways in which communities relate to these labels when considering the broader objective of community-building and societal integration.

With regards to our **methodology**, we revisited these ideas as active subjects for discussion throughout the workshop. The workshop leader always took time to have discussions on a wide variety of subjects (religion, identity, the image of Molenbeek) alongside the technical side of film. This became particularly important when women were invited to devise their own film projects (see section 3.2.2 below). This attitude was coupled with a conscious lack of demands towards the participants. We did not want them to justify/explain either their personal backgrounds or their educational levels, as this would have perturbed the proposed openness of the workshop that we found essential to place (migrant) women in a comfortable position from the outset.

We made additional effort to not place women in stereotypical situations that would replicate traditional hegemonic understandings of granting non-Western subjects access to our superior knowledge and skill sets, which would reinforce their widely circulating image as inferior. Instead, we aimed to teach them about audiovisual media by asking them to contribute to each class with their own examples, opinions, stories,

interests and take all of this into account as the weekly meetings progressed. The primary focus was thus to invite women to be a productive part of a group representing a diverse community and empower them to see audiovisual and cultural production as something that belongs to them, and issues of womanhood as something that unites them without taking away from individual experiences to do with race, ethnicity, national background or religion. In the end, our approach required much flexibility with regards to the curriculum, as well as an openness towards the women themselves, which was rewarded with a series of fruitful collaborations and exchanges that have had positive effects on a number of participants.

Challenges and solutions:

In Molenbeek, the key **challenges** revolved around four distinct areas:

1. Negotiating the **local/migrant binary** set out by the project description: the neighbourhood's dominant multicultural make-up thus invited us to rethink the workability of this restrictive division. It is a duality that becomes muddled as the so-called "integration" of foreigners happens gradually, or in some cases does not happen at all in relatively marginalized communities such as Molenbeek. We decided early on that we would be more interested in welcoming a diverse group of participants to the workshop with varying migrant backgrounds, rather than working with an external organization for recent refugees. The reasons for this were diverse, but included the fact that the MCCS already had a profile that catered to the long-standing "migrant" inhabitants of Molenbeek. They thus intended to continue to foster their important role as community-builders through this project. This flexible understanding of the local population created a richer mode of cultural and creative exchange but also underlined that the migrant identity is not limited to recent refugees, but can remain an important identity for a diverse group of women, including those who have lived in Belgium for decades. Our aim was thus to be as inclusive as possible, and welcome any woman who signed up for the group. We intuitively reached into a local community that produced a vibrant class of different racial, ethnic and religious identities, connected through their shared experiences of womanhood.

2. Negotiating **attendance** and the required number of **participants**: this component of the project (30 women in total) appeared difficult to manage given the precarious target group we set out to serve. While the classes started out with a number of women close to the required target, the actual participants in each class fluctuated considerably, as did the number of women dropping out, either temporarily or for the duration of the project. This related to the structure of the course as a non degree granting workshop, to the inflexible life circumstances of several participants, as well as the vastly different levels of interest and expertise the group as a whole included. The fixed schedule of the courses as a weekday and daytime affair similarly affected who could join and when (although evening classes would have posed similar challenges for a different set of participants). University college students without families were understandably among the most faithful participants of the workshop. The reasons given for dropping out included:
   a. The slowness of the class for a section of educated/professional women who expected the workshop to have a more professional/firmly educational structure.
   b. Pressure from family members of certain women to spend more time in the household and interrupt their workshop activities. (For example, one Turkish woman who was very active in the class was continually berated by her mother-in-law for attending the course, and reluctantly stopped participating towards the end of the class after having enthusiastically participated in most classes during the first few months.

c. Private matters such as family urgencies, as well as changing job situations (for example going from part time to full time positions).

Our solution to these various issues was variegated. We continued to recruit participants throughout the workshop, knowing that someone's presence was not guaranteed throughout the duration of the workshop. We also decreased the target group to approximately 20 women, which seemed more realistic to achieve. Finally, we always sought to understand the reasons behind someone's departure. While we could not change a particular participant's restrictive private life, we could bring back a few people who stopped coming due to the subject matter that was covered in the course, seek to provide them with more advanced lessons focused on technical issues, or simply allow the class to informally break up into different groups depending on the participants' level.

3. A **language course** component was devised as part of the EnFeM workshop to reinforce the workshop's educational value and aid participants with integration. Given Belgium's convoluted linguistic make-up and the way it informs political, ideological, administrative and cultural developments across the neighbourhood and the city of Brussels more broadly, it appeared unproductive to passively introduce it as part of the film/video workshop.
We used language instead as a dynamic part of the class in two distinct ways:
   a. One: Key concepts of audiovisual media were repeated in several languages to broaden the participants' vocabulary and familiarize them with a range of concepts to do with professional film, photography and video production.
   b. Two: Because of the diversity of the class, we quickly noted that participants spoke various languages. While Arabic and Turkish were the prominent first languages, the class was split between those who spoke French and Dutch or English as a second language. Managing this multilingual educational space thus quickly became a necessity, depending on the linguistic requirements of the specific group of individuals who attended class every week. While the workshop leader embraced this group dynamic and often switched between languages, a second person (the workshop supervisor) assisted with translating the course (either simultaneously or in succession) as needed. This aspect did not merely provide a practical crutch for the multilingual constituents who attended the course. It also helped them understand the complexity of the linguistic reality of Belgium, and normalize this convoluted aspect of the country's core identity.

4. **Diversity** was a cornerstone of this workshop which brought with it a range of obvious as well as more unexpected hurdles. A key issue for the successful organisation of the classes (beyond the above-mentioned linguistic component) was the management of the diverging **educational levels** the participants posed. Since the women were not forced to provide any biographical or educational details about themselves as they signed up for the classes (and nobody was turned away from the course once they showed interest in attending), it was during the courses that the workshop leader gradually discovered their skills sets, levels of interest and overall competence to participate in an audiovisual class. One solution for the discrepancy noted after the first few weeks was to introduce several volunteers with background in film and photography who effectively allowed the class to be split up into different groups, depending on levels of interest as well as educational levels.

Molenbeek: participant profile, diversity and results

In the case of Molenbeek, the profile of participants faithfully represented the diversity of not only Brussels but the neighbourhood itself. As such, white Belgians remained a marked minority throughout the course.

The majority of participating women came from the local Moroccan-Belgian community and comprised both relatively recent migrants and women who had been living in Brussels for years, sometimes decades. The other participants included women from South America (Brazil), Africa (South Africa), and Asia (Kyrgyzstan and India) among others.

An important note with regards to diversity concerns the ways in which the group muddled the relationship between education level and migrant status. As such, the group included several migrant women with university degrees, but also women who had virtually no reading and writing abilities. In our experience, educational level was a fundamental issue deciding a participant's degree of involvement in the workshop, beyond linguistic or cultural hurdles. Given this reality, it should be noted that the workshop included a subset of participants who faithfully attended classes yet refused to ever participate in the creative process, due to various levels of discomfort associated with participating in image-production (including personal, cultural and religious obstacles). Yet one should not discredit the presence of these women as meaningless, as the class undoubtedly offered them a new social network, some limited yet powerful exposure to a socio-cultural universe beyond their habitual surroundings and a safe space outside of the home to meet up with other women.

Yet regardless of the complications, it is precisely because of the multiplicity of identities gathered at the workshop that there were various moments of insight and productivity. The positive effects of the workshop developed in different realms of activity, some related directly to the process of film production, while others had more to do with facilitating the inter-cultural dialogue angle that was at the center of its objectives. In both of these areas, the level of impact depended on the individual participant's investment, social standing, and overall interests.

For all involved, the workshop provided a way to meet new people from social and cultural environments they would otherwise rarely be exposed to, which in itself opened up the worldview of a number of participants and strengthened their connections with a community of women outside of their natural surroundings (this in our experience was especially important for those women whose activities tended to be fairly limited: home, market, school gate). This positive encounter among women with different backgrounds was noted by several participants throughout the project and may be one of the long term effects of the workshop. It was for instance inspiring to witness the emotional bonding based on a shared understanding of the challenges of women in society, whether it was based on the pressure placed on them in relation to appearance, or marked gender inequality with regards to managing a household. In these instances, educational discrepancy fell into the background and made way for a sense of togetherness irrespective of social background.

Yet while moments of agreement were important, it was equally essential to note moments of respectful discord. Once the group felt at ease with the wide range of identities represented, each participant could air nuanced opinions and reflect on broader societal questions without feeling silenced or misunderstood. What was an important development was delineating the specificity of each individual migrant experience, interconnected with race, culture, economic and social standing, and educational background. In this way, during class discussions held in preparation of film projects, Muslim women felt free to voice disparate opinions on life in Molenbeek depending on their experiences and worldviews: for instance, while one Muslim woman disparaged her own community for not knowing how to respect and take care of public space, other (Muslim) women opposed this opinion and defended their neighbourhood, blaming widespread media representation for such negative stereotypes. This was a very important moment of exchange as it allowed different perspectives to be voiced on what constitutes a successful experience of "integration" from within the community. As various life experiences informed these exchanges, what was important and successful was allowing each participant to voice their thoughts and express their ideas and experiences in order to feel

part of a larger conversation on what it means to be a woman with a migrant background in Belgian society. It was equally significant to allow such conversations to take place within a group that rarely gets to voice nuanced opinions about their own lives.

Finally, while the above examples involved informal conversations that developed in class, these were extended into the filmmaking process as well. An important aspect of the production process was allowing women to choose what subject they wanted to film or photograph. Rather than telling them to work on subjects habitually associated with migrants or Muslim women (with stereotypical and misogynistic tropes including family portraits and domestic life), they were allowed to choose their own topics. Although initially, several women had difficulty delineating what they wanted to work on, the above described conversations about gender and society helped immensely with outlining possible subjects. Instead of didactically providing materials to work with, the workshop leader recurrently brought up societal issues for discussion (such as the role of women in society) in order to invite women to think about their own significant positions in familial or societal contexts in a more critical and self-aware way.

This freedom productively drove a range of projects. For the migrant women seeking a path towards increased professionalization, the purpose of the workshop became finding technical support for making photographs or films within specific professional contexts. These included for example simple video recordings of official cultural events, or post-production help with existing materials. Yet for others, who had limited careers or were relegated to jobs as homemakers, the act of devising and executing a creative project that they were completely in charge of proved essential on a more fundamental level. Coming up with an abstract idea, discussing it with the group, producing images with collaborators by going on a film shoot and then editing that material down to a tangible film of several minutes proved hugely important for this group of participants. Related to this, the act of filming or taking photographs in public space also provided an important sense of purpose and a source of self-confidence for some women (especially for those with migrant backgrounds) who tend to be either erased from public space or viewed through a negative lens. The process of image production in itself thus indirectly but importantly informed their self-image through this process.

Projects and Testimonials

Informal conversations with participants and the works they produced provide some insights into the impact of the course as well as its major challenges.

1. One middle-aged Moroccan Belgian housewife stated that before the workshop, she had never imagined that she would be able to produce something creative on her own. Because of conversations during class, she became aware of the limitations that were placed on her professional trajectory (or indeed, the lack thereof) because as a girl she was denied continued education. She called the opportunity to make a film by herself a "dream coming true." Her project was a video piece of several minutes that focused on a homeless woman in Brussels she frequently encountered during her commute on the subway. She was responsible for approaching the woman and filming a short interview with her. She also visited a homeless shelter and conducted a short interview with its staff. The ultimate short was completed with the help of one of the volunteers to the workshop. This example importantly underlines that certain individuals who have been frequently marginalized by society are fully able to productively handle the creative responsibility that was given to her during this workshop. Not only did this participant choose a topic that was refreshingly removed from her comfort zone, she actively pursued it in a leadership role as the veritable "director" of the film. Her experience challenges us to think more critically about diminished expectations and stereotypical tropes projected onto Moroccan-Belgian women of a certain generation.

2. A young Muslim woman hailing from the Caucasus with a university degree and interest in developing her own business stopped coming to the class after the first few months, only to be re-invited after this hiatus. When returning, her main complaint was that the level of the classes was too slow, that it focused too much on subject-matter she was already familiar with (namely still photography) and that it was just not worth it to her to attend the class as it took time away from her other obligations. After she was convinced to return, the course adapted to her needs (as described above) by creating several sub-groups within the workshop. She ultimately became an enthusiastic and active member of the group, inviting the participants to her home and even giving advice to others about technical issues. She is keen for the workshop to continue in some form, either unofficially, or as part of a newly devised audiovisual workshop. This woman's example illustrates that educational levels and a desire to achieve a higher degree of professionalism is not necessarily linked to migrant status or religious background. Yet it also proves that such a workshop cannot fully achieve its function unless it continues to provide long term support for its participants beyond the duration of the initial 6-month period (see Conclusion).

3. A middle aged woman, originally from South Africa, joined the workshop in its final stages. Yet as she was highly driven to produce a piece, she received support from the workshop leader and a volunteer to shoot her own film that traced her across some iconic sites of Molenbeek, where she now lives. In producing this film, she said she was attempting to fill the representational void of non-white women of a certain age. As she explained, she simply does not see herself represented on television or media in Belgium. While the film naturally remains a modest audio-visual exercise, her perspective confirms the potential ideological weight it carries for a certain segment of the society that is otherwise rendered invisible and powerless within the (national) media landscape.

4. Finally, one young Moroccan-Belgian participant (with limited knowledge of French) who came to class every week was throughout the project unwilling to participate in even the simplest technical exercises and refused to be actively involved in projects. She also refused to be photographed by class members and thus had issues with being on or behind the camera. She disclosed halfway into the workshop that she only had basic reading or writing abilities. Given her profile, it is difficult to judge whether her ineffectual presence in the workshop could have been transformed into something more productive. It also became clear that she was facing a series of challenges not only to do with education and language skill, but also with cultural, religious, and personal hurdles. Nevertheless, regardless of the (lack of) results, the course gave her insight into a world she didn't know existed and access to a social circle that possibly expanded her view of contemporary society. Any workshop that decides to adopt a liberal, open-door policy will have to take into account the existence of participants who will absorb the benefits of the class in their own particular ways.

1.5 INSTITUTIONAL GUIDELINES AND WORKSHOP LEADER GUIDE

Initial guidelines towards implementation: key points

Before providing a proposed timeline for the project, this section will delineate some key questions to consider when devising strategies for its successful completion.

Scouting the local context: institutional issues

A first step is to consider the overall profile of the participating organization(s). Some questions to reflect on include: Does the organization have a predominantly cultural/artistic or social role? How can it integrate an

audiovisual workshop into its existing programming? Does it serve a wide range of constituents or is it predominantly focused on one particular demographic? How diverse is the community they serve (age, ethnicity, race, gender)? Does it have any experience in mounting workshops and what aspects of existing workshops can be used to outline one geared towards audiovisual production for (migrant) women specifically? Does it have access to adequate audiovisual materials? How does film/video production connect to its other cultural/social activities?

Collaboration: If an institution has limited experience in working with the recruitment of (migrant) women as participants, the organization can reach out to local organizations and state institutions engaged with this demographic. For instance, those assisting refugees, those offering courses to migrants, or community centres providing cultural activities to newcomers. Questions to discuss with the organizations include: Who are the various migrant groups at a local level who would best benefit from the workshop? What are the specific issues connected to keeping them engaged in cultural activities? What are the quotidian challenges/practical difficulties migrant women face within this local context? What are some practical difficulties (migrant) women face that might make it challenging for them to attend workshops, weekly courses, etc. (these might include familial issues such as childcare or a lack of stability in their daily lives)?

Conversely, to seek guidance with regards to the audiovisual/creative component of the workshop, an institution can reach out to artist collectives working with film/video in the neighbourhood, film schools that have a specific interest in social issues, or any number of educational institutions that work with film/media. They can respond to issues relating to the diversity of their constituents, issues related to involving minorities and migrants in existing film/video/media projects, and how a film workshop addresses / handles such challenges. Organizations with which one holds particular affinities can then become either formal or informal collaborators of the workshop, assist with recruitment, with identifying the workshop leader, or any number of practical and/or conceptual issues to do with the project.

Workshop leader profile

The success or failure of the project depends in large part on identifying a workshop leader who is dynamic, holds skills in various pertinent areas, and who can strike a delicate balance of professionalism, sociability, flexibility and empathy. Four areas are important to consider when selecting a suitable candidate.

Gender: While other workshops appeared to function well with a male instructor, given the complicated ways traditional gender roles limit public activities for certain Muslim women, the MCCS decided from the beginning to designate a woman for this task. Overall, we would argue for seeking out a female teacher, given the importance of providing an emotional connection between the workshop leader and its participants, and discussions on gender issues specifically. Conversations in these areas develop more spontaneously as shared experiences are voiced more freely if the involvement of men is kept to a minimum.

Knowledge of film production: it goes without saying that an adequate profile should include extensive knowledge of all aspects of audiovisual/film production. The film instructor will educate the participants on the technical aspects of filmmaking. It is thus someone who needs to have an overarching understanding of the various elements of film production (editing, cinematography, script, etc). Recent film students or filmmakers/media artists working independently might have this wide range of knowledge while also often having flexible work rhythms that may more easily accommodate the weekly schedule of the workshop, and inevitably unpredictable requests for assistance in the later stages of the post-production process.

Teaching philosophy: In light of the task at hand, namely providing a safe, hospitable, and collaborative environment for learning and exchange, the person should also possess a level of inventiveness and flexibility with regards to educational practices. The workshop does not present a traditional, static academic learning environment. Rather, it balances learning with a collective sense of well-being, exchange, and community. As such, it does not seem essential to uphold a rigid separation or hierarchy between the instructor and the participants and neither is it fully realistic to cover a strictly delineated lesson plan. Instead, it is important to adjust one's approach to teaching, depending on the needs and overall development of the workshop as it unfolds. Given this complicated context for the course, the person's intellectual flexibility seems a rather important aspect of her abilities.

Social skills and experience with social/societal issues: A final point concerns identifying a candidate who would have a particular affinity with the migrant community. In this way, any candidate with experience in the fields of social service, or strong interest in issues of social justice (in particular in relation to migrants and refugees) would help facilitate working with a group of women with varying backgrounds.

Number of workshop leaders: Given our experience with handling a diverging group of participants, it appears beneficial to work with several educators. Beyond one individual taking a leadership position, there can be a second, or even third instructor with a more flexible function. If there are multiple educators in various roles, one can work as a language instructor while also focusing on facilitating conversations and discussions within the group and acting as a go-between. This person should ideally also have a strong cultural connection to a minority group, either through personal or professional experience. A third person could then take care of a subgroup within the workshop, either those participants who would wish to work with a more in-depth curriculum, or those in need of a slower pace and the repetition of the material at hand. In addition to this, any number of volunteers could be involved in various assistantship roles during the production and post-production phase of the project, assisting individual projects as needed, on a case-by-case basis. These volunteers could also be culled from various film schools, and contacted in the months preceding the project.

Workshop Group: Participant profile, numbers, etc.

This document has already outlined the conceptual as well as practical challenges associated with working through a rigid **binary of "migrants" and "locals"** within the workshop context. While certain EnFeM partners have been able to productively frame their classes through these distinctions, other urban sites where different "local" identities comingle made such divisions painful and impossible to accommodate. This is not to say that the productive comingling of women with migrant backgrounds and those without has not formed a productive aspect of the project. It simply means that this objective was implemented without adherence to a rigid division between locals and "incoming" migrants. Given these possibilities and variability, the preparatory stage for the workshop should establish the benefits and drawbacks of drawing up a homogenous group of migrant women as participants (for example 10 recent Syrian refugees and 10 loosely defined "locals"), or indeed a more diverse group (diversity in its broadest sense as defined above and exemplified by the MCCS case study). While the latter may provide for a richer experience of intercultural exchange and opportunities for a more nuanced negotiation of the issue of multiculturality, there is an evident logistical challenge to this route.

Age: Another possibility is limiting the demographic by age group. As noted above, younger participants had a lot more flexibility to attend workshops and to go out and work on their own projects. Women in caretaking roles found the responsibilities of production and post-production a lot more overwhelming and at times impossible to manage. Older participants had more time, but found it harder to absorb knowledge, or lacked

the basic understanding of media technologies (terms such as USB, exporting data, etc. proved to be complicating the teaching process).

Choosing the right media: Film, video and/or photography

In today's media-saturated environments, it may be beneficial to connect learning about the key aspects of film/video and photography to smartphone use. Most smartphones in operation today possess high quality cameras through which one can become familiar with the basic components of professional photography. This initial approach may also put those participants at ease who would otherwise feel disconnected from the world of professional media production. If women are sufficiently clear about how to frame an image or how to correct brightness, adjust colour schemes, or apply any number of changes to the image on their phones, they will more readily absorb information about professional (video) cameras.

Recruitment

Adequately developing the preparatory stage (see above) should greatly facilitate the recruitment process. As explored above, collaborating with neighbourhood institutions appears to be the most straightforward way to invite women to the workshop. There are two broad strategies for recruitment:

One: with the traditional communication strategy of both digital and paper copies of flyers, emails and posters to be disseminated to relevant organizations working with migrant women and local women's groups. These should feature basic information about the workshop (a short description of the project), contact information for the organization in charge (i.e.: an email address and telephone number where interested individuals can sign up), date of an info session (see below), and an implicit message of inclusion that emphasizes the project's aim at the migrant community as well as a striking visual image that illustrates this idea.

Two: with contact "on the ground." Reaching out to individual instructors or educators at organizations that work with migrants and refugees (and handing them some promotional materials) can yield even more immediate results. It is advisable to reach out to specific individuals who are in direct contact with the relevant groups and who can explain, invite, and encourage women to join who might not be reached with traditional communication strategies. At MCCS a similar informal network was implemented through people who have worked at or participated in previous workshops and other volunteers. They could more efficiently reach out to friends, family members, and their local social and religious groups for the purposes of advertising (and importantly legitimizing) the workshop.

Signing up process

Once the recruitment process has been established, it is important to also decide whether the workshop should maintain a flexible and open philosophy (no tracking of attendance, no required attendance or signing in) and what alternatives there are for tracing attendance. For Molenbeek, such considerations were important given recent developments in Brussels to do with the policing of cultural activities of migrant and refugee groups. In February of 2018, police raided the premises of the cultural center Globe Aroma at the city center, arresting several participants, allegedly on the ground of their illegal immigrant status. As had been widely reported by dismayed national media outlets, one of the arrestees was due to perform at the cultural centre the day he was taken away. This shocking event highlighted the significant and precarious position cultural centers have to negotiate when placed at the intersection of social, cultural and legal activities. In light of this occurrence, MCCS decided to emphasize trust, community-building and a lack of discrimination above systems of policing and administrative tracing that signatures and attendance sheets would imply (although the workshop leader was free to use her own notes to write down first names and discretely trace individual attendance in this way). Thinking about these issues, each organization must establish to what extent its function as a "safe space" for migrants can intersect with administrative and legal requirements.

Key institutional preparations/ practical considerations and timeline

- <u>Identify the physical location of workshops and reserve the space</u>. (three months in advance)

- <u>Identify/invite workshop leader, assistants, volunteers</u> (two months before recruitment process)

- <u>Decide on the workshop schedule</u> (two months before start of workshop)

- Start recruitment process (two months before start of the workshop)

- <u>Rental/Purchase of materials</u> (one month before start of the workshop)
  While each local instructor might provide additional feedback regarding the necessary materials for the workshop, we propose the following as a basic list of essential items:
    - 1 video camera with tripod
    - 1 photo camera with lenses
    - 1 camera pole mount
    - 4 Computers with editing program (the state of the art is the Mac run Final Cut Pro but PS alternatives such as Adobe Premiere Pro might be acceptable)
    - Photo paper
    - Projector
    - Accessories: memory cards, hard drive(s) to store footage, USB memory stick, blank DVDs

- <u>Sign-up process</u> (Ongoing, start one month before workshop start date)

  Given that participants grappling with unclarified legal situations might feel distrustful towards the "institutionalized" nature of the workshop, signing up for the sessions should be a low-key and flexible process. The first meeting (and the workshop in general) should be advertised as an informal get together open to all. Demanding detailed information about age or nationality appears counterproductive to that process. After the second or third session (see 4.3), the instructors can introduce an informal attendance list that asks for first names to keep track of returning participants, or discretely write down the names of attendees. Despite the basic premise of the project that defines participants as either migrants or non-migrants, formally seeking out information regarding the legal status of participants can be avoided. Related to this, while the group could follow the 10 migrants / 10 non-migrants ratio of the proposal, there should also be some openness with regards to managing the exact numbers, depending on the group that signs up   .

- <u>First Informal meeting/Info session</u>

  Before the official start date of the workshop, it is advisable to organize an informal informational session that provides a comfortable way for participants to get to know each other, the organizers, and the location where the classes will be held. Given that women who feel marginalized within local communities might have a considerable amount of distrust towards any type of institutional system (including cultural and educational ones), such an informal/social event might put them at ease. Inviting (male) partners might also provide some additional level of transparency, essential for those

women whose activities depend upon male approval (attached to the conservative/patriarchal familial structures within which they live). This meeting can also serve to already assess the individual participants with regards to their ethnic/religious background, approximate age, general interests and language skills. Discussing these issues with the workshop leaders can be helpful in fine-tuning the exact structure of the classes and the potential challenges and opportunities the specific make-up of the group might pose. The detailed execution of the meeting can take on different forms, but an hour long meeting with tea/coffee and cakes seems the most straightforward.

Assessing the participants: The number of interested participants is difficult to gauge before the actual signing-up process. Nevertheless, what is almost guaranteed is an inevitable shift that will occur after classes have started. Women will drop out for many reasons, including any number of personal challenges or shifts in legal status (this is inevitable, in particular given the highly fragile social status of many participants). In light of this, it appears advisable to start out the workshop with a larger number of participants than the expected number that is drawn up at the start of the project. The flexibility of the number of participants will depend on the infrastructure of the workshop site, the number of women who sign up and the ability of the workshop leader to cope with the group.

Workshop Structure

Workshop phase 1

Introductory period

The aim of the first few sessions is to establish a comfortable learning environment within the workshop and to put participants at ease with each other and the general class room setting (as an extension of the info session). This can imply the elaboration of a non-filmic theme, such as cooking, storytelling, handcraft activities or singing. While participants are asked to engage with the given theme, the topic of filmmaking can be slowly introduced as part of this process (possibly by the third session). This can occur for example by exploring the filmic documentation of whatever activity is presented (i.e.: cooking or singing) within the group. It is also possible to organize the first few sessions away from the classroom, which may further alleviate any anxiety participants might have regarding a strictly organized workshop

Workshop phase 2

This phase can introduce the basic concepts of image-production via still photography, such as framing, rules of composition and color correction. Smartphones can be introduced at this time to put into practice these abstract concepts. Once participants have grasped the basic rules of still photography, the course can be slowly extended towards moving image/video production. Here, technical elements to do with film and video (camera movement, sound design, editing) can be introduced alongside areas such as script writing for films, interview techniques and issues of sound design. During this period, several cameras should be made available to participants so that they can practice the key technical aspects of production. Smaller exercises (going out to shoot in public space, making a formal interview with a person of note, etc) should be integrated into the learning process. Additionally, instructing participants to conduct interviews among themselves, film each other in class, or in general practice recording techniques within the group can also help strengthen the bond among the various participants.

Finally, examples from films to be screened in-class can be brought in to illustrate not merely technical aspects of film production, but also themes which appear relevant to the workshop (to do with social

justice, multiculturalism etc) and which can inspire women to think about topics they themselves would like to cover.

Workshop phase 3 From theory to practice

This phase concerns the period of film production. During this period, workshop members can slowly devise their own film projects. It is advisable to set up a shooting schedule per project and create smaller groups for each film/video. During this phase, volunteers can be activated to assist women with the production process, technical questions, and other urgent matters to do with the execution of a film project.

Workshop phase 4 Post-production period

During this phase, the workshop should make way for shorter sessions of smaller groups so that each individual project can receive sufficient attention/supervision. Several computers should be made available for the editing process and once again, individual projects should be supervised by volunteers.

Workshop phase 5 Public screening

The final projects should be ideally presented on the big screen to a public. It is a way for women to see their own projects as legitimate creative products and solidify their position as the creators of a film.

Workshop / Teaching Tools

Some further guidelines for instructors:

- Reconsider the teacher – student relationship. Within this workshop context, the key mode of community building is doing away with the rigid hierarchies between students and instructors. The workshop leader should thus primarily function as a facilitator of community building, beyond occupying a rigid educational role, and generate discussions and more generally provide a caring and welcoming environment.

- Consider non-traditional / non-academic ways to convey knowledge. As the group might not have the patience for longer theoretical explanations or theoretical exposés, it is imperative to be creative about the frequency of lectures, and intersperse them with creative exercises or discussion. Balancing theory and practice is an essential component of this challenge.

- Expanding social activities beyond the classroom is an excellent way to strengthen interpersonal relationship among the group. Within the EnFeM project, this was primarily achieved through the so-called Citizenship Initiative, but also through various informal meetings in public space, at people's homes, etc. It is thus advisable to take the class as much as possible outside of the classroom.

- Social media and various applications on cell phones provide useful ways to manage the issue of attendance. If participants are prevented from attending a weekly session, messages, comments, and shared pictures can extend the modes of communication and exchange beyond the physical space of the classroom. For instance, setting up a WhatsApp account or a Facebook group can become an essential part of the workshop as a whole. Additionally, many women otherwise lacking technical expertise in media production appear highly comfortable with using social media

to stay connected to group affairs (they use it to stay connected to family and friends abroad and thus have a distinct knowledge of such applications). This platform can also be used to playfully submit "homework" (by way of photographs or little videos) that can then be discussed amongst peers.

- It is advisable to step into the workshop with a well-developed but flexible course schedule in mind. As this type of workshop is about more than just the dissemination of knowledge, it is advisable to involve participants in what they would prioritize within the curriculum. Asking for feedback after each class and inviting them to come to class with relevant questions or topics of discussion can inject dynamism into the workshop.

2. WORKSHOP REPORT "ARCI LECCE"

2.1 ANALYSIS OF THE WORKSHOP RESULTS

Workshop context

The team has identified two key prerequisites for intercultural dialogue, to be effective in the context of the migration crisis and refugees:
- positive inclination towards integration to engage in reciprocal dialogue between migrant and host communities;
- acceptance and respect for the rule of law, both in the migrant community and in the host community, following the relevant principles of fundamental human rights and condemnation of violence and terror.

Key themes identified by the group

Strengthening personal skills must be a process to become stronger and more self-confident, especially in the control of one's own life and in claiming the rights as a fundamental step to increase the participation of migrants and refugees in cultural and social life.

Successful integration of migrants and refugees depends on many factors: the role of art, culture, vocational training should not be considered independently. We must therefore focus on those activities in which arts and culture are also related to other sectors of public action, such as employment, education, well-being, housing, justice. In order to affirm that art and culture contribute to unite individuals, it is necessary to monitor and evaluate the activities carried out during the workshop, to share the results, and to learn from each other's experiences.

2.2 DEFINITION OF A TOOL KIT TO OBSERVE THE WORKSHOP PROGRESS

Impact on the population involved

Communication is a fundamental aspect of the project. It is essential to raise awareness the public and society to promote interaction within local communities and to make cultural diversities known for greater respect towards the others and for their fundamental rights, to make them participatory in the local community.

During the workshop sometimes mistrust and misunderstanding emerged among the participants, due to the lack of knowledge of a new space and new themes and their different origins.

It was an important step for them to get out of the pre-established space and meet host communities, schools, institutions during citizenship activities, info days and citizenship initiatives to raise awareness of the culture of their countries of origin and it has favoured the interaction with the local community and shared participation.

Satisfaction of the participants and the staff

The following are three short interviews with the animators of the workshops and one participant in reference to the degree of satisfaction of the workshop that has been constantly monitored through audio and video interviews.

Interview with Giuseppe Pezzulla, animator of the audiovisual workshop.

"In these months the desire of the participants to express themselves by any means has emerged. Women interviewed also passers-by during some outdoor meetings of the workshop addressing them general questions about differences and intolerances that we fight every day in this period.

A path of growth therefore, not only professional but above human that has seen thirty people know each other, study and become attached, through an apparently technical activity but rich in hundreds of shades ".

Interview with Massimiliano Bozza and Gianluca Carrisi, animators of the workshop.

"Interdisciplinary work focus was the meeting and the story of the experiences among migrant and local women, while the chosen artistic language was the cinematographic language. The main wealth and at the same time the greatest challenge was the great variety of cultures of the group. In particular, we had participants from Ukraine, the Ivory Coast, Nigeria, Cameroon, Afghanistan, Iraq, Gambia and Italy with different languages and cultures, different ages, different religions, were perfect unknown before beginning. During each creative and recreational phase, women alternated in the shooting and recording of songs, rites and numerous details personally and independently chosen by them. The group has itself become the object of the video in the process of creating the video, by taking up the creative moments. The cultural exchange and the affection that has been created among the participants during the creative process, overcoming barriers and inhibitions, suggest that the socio-cultural objective of the project has been fully achieved ".

Interview with M.D., 19 years old from the Ivory Coast:

"Despite the daily commitments, such as Italian school or other training course, I never lost a lesson in the workshop. I met new people, first of all my teachers and some Italian women who made me forget the distance from my home and my family.

I live in a hosting project and I'm fine, but I miss my country so much and the workshop was a way to tell about my life and my people and to express myself with the camera.

I discovered a new world, the filmmaking; I would be very interested in continuing a training course in this field once the secondary school is finished ".

Difficulties, strengths and weaknesses

Among the strengths of this workshop there are well-being, openness towards others, recognizing own positive aspects, evaluating / re-evaluating oneself, one's own values, traditions, language, desires, hopes. The main objective for all participating women was to be recognized as women. Some of them participated assiduously, playing an active role also in the activities, others more occasionally and putting themselves out there, especially in the theatre.

The contact between animators and migrant women has been experienced by both parties as an opportunity to increase confidence and empathy, contributing to improve communication in a relationship that has become mutual respect and trust, also thanks to the theatre. On the other hand, three women had to give up their constant attendance for problems related to childcare, two women left the workshop because they were hired by a company.

2.3 OBJECTIVES

Recording of data related to the implementation of activities, organizing progressively in a global framework that allows maintaining an overview of the development of the project. Providing periodic updates of activities to the actors involved in the management and implementation of actions, both descriptive and evaluative, highlighting strengths and weaknesses, in order to allow and facilitate the operations necessary in the planning process.

From November 2017 to December 2018: implementation of the artistic creation process, increasing the level of social cohesion by strengthening the relationship of trust among the participants.

Realization of a series of theatrical games for the production of a video, which has been functional to the learning of the techniques of shooting and realization of audio-visuals. Interdisciplinary work centre was the meeting and the narration of experiences among migrant and local women, while the chosen artistic language was the cinematographic one.

The theoretical and practical lessons of shooting and use of the video camera and the theatrical games were used with three different purposes:

- warming up the group, dissolving tensions, de-mechanizing movements, reducing inhibitions and creating an environment suitable for creativity and information exchange;
- re-evoking, through role-playing, individual and collective rituals of the daily life of native country and at the same time common to different cultures, which raise questions and mutual curiosity, and then generate questions and answers useful to structure the interviews, and then give body to the video;
- constructing scenes and choreographies to tell about different cultures.

At first, we worked on the observation of moving bodies, mask exchange and active observation.

An important aspect of the theatre is in fact the narration, not only through the word, but also through the music and the gesture of the body. During this first phase, therefore, the participants through the body have narrated moments of daily life, and have retraced small rituals. From the awakening, with the ritual of breakfast, coffee or simple tooth-washing, to lunch and bedtime; particular attention has been given to celebration days such as religious holidays or birthday. The memory has been considered as a fundamental purpose of the workshop.

From December 2017 to January 2018: access to a training course and participation in a collective creative process.

Learning of the different techniques and skills necessary to shoot; knowledge of the camera starting with the basics: what is a camera, what are its potentials and what are the advantages and disadvantages to be shot. The use of the camera as social glue: this was the goal of the workshop, beyond the professional skills facilitated by the Italian language course carried out to acquire a technical language to follow this path.

At this stage the preparation for the filmmaking course started (choice / writing of the subject, video shooting), the light of the camera and its exposure values (how to get more or less light into the camera); interviews with women integrated in the local community, guided tours aimed at knowledge of the territory, film visions, reading of newspapers, analysis of advertising campaigns, etc. The women interviewed people for the collection of life stories or impressions of the host community after a free choice of the subject to be filmed.

From February 2018 to April 2018: self-representation as active agents of the society and contestation of the stereotypes imposed by the society

We proceeded with the realization of a brief editing of the lessons carried out using background music, highlighting the possibility to have the same scene taken from different points of view. Narration of native country: women have led the other participants to know their city on an imaginary walk, full of monuments, churches, mosques and parks.

At a later stage, the participants reproduced their typical markets, and they put on the stalls a wide variety of fabrics and spices.

Some scenes of religious and civil rituals such as marriage or birth and the choice of the name of the children have been created. The participants, alternating between actors and the public, therefore knew the diversity and at the same time the similarity between the different religious rites, Catholic, Orthodox and Muslim. An important creative moment was the creation of small choreographies and the preparation of the scenic installation with clothes and decoration.

Italian language lessons

The idea behind the work is that the theatre can offer an opportunity for self-expression, enhancement of own resources and re-appropriation of own identity and learning the language of the host community is important not only to satisfy the basic needs, but also to share emotions, culture, stories, central themes of the process of social inclusion.

Linguistic support in the creative workshop was fundamental, as well as language courses in the host community through informal tools such as watching films, videos, reading press articles, interviews, and

reproducing scenes of common life through the theatre. The words became sounds and music, body and expressiveness; the words were searched and discovered in the Italian language, evoked, remembered, sung in their original languages, placing at the centre the process of appropriation of a new language, Italian, as a communication tool and recognition of self in a new and unknown reality, as well as a vehicle for dialogue with own language and culture.

Giving evaluation of the results achieved, referring to quantitative and qualitative indicators.

Starting from the origin land, leaving home, own life, cuisine, landscapes, sounds, rituals, habits, language, communication registers of your native country, as well as losing the points of reference, social recognition, the sense of autonomy assimilated in the whole journey of a life, one's own identity, are all factors that place the migrants in a state of uncertainty. The delicate emotional, psychological, and family balance, the intellectual and professional resources acquired and conquered in the origin country, are put into crisis and can lead to situations of marginality and isolation.
The artistic re-elaboration through concrete activities of personal experiences aimed at communication and sharing with the other allow a re-evaluation and rediscovery of one's own identity and influence motivation and interest to know the other. Moreover, this type of activity, thanks to the concrete artistic outcomes (installations, performances, etc.) is also useful to encourage moments of communication and meeting with the local community, promoting intercultural dialogue and integration paths.

Verification of the organization and operating procedures of the activated network.

A shared reflection was necessary among the professionals involved in the project to set up a methodological approach for the development of the creative workshop to be as effective as possible in order to achieve the general objectives of the project.
The issue of cohabitation between migrants and the local people is now a political priority, and we must consider the characteristics of different people who temporarily or permanently live in our territory. Among the activities of prevention, awareness and information organized by Arci, the participation to national campaigns plays a significant role, for the involvement of people in different contexts, (the week against racism, the week against violence gender, the world refugee day, the international women's day, info days on the countries of origin of migrants, geopolitical dynamics of migrations, structured interventions at school, info days in the municipalities that organize and manage reception migrants centres with Arci).
At the meetings all open to citizenship, the most important representatives of foreign communities and associations engaged in the protection against all forms of discrimination were invited, with direct involvement of the institutions and local associations involved in the prevention and removal of the various forms of discrimination and good practices to adapt against them.

2.4 METHODOLOGY AND GUIDELINES DEVELOPED FOR THE WORKSHOP ANIMATORS

The idea of this workshop is to provide migrant and local women with some tools for the realization of a video, which concerns in particular a theme of common interest (for example health promotion, perception of the migrant woman by the society, life in the countries of origin of the participants, etc.). After this first training session, the group made interviews and images on each theme helped by the animators of the workshop.The aim of the course is not only to obtain a video, but in particular to provide minimal knowledge in the audio-visual field and to try to stimulate and investigate the needs of the community in relation to the issues dealt with.
At the end of the workshop path participants know how to manage, in an autonomous way, the design and operational processes of the audio-visual and multimedia sector, identifying both in analysis and in their

production the expressive, communicative, conceptual, narrative aspects , aesthetic and functional that interact and characterize audio-visual research. They know and they are able to employ appropriately the different techniques and essential theories of visual perception.

Some of the participants are also able to identify, analyse and manage the elements of the image, from real or elaborated, fixed or in progress, they know cultural, conceptual, technical and historical-stylistic foundations that interact with their own creative process.

Through "artistic practice", by researching and interpreting the intrinsic value of the reality in all its aspects, the participants have understood the role and cultural and social value of the audio-visual language.

The procedures of the elaboration of the audio-visual product have been deepened, by identifying the concept, the expressive and communicative elements, and the function, through the management of the frame (fields and plans, angles of recovery), time, movement, colour and light.

The audio-visual workshop has contributed to the acquisition and deepening of specific techniques and procedures. It has represented a moment of confrontation, verification or experimentation of the process on the hypotheses and the sequences of work realization.

Positive impact of the approach for the integration of migrant women in neighbourhoods and change of mentality.

It is important today to focus on women as a key player in important migratory flows. Surely it appears as the main interpreter of a slow and silent development in the host society. At the same time, it should not be overlooked that the process of integration and inclusion of the foreign women in our country will facilitate the process of building and consolidating a truly multi-ethnic and intercultural society. During social and cultural meetings with the host community during info days, citizenship initiatives with the students, awareness days as well as the comparison with the stakeholders of the territory, it emerged that concrete experiences and the knowledge increase confidence and empathy, helping to improve mutual communication and trust. Our efforts aimed at mobilizing individuals' creative resources to create a collective project and a new way of thinking about our territory in the spirit of cosmopolitanism, cultural diversity.

The creative workshop is therefore a pretext to create a place to share and comparison and   from this comparison the theme content will be developed through the activities of filmmaking and theatre, under the guidance of expert trainers who will facilitate the construction of an environment of socialization and openness.

2.5 RECOMMENDATIONS TO ENCOURAGE BETTER MANAGEMENT OF CULTURAL DIVERSITY

Recommendations for political leaders (at EU, national and local level)

1. Supporting and financing networking, self-organization and the active participation of refugees and migrants in arts and culture.
2. Be sensitive to the different needs, interests and abilities of individuals and groups, including people who suffer several forms of disadvantage and / or discrimination.
3. Providing opportunities and spaces for refugees and migrants to manage and participate in artistic and cultural initiatives, including new museums and new exhibitions dedicated to migration (according to a recent joint recommendation by UNESCO and the International Organization for Migration).
4. Taking an active approach in sharing information with policy makers in other areas of intervention (including the responsibles for immigration, education, work / employment, health and social issues).

5. Supporting and financing networks (formal and informal) among cultural organizations supported with public funds, civil society and other stakeholders, to improve policies.
6. Considering cross-sectoral cooperation (for example, with organizations operating in the educational / social / working field) as appropriate measure to finance cultural projects aimed at the integration of migrants.
7. Supporting and financing the development of assessment tools, for the constant monitoring and final evaluation of the project, including indicators related to intercultural dialogue and the performing arts.

Recommendation for stakeholders / cultural institutions of the territory.

1. Evaluating and improving recruitment in cultural organizations, promoting the opportunity to be open to people with different experiences and skills, including refugees and migrants.
2. Identifying project partners to ensure the necessary contact with refugee communities.
3. Giving particular attention to issues related to sensitive elements of refugee communities, such as data protection, security and gender issues.
4. Developing more activities with host communities, including activities between migrants and refugees.
5. Be aware of community awareness and have data on the quality of the relevant public (migrants) and their specific needs / interests (at each stage of the integration process).
6. Adopting learning attitude and critical approach to implement projects and to pay attention to a wider range of results.
7. Participating in networks (formal and informal) between cultural organizations financed with public resources, civil society and other stakeholders, to better understand all aspects of the integration process.
8. Considering cross-sectoral cooperation (for example through actors working in the field of education / social / employment, etc.) as an effective tool for the integration of refugees and migrants.

2.6 CONCLUSION:
transferability of creative workshops as educational tools for the social and professional integration of migrant women and promoting the replicability of the action as a best practice to follow.

Migration and the right to hospitality are fundamental human rights, but the strengthening of personal capacities is often overlooked. Policies and activities that affirm human rights are fundamental for the autonomy and for the empowerment of migrants and refugees. Inadequately managed migratory phenomena, both in transit countries and in host countries, can create challenges requiring rapid responses. In order to address these challenges and the root causes of migration, the EU and its Member States should adopt a more coordinated, systematic and structured approach, strengthening interconnections and coherence between different European policies.

Participation in artistic activities is particularly efficient for the integration of refugees and migrants. Arts and culture offer unique opportunities to unite refugees, migrants and host populations.

The activities proposed during the workshop have been redesigned as a function of experimenting with new spaces and meeting modalities, giving rise to expressive and craft workshops aimed at facilitating social and professional integration and focusing on a careful language teaching the communicative aspects linked to the self-expression and the manifestation of ideas, opinions and experiences, as a vehicle for the reconstruction of one's own identity in a new reality.

Among the fundamental objectives of the course, in addition to those related to the knowledge of the use of the camera and the consolidation of language skills, there are: well-being, openness to others, recognizing own positive aspects, self-evaluating, own values, traditions, language, desires, hopes. The main objective for all participating women is to be recognized in their totality.

How can we build sustainable communities? How can we achieve integration? In this historical period we need to fight against the growing risk that the suburbs of our cities will turn into incubators of intolerance, resentment and hostility between cultures through the creation of a place of exchange and knowledge between local people and migrants. In fact, creative art makes it possible to create bridges between the cultures of origin and ours, creating a new ground for approaching and meeting citizens, an opportunity for cohesion where migrants can develop their own capacity, thus generating new channels of employment. The aim was to promote the cohesion and social inclusion of migrant citizens, fighting against the stereotyped perception of the migratory phenomenon and spreading coexistence practices between people of different nationalities.

3. WORKSHOP REPORT "Maison des cultures et de la cohésion sociale (MCCS)"

3.1 WORKSHOP CONTEXT

The unique cultural, social, and ethno-religious make-up of **Molenbeek** created specific opportunities and challenges for the EnFeM workshop. Most importantly, the neighbourhood's dominant multicultural make-up invited us to rethink the local/migrant binary. It is a division that becomes muddled as the so-called "integration" of foreigners happens gradually, or in some cases does not happen at all. We decided early on that we would be more interested in welcoming a diverse group of participants to the workshop with varying migrant backgrounds, rather than working with an external organization for recent refugees. This would create a richer mode of cultural and creative exchange but also underline that the migrant identity is not limited to recent refugees, but can remain an important identity for a diverse group of women, including those who have lived in Belgium for decades.

Our aim was thus to be as inclusive as possible, and welcome any woman who signed up for the group. We made additional effort to not place women in stereotypical situations that would replicate traditional hegemonic understandings of granting non-Western subjects access to our superior knowledge and skill sets which would reinforce their widely circulating image as inferior. Instead, we aimed to teach them about audiovisual media by asking them to contribute to each class with their own examples, opinions, stories, interests and take all of this into account as the weekly meetings progressed.

The primary focus was thus to invite women to be a productive part of a group representing a diverse community and empower them to see audiovisual and cultural production as something that belongs to them, and issues of womanhood as something that unites them without taking away from individual experiences to do with race, ethnicity, national background or religion. In the end, our approach required much flexibility with regards to the curriculum, as well as an openness towards the women themselves, which was rewarded with a series of fruitful collaborations and exchanges that have had positive effects on a number of participants.

Objectives of the course:

1. Learning the basics of audiovisual media as useful skills.

2. Familiarizing oneself with the aesthetics and technologies behind still and moving images to invite participants to reflect on how media is produced and how artistic/political meaning is given to images.

3. Applying the theory of image-production to real life scenarios – i.e.: turning ideas about framing, composition, color correction, etc used by professionals to accessible formats such as smart phone photography

4. Provide social cohesion between women with vastly different cultural backgrounds (including women with and without migrant backgrounds).

5. Give self-confidence and agency to an often doubly marginalized societal group

6. Stimulate creativity and foster collaboration.

7. Discuss societal issues to do with religion, race, and gender, while going through coursework, rather than evoking them as a programmatic objective.

8. Engage women with environments they rarely get a chance to experience, whether it is watching films they would otherwise not watch or visit neighbourhoods and public sites they would otherwise deem inaccessible.

Benefits

- A vastly diverse group of women became intellectually stimulated and emotionally attached after months of collaborating and exchange of ideas. While they learned about video production and photography, they also learned to think freely, creatively, and work together.

- By connecting audiovisual production to excursions, we opened up the city to them and legitimized their presence beyond their habitual neighborhoods.

- The meetings produced close connections between a wide range of women with different cultural, religious and even linguistic backgrounds.

- Quite successfully, discussions started from film projects but gradually moved on to tackle broader debates about the role of women in society, racism, anti-Muslim sentiments, the image of Molenbeek in the media, and general forms of societal inequality. That these discussions involved a number of different voices that would otherwise rarely meet in a respectful and caring manner was the result of the cohesiveness of the group that was carefully negotiated by the workshop leader over the course of several months.

Challenges

- One immediate challenge for the workshop was the timing. Deciding to work with a daytime schedule meant only students, those who were unemployed, with a part time job, or who had relatively flexible work schedules, and stay-at-home mothers were able to join. The participants who were primary caretakers of a household had difficulty staying on for the duration of the project.

- The wide range of educational backgrounds and degrees of investment in the course made it challenging for the workshop leader to provide a course plan that would satisfy everyone. Some participants inevitably dropped off as their needs could not be met within such a diverse group.

- Keeping camera-shy participants involved while respecting their reluctance to ever feature in front of the camera was another difficulty we faced. The resistance to the camera had multiple reasons, from cultural and religious, to personal. In some cases the women overcame this hurdle as the course progressed and they became more self-confident, in other cases they remained reluctant to ever be featured in front of the camera lens and we respected this decision.

- In a complex multicultural community such as Molenbeek's, the notion to separate "locals" and "migrants" turned out to be not just impossible but greatly undesirable.

- Some women who started the course found themselves in precarious positions as primary caretakers in their families. Some stopped because they could not commit to weekly meetings, others were pressured by family members to do so, revealing the particular precarity some women face in seeking out creative opportunities.

<u>3.2 METHODOLOGY OUTLINE</u>

Finding the workshop leader
The single biggest challenge for developing a successful workshop was designating an appropriate workshop leader for this task. Given the complex gender dynamic in particular sections of the Muslim community, it was essential for Molenbeek to choose a woman for this role. Yet it was equally important that this person would have a particular affinity with marginalized groups and an understanding of the migrant experience. Our workshop leader, a filmmaker with a strong interest in social justice and the status of refugees provided an excellent perspective for any challenges that working with this particular group of women presented. Additionally, given her own migrant background and multilingual skills, she was immediately able to put all participants of the program at ease as she initiated the course.

Finding participants
The second challenge was finding participants. As mentioned, MCCS actively decided against focusing merely on recent migrants as an important role of the organization is to facilitate social cohesion for those marginalized members of the community who despite having lived in Belgium for years continue to be disconnected from opportunities, cultural, social, economic and otherwise.
We located women for the workshop by drawing on the MCCS's existing internal networks as well as by reaching out to organizations in the neighbourhood who worked with women. Producing flyers and going door to door to meet with potential participants was a big part of the initial process. This was followed by an info day where we met with interested individuals and explained the project to them.

Keeping participants engaged
Given that we had a very flexible and open policy throughout the duration of the project, we had a shift in participants from one period to the next. Some women who only joined towards the end of the workshop ended up being hugely active and engaged, while others faithfully visited the weekly classes only to drop out halfway. We managed this ever-shifting set-up for the class by adapting to the size and changing interest of the group as we moved from week to week.

Workshop content
The workshop leader set up a plan for the duration of the course that had three main sections. The first was familiarizing the group with the basic concepts of still photography, such as framing, color-correction, and other essential elements. At all times, the course returned to the participants themselves, to see if they were sufficiently engaged and interested with the content of the workshop and to invite feedback from them. This led to developing a short diversion into smartphone photography, which was a functional component of the class that a section of the workshop participants themselves asked for. The second part involved building on the classes in photography to explore moving images and video production. This section combined technical elements and introduced new areas to consider, such as writing a script for a film, interview techniques (interviewing each other but also subjects outside of the workshop, notably the mayor of Molenbeek), and general discussions surrounding ways to frame the central topic of one's film. The third section finally concerned the specific projects individual women were interested in producing.
By this time, the cohesiveness of the group was a fact, and most women relied extensively on their colleagues during shoots or the editing process. This final period also required a stronger focus on individual needs and interest, which meant that additional days were scheduled during the last period to meet with smaller groups to discuss specific questions and concerns.

Extending the reach of the class via social media
Given that the class served such diverging needs, the workshop leader brought in social media to extend the modes of communication and exchange beyond the classroom. In this regard, setting up a group WhatsApp account proved essential. Many of the women otherwise lacking technological skills proved to be highly

comfortable with using social media. The class thus turned to this platform for exercises whereby participants were instructed to submit photographs and provide feedback to their peers. But eventually any type of announcement, questions about equipment, or meetings were arranged through this channel, which turned out to be an important virtual link to keep the group together.

Language component
The language component of the course offered both opportunities and challenges for the MCCS specifically. Given the notoriously convoluted way language and bilingualism is entwined with the political, ideological and cultural landscape of Brussels, straightforwardly introducing this language component appeared challenging for the Molenbeek site.
We of course worked with all women to convey key concepts to do with audiovisual media. But the linguistic aspect of the diverse class took us beyond this task. The diversity of the constituents in itself meant that beyond the various mother tongues spoken in class (with Arabic and Turkish being the prominent foreign languages), the class was split between those who spoke French as a second language and those who learned the other official language of the country: Dutch. The class was thus often held in several languages, switching from French to English or Dutch as the specific group required. It was an area of activity that was useful in terms of conveying knowledge, although we were aware of the fact that other workshop sites probably had an easier way to integrate this component into the EnFeM curriculum.

3.3 WORKSHOP RESULTS:
positive impact of the integration approach in migrant women's neighborhoods and change of mentality

The positive effects of the workshop developed in different realms. The level of impact also depended on the individual participant's investment, social standing, and overall interests. For all involved, the workshop provided a way to meet new people from social and cultural environments they would otherwise rarely be exposed to, which in itself opened up the worldview of a number of participants and strengthened their connections with a community of women outside of their natural surroundings. This positive encounter was noted by several women throughout the project.

That within this group, women could air nuanced opinions and reflect on broader societal questions was an added benefit for the group. What was an important development was delineating the specificity of each migrant experience. In this way, Muslim women were as free to voice disparate opinions on life in Molenbeek (from the celebratory to the disparaging) as migrant women were free to provide different perspectives on what constitutes a successful experience of integration. Class, level of education, and overall social standing obviously informed these perspectives, but what was important was allowing each participant to express their ideas and experiences in order to feel respected.

Finally, an important aspect of the production process was allowing women to choose what subject they wanted to film or photograph. Rather than telling them to work on subjects habitually associated with migrants or Muslim women, they were allowed to choose their own topics, although the workshop leader recurrently brought up societal issues for discussion (such as the role of women in society) in order to invite women to think about their own significant positions in familial or societal contexts.
This freedom produced a range of projects. For the migrant women seeking a path towards increased professionalization, the purpose of the workshop became finding technical support for making photographs or films within a professional context. For others, who had limited careers or were relegated to jobs as homemakers the act of devising and executing a creative project that they were completely in charge of proved essential. As one Moroccan-Belgian stay-at-home mother concluded, the course had been life

changing for her. Having never had opportunities for continued education or an exposure to cultural production, the workshop uniquely allowed her to be creative and create a tangible product (namely a short film), which she described as a "dream coming true." Beyond these examples, it should be noted that the workshop also included a subset of participants who faithfully attended classes yet refused to ever participate in the creative process, due to various levels of discomfort associated with participating in image-production. Yet one should not discredit the presence of these women as meaningless, as the class undoubtedly offered them a new social network and a safe space outside of the home to meet up with other women.

Filming in public space and taking photographs in public space in particular provided a sense of purpose and a source of self-confidence for women who tend to be either erased from public space or viewed through a negative lens. The process of image production thus indirectly but importantly informed their self-image.

3.4 RECOMMENDATIONS TO LOCAL AUTHORITIES FOR A BETTER SOCIAL AND CULTURAL INTEGRATION.

- Cultural and artistic activities need to be more widely integrated in the process of accommodating newcomers alongside legal matters and employment opportunities.

- Discussions around race, gender, ethnicity and sexuality need to be placed at the forefront of strategies towards a more just and inclusive society. Gender equality cannot be separated from other modes of societal injustice in particular with regards to the migrant community.

- "Integration" needs to make way for "cultural exchange" and "societal cohesion". The notion of integration places a distinct hierarchy of values on the newcomers as lesser instead of seeing them as uniquely enriching their "host" society.

- The local structures charged with managing societal and cultural exchange need to be manned by people as diverse as the migrant population they serve. The simplistic "us" and "them" binary based on race and ethnicity is increasingly irrelevant in the 21st century marked by growing multiculturalism yet many organizations still present an administrative and executive profile that is often painfully white and male.

- Authorities must place more effort on assisting women migrants in particular in finding productive roles in society. Cultural spaces for migrants are too often dominated by (migrant) men. The burden many women with migrant background face with regards to childcare and manning the household must be taken into account when developing new strategies in this realm.

- The term migrant belies the individual complexity of newcomers. This is not a homogenous group but involves a vastly varied cultural, linguistic, ethnic and religious landscape that provide different skill sets and abilities to contribute to society. Authorities must do research on the various social and cultural issues at play within the different migrant groups and develop a more complex and complete strategy for accommodating them as newcomers.

- Learning about image-based media is an important way for marginalized communities to take charge of their self-image. It is also important in understanding the ideological issues at stake in processes of representation (Who is represented and in what way? Who controls one's image and self-image). This process can be uniquely empowering through simple means such as cell phone photography and videography.

- Workshops in film and media need to be integrated with cultural activities that explore the city and draw participants with migrant background into the urban fabric. In this way, they must understand

that they have the right to claim the city and its public spaces as their own, including often isolated sites of culture such as museums.

- The work of authorities needs to provide a long-term plan for applying cultural activities to migrants. Migrants often continue to self-identify as such decades after their arrival due to the exclusion and discrimination they experience. Continuing to deploy cultural activities as a way to position them as central to a diverse community of citizens seems an important strategy.

- Authorities need to expand the sites where cultural and creative workshops take place from environments exclusively catering to migrants to spaces such as schools and workplaces.

4. WORKSHOP REPORT "Johann Daniel Lawaetz-Stiftung (LAWAETZ Foundation)"

4.1 INTRODUCTION

Since 2000, the Lawaetz Foundation, financed by the various urban development programs, is active in neighbourhood "Schnelsen-Sued" of Hamburg.

Since 1 May 2013, the Johann Daniel Lawaetz Foundation has been coordinating the district of Schnelsen-Süd on behalf of the District of Hamburg-Eimsbüttel, office for social area management (SR) and the public housing-company SAGA. In 2017, the contract was renewed for another two years.

Thus, there are good contacts, especially to women, different other service-provider as cooperation partners (eg. the Center of Children and families / Kinder- und Familienzentrum) and the public administration.

4.2 THE NEIGHBORHOOD

The neighhood of Schnelsen-Sued is located in the north-western part of Hamburg, near to the motorway junction and the park *Niendorfer Geheges*. Schnelsen-Sued was developed and constructed in the 70s, mainly by the public housing-company SAGA.

About 2,700 people coming from more than 20 different nations are living there. Due to various services and events for the residents of the district, there are close relationships between the inhabitants and the local organizations. Many neighbours spend a lot of time with each other across the different cultures, celebrate or work together. It´s a strongly established community. For many years, social institutions have been present in Schnelsen-Süd supporting the people living there. Much has been done by the City of Hamburg, the District, the housing-company SAGA (Housing Company) and private bodies for the district: the urban environment and the infrasstructure have been upgraded, additional social facilities and services have been realized.

4.3 THE ENFEM-PROJECT

We started there with the EnFeM-project in June 2017. The women wanted to represent a public positioning for diversity, social cohesion, democracy and peace. After a long discussion, it was decided to elaborate a photo campaign for the upcoming district party under the motto "Women in Schnelsen are demonstrating diversity! 20 different nations are realizing a good neighborhood" The result of this photo campaign is the poster on the cover of this report FEHLT. The poster was distributed via the social media, via the press mailing list and in various institutions.

To involve more women in the project we discussed in the meeting about public relations. We developed a communication concept, which consists three components:
- social media (Facebook, WhatsApp, etc.),
- multipliers and
- classical media (district newspaper, showcases, posters, etc.).

Individual representatives (six persons) from the respective cultural communities in Schnelsen-Süd were invited to act like multipliers in their communities.

Because we know, that a lot women are searching for Jobs we offered a workhop relating to this topic.

Afterwards the **Citizenship Initiative** was planned and implemented: The Ateliers are embedded in our longer-term work at different districts of Hamburg, with migrants and disadvantaged non-migrants.

We started:
- the cooperation with the Islamic community of Schnelsen / Eidelstedt
- the development of "Public Health Services" at Schnelsen-Sued, in close cooperation with the public health service

- together with the local institutions we organized a local open-air-festival, the women's dance party and the open-air cinema
- and visited the Local education conference Schnelsen

In February 2018 we started the Creative Ateliers in close cooperation with:
- the Kinder- und Familienzentrum (Center of Children and Families),
- Jugendclub Hamburg-Schnelsen (Youth-club of the district of Hamburg-Schnelsen) and
- the Sportverein Hamburg-Eidelstedt (Sport-club of Hamburg-Eidelstedt)

Most of the women preferred to learn how to use their own smartphones for filming – because of the costs and to use the knowledge and technology after closing the project.

4.4 METHODS OF WORKING

Our goal was to develop the personality and their attitudes towards the german society with the approach "Appreciative Inquiry".

The idea of the local development of the neighborhood became concrete. One objective to develop an opportunity for perceiving one's own district, to regard the urban-settlement as a field to become active, to understand oneself as an independend part and to co-design with ideas, projects and activities. One way to strengthen our democracy is to make more participation possible. Involvement of people, citizens, often referred as "affected", has been at Germany on nearly everyone's lips for several years. Many social changes in the neighborhood only became public when something seems went wrong. In other words, we´ve heard about involvement or non-participation in the media.

That's why we developed the EnFem-project together with the women of the neighborhoud. The participated because they

- had the desire to feel cohesion and community (safety, security, friendship, etc.),
- wanted to be able to exert more influence on what happens and how to shape change,
- wanted to gain control and keep it, or
- show and contribute to their own potential (creativity, curiosity, variety and success).

The appreciative speech ("Exactly you are important, your contribution is needed") binds the women to feel responsible for their project and their quarters and last not least their personality in the longer term.

Ways of monitoring and documenting the results

- Attentance List of each meeting
- Verbal feedback at the end of each meeting with recommendations and ideas to modify the concept
- Common planning of the next meetings, sharing ideas and attitudes

Language Course

The participants of the Creative Ateliers are already speaking and understanding the German language at a moderate level. But there are gaps. Special terms and words, eg. for producing the short-movies, are missing. Closing this gaps was the objective of the language-courses.

4.5 CONCLUSION:

As part of the EnFem project, we have set up networks to promote coexistence and intercultural exchange and to improve the image of women with background of migration. Within this framework various events took place, e.g. lectures or exhibitions about integration. According to the study of migration researcher Dr. Jens Schneider is not only important for mutual acceptance of education, but also encounters and exchanges can promote peaceful and diverse cooperation. And so in the framework of EnFem joint activities took place such as the women's dance party, sports activities, excursions, cooking together and baking etc. The Creative Ateliers will be continued. The participants are very motivated. They have produced a short movie about themselves, their neighborhood, the district they are living and the whole. They want to work further on.

At Hamburg we are prolonging the Citizenship Initiative. The women are still working in 2018. The women are especially interested to know more about the activities of the Belgian partner at Brussels-Molenbeek. Therefore a site-visit to Brussels is planned now. As highlight the women developed the plan to produce a special "road-movie" about their trip to Brussels.

5. WORKSHOP REPORT "EL LEGADO Andalusí"

5.1 TEACHING UNITS

The workshop has been developed to learn different techniques and needed skills for video recording with the goal of inclusion of migrant woman. The students, guided by the teacher, have described each of the didactic units designed. The Course Contents include the following units:

UNIT 0. Introduction to the course.

UNIT 1. Configuration and Recording.
Creation of a step-by-step project from scratch.
Configure your project.
Create a job tailored to your needs.
Recording:
Cameras; Types, configurations and handling
Tripods and accessories
Composition and basic photography
Lighting – Lighting
Audio and Microphones
The set or study
Helpful app.
Recording and broadcasting in real time.

UNIT 2. Creation of audiovisual effects.
Technical requirements and necessary software.
Video formats and resolutions.
The main tools
Select material
Basic video editing: effects, sequences, music, subtitles, Chroma key...

UNIT 3. Effects
Types of effects in video editing.
Video and audio transitions.
Motion effects.

UNIT 4. Qualification.
Introduction. The degree
Creating a title

UNIT 5. Audio editing.
Understanding audio
Sound effects.
Equalization.

UNIT 6. Export.
Introduction to digital video formats.
Prepare your sequence to be exported.
Exporting - Exporting

UNIT 7. Youtube in depth.

What is Youtube today?

Main alternatives: Vimeo,

Configure your Youtube channel

Learn how to upload your videos in the best way.

How to make money with Youtube: the youtubers.

Don't cut yourself: tips for talking on camera.

Free Copyleft Resources

"Step by step" to build your Youtube channel from scratch.

Templates and images to get started.

A master class with all the positioning tricks on Youtube.

UNIT 8. MARKETING AND PRODUCT CONCEPT

Kind of followers.

The concept of creating videos.

Planning and production of videos.

Publication of videos and community maintenance.

Most common mistakes to lose subscribers.

Elements of Youtube. Retention and loyalty of subscribers and fans.

Internet and social media marketing

5.2 PARTICIPANTS' PROFILE

Most of the students in the course were 98% of immigrant origin, of different nationalities and from the American, African and European continents (Venezuela, Cameroon, Ukraine...). The classes were held in technical classrooms, equipped with Internet and PC with access to various programs and technical support, valid for the use of audio, photo and video support.

For the selection of the students, a campaign was carried out to disseminate the workshop through Facebook and we contacted various NGOs based in Seville related to the field of immigration and care for women at risk of social exclusion, among them:

- Red Cross
- CEPAIM Foundation
- Spanish Commission for Refugee Aid (CEAR)
- Refugee Reception Centre (different districts of Seville)
- ACCEM

They were instrumental in recruiting female students and helped them to complete the online application (via a Google form).

5.3 THE TEACHING TEAM

We have divided the course into 2 well differentiated parts, for better understanding and assimilation by the participants. The first one was where the most important aspects of the recording were worked on, its configuration, important concepts, the studio and knowledge of audio and video.

And the second one, where the basic notions of marketing, digital communication and the most correct way to achieve visibility for videos were taught.

In the first part of the course, the students have gradually developed the most basic and elementary concepts of video recording. The group has been creating for themselves an audiovisual project, which was eminently oriented towards the world of social networks, and how to tell in first person what their experience of living and getting to know Seville has been.

To do this, we have always tried to ensure that the students do not forget in their video stories what their roots, cultures and places of origin are. All this has made it possible to provide them with the basic tools and knowledge, they have been able to bring a multicultural touch, and then make some realistic videos in which they have captured their experiences as immigrant women in a fun, instructive and enjoyable way.

To this end, as far as the audio and video recording part is concerned, we have tried to show in a clear, simple and above all practical way, what is in itself a recording device, the professional tv camera, reflex camera and mobile phones, clearly explaining each component, its correct operation and its particularities in order to better understand the information.

Some concepts, such as white balance, f-number or aperture, depth of field, optics, framing, planning, sensitivity, lenses, camera movements, camera typology, video format, digital compression, lighting, sound recording, microphones, etc., have been explained and also developed in class so that they can become familiar with and then correctly apply this theory to achieve the ultimate goal of expressing themselves through video on social networks. It has not been easy for different people, coming from different countries, with different cultures and different languages, to understand these very specific audiovisual concepts and some of them very technical, but the effort and involvement of the students has been commendable and we could say that the course and the audio and video recording material was used and assimilated in a very correct and appropriate way.

To achieve this goal, we work from an eminently practical approach in which they could develop their own ideas from the very beginning and then translate them into video.

They touched and tested the functioning of the cameras, we saw how to illuminate a scene well, the correct placement of the microphones, the different ways of placing the camera to get to say one thing or another, and on the teaching side, we brought everything we could in the form of practical advice and "tricks" that the long years of experience in the medium have made us learn and that we try to transmit as faithfully as possible, because in the end what counts is knowing how to apply this theory to practice and many things do not come, nor will ever come in textbooks or class notes.

In short, we could say that the experience has been highly satisfactory and that the students are now able to use an audiovisual device by themselves to express themselves correctly and make a video in which to tell or develop their own ideas.

In the second part of the course, the Communication part and how to maximise the use of the Internet for videos, we wanted to encourage students to undertake an audiovisual project of their own.

To do this, we teach various techniques to promote and monetize a digital project, using low-cost techniques and diversifying the possibilities of online dissemination and monetization.

Due to the characteristics of students from a wide variety of backgrounds, languages, etc., a great deal of emphasis has been placed on computer security and social networks, as they were very interested in this.

A variety of topics have been worked on, such as the following:

- Internet security
- Precautions on the internet, rrss, etc.
- The concept of creating a channel

- Channel/Youtube account/google
- Main alternatives
- How to make money with Youtube: the youtubers.
- Free online resources to build your Youtube channel from scratch.
- Types of channels and niches of followers.
- Video publishing and community maintenance.
- Most common mistakes to face an online project.
- Youtube elements, Instagram, Blogs, etc....
- Retention and loyalty of subscribers and fans.
- Techniques focused on blogs.
- Affiliate marketing.
- Inbound Marketing Techniques.
- Social networks.
- SEO, SEM, Facebook ADS

On summary, we think that this course has been very satisfactory, as we have made the topics very dynamic according to the needs of the students. Promoting that they are capable of creating a personal or commercial project in which they can put into practice what they have learned or go deeper.

6. WORKSHOP REPORT "Alianza Por La Solidaridad (APS)"

6.1 INTRODUCTION

The short film is a transmitting tool of ideas and emotions that allows introducing and dealing with topics of all kinds and that contributes to develop an analytical and critical thinking.

Currently one of the main communication channels is the audiovisual: screens, computers, tablets, mobile phones are fundamental instruments for the transmission of information, knowledge or entertainment, as well as to network with other people, exercise active citizenship and promote social changes. The audiovisual story has a huge potential to generate other discourses and contribute to the fight for a more egalitarian and just world.

The objective of this workshop is to involve the women involved in the project in a common creative task. Through the process of creating a short film they will develop innovative educational tools and concrete initiatives to promote the integration of migrant women in the host society, especially in the creative, educational and cultural sectors.

6.2 OBJECTIVES OF THE WORKSHOP

The objective of the workshop is the creation of a short film devised by women linked to their own reality, which transmits a positive image to help eradicate racist stereotypes and discrimination.

During the workshop, the activities will promote an experience of coexistence and a space for collective reflection and decision making in relation to the personal difficulties they face as migrant women and the present and future challenges.

This process will provide very valuable tools in their own empowerment to favor that they themselves are agents of their own personal evolution and of the social change that they propose as a group.

In addition, they will promote proposals and joint initiatives to face these difficulties and the implementation of awareness and impact actions on the subject of migrant women

6.3 FOCUS

The development of the workshop has a participatory approach, encouraging the students to be able to express themselves freely and all the decisions are taken collectively. It is an inclusive approach based on respect for each person's differences in favor of a common project.

It is also transversal and is considered in all phases of the process. The development of a critical and positive individual attitude will also be encouraged.

Competences to aquire

- Knowledge of audiovisual language that allows them to understand their own reality, with its difficulties and the initiatives to face them.
- Knowledge and use the technical resources of image and sound necessary to carry out an audiovisual production of a social and protest nature and apply them in their own project.
- Planning and manage the human and technical resources and creative processes necessary for the production of a short film.
- Acquiring the basic knowledge of writing the script that will allow them to transfer their experiences within the presented theme to the audiovisual narrative.
- Providing useful tools for inclusion and thus fight against racist stereotypes and discrimination.
- Developing a positive image of themselves and their position in society.

- Developing the ability to lead and manage projects and encourage creativity.
- Enhancing the capacity of teamwork, fostering the development of interpersonal relationships.

6.4 METHODOLOGY

We take as a reference a group of 15 participants to develop the methodology of the classes.

- The classes have a theoretical and practical component, through which they could acquire the skills to start up an audiovisual project.
- During the theoretical phase, the contents related to audiovisual language, script writing, equipment operation and audiovisual realization will be exhibited. All this applied to scripts of fiction, reports or documentaries through practical examples of real productions of audiovisual productions of social content.
-

We work on ideas and personal and group experiences that provide during the course of the classes and serve to identify and define the common thread and the argument of the short film that is going to be made.

- All the conceptual contents are developed through presentations made in computer that are projected in the classroom. Schemes are also provided to facilitate the monitoring of classes.

- Videos related to campaigns and social issues that raise ideas and approaches to the work to be carried out.

- During the development of the workshop, the central idea of the script has been defined and the development of the script has been carried out, starting from the debates promoted during the classes.

- The practical activities have bean developed alternating with the theoretical classes. Practices have bean carried out with the audiovisual equipment to gain experience in its use for the purpose of use of working time during filming. Acquire skills in the interaction in front of the camera to acquire fluency when conducting interviews and the correct use of language and script. These activities have bean done in small groups.

- Once the script that is going to be shot has been defined, the participants have been divided into the different areas of work necessary to make the recording: direction, production, camera and sound operation and they have been carried out the planning of the work that each professional profile requires.

- In the recording phase two groups have been formed, responsible for a part of the recording to optimize the time available. Within each group each participant had a role and responsibility in the recording process.

- The theoretical classes have been carried out with the teacher / facilitator responsible for the project, who has directed both practical and theoretical contents. During the process of writing and defining the content of the short film, another teacher / facilitator has been included in order to support the performance functions.

- During the recording phase the students assisted by the two teachers, one for each working group.

- At the end of the workshop there was a discussion and debate about the final results of the activities.

6.5 ORGANIZATION OF ACTIVITIES. WORKPLAN

The organization of the activities and the work plan depends on many factors, some of which are not indicated in the terms of reference, such as:

- The number of workshop participants (we take as reference 15 participants).

- Profile of the participants to determine the development of the classes and the time necessary to devote to training and decision making in the preparation of the script.

- The approximate duration that the final short film should have. We take as a reference 4 minutes.

- The duration assigned to each working day, necessary to be able to make an accurate work plan and prepare a more adjusted budget.

Taking these factors into account, we have prepared a schedule and work plan for a 4-minute short film, documentary / report with a 4-hour working day for theoretical-practical classes, 5 hours for recording and 4 hours for assembly. This planning of activities may undergo slight changes when taking into account different premises.

Theoretical activities

All the conceptual contents are developed in 4 hours sessions through presentations made in computer that have been projected in the classroom. Schemes are also provided to facilitate the monitoring of classes.

Practical activities.

In 4-hour days the knowledge taught during the theoretical classes will be applied, working on the realization of specific practices related to the contents that are being worked on.
Throughout the course the central idea of the short has been generated from debates and joint decision making among the participants. This idea will take shape and will be developed in the script.
During the pre-production process, the filming plan, the management of the necessary resources and the search for the locations of the short film to be made have been carried out, while the theoretical and practical-theoretical contents have been presented and learned.

Recording of the short film

We assign to the pre-production process 5 hours. We have also increased the time dedicated to recording to 10 hours to work in two days of 5 hours, although this duration depends on the factors indicated at the beginning of this section.

Editing and editing of the short film

24 hours are assigned in 4-hour days for assembly and editing that will be done jointly by the participants and the teachers. As a result, the number of hours assigned to each content has been adjusted slightly with respect to the Terms of Reference. Highlight that the 8 hours assigned to the design of the script and content of the video, have been divided between the theoretical contents related to the script and pre- production where they worked on this assignment.

6.6 CONTENTS OF THE WORKSHOP

How is an audiovisual work of social content:

Process of making the short film
- The idea, the script.
- Preproduction
- Filming (production)
- Postproduction

The human resources. Work areas.
- Production team
- Direction team
- Image technical team
- Lighting equipment
- Stereo

Audiovisual language
Explanation, through the visualization of audiovisual pieces, of the set of symbols and resources that structure communication as a **tool for social transformation** through audiovisual means.

- Types of plans
- The camera height
- Camera movements
- The composition
- The light and the color
- Plane time
- Sound

The script:
Learning of technique and creativity through the phases through which the script of an audiovisual work of a social nature passes.

- The script in the work of fiction and non-fiction
- Phases of the construction of a script: from the synopsis to the script
- The technical script.

Practices.
Analysis of existing literary and technical scripts. Realization of technical scripts based on an initial idea. We will work on ideas and personal and group experiences that will be provided in the course of the classes and that will serve to identify and define the thread and the argument of the short film that will be made.

Technical means to make an audiovisual piece

- The camera
- Camera types
- Mobile cameras
- Semi-professional cameras and professional cameras
- The lighting. Basic lighting equipment
- Sound. Microphony and sound recording equipment.

Explanation of the technical team involved in the realization of an audiovisual piece.

Practices.
Recording of small pieces to learn and practice with the elements of the video cameras in their different formats and with the sound equipment.

Editing and assembly
Composition of the planes, scenes and sequences to complete the narrative of the audiovisual piece. We work with computers and editing software.

Practices.
View analysis of the assembly of social content videos.

6.7 SHORT FILM RECORDING PROCESS

The pre-production process

Concepts of the phases of pre-production in the preparation of a shoot from the technical script already outlined.

- Finishing the script design
- Breakdowns
- Locations
- Work plan based on the technical script

Practices.
Analysis of already existing work plans and practice of a work plan based on the technical script of an audiovisual work. Preparation of short film: preparation of the filming plan, management of human and technical resources and search of locations.

- Production process. Recording of the short film
- Post-production process. Short film montage.

Theoretical-practical classes.

How an audiovisual piece with social content is made

OBJECTIVES: To know the process of making an audiovisual work with social content and the work of the professionals involved.
ACTIVITIES: Viewing audiovisual pieces of social content and videos about campaigns and awareness.

The audiovisual language

OBJECTIVES Analyzing and learn to use the stylistic tools that are used in the audiovisual media as a tool for social transformation. Generating a debate to promote proposals and joint initiatives in the theme of the short film that will be carried out.
ACTIVITIES Viewing and analyzing audiovisual pieces of social content and incidence.

The script

OBJECTIVES: To learn the technique and the phases to make a script of social content. Differentiate the script of a report or documentary of a fiction script. Generate debates and ideas to start the central theme of the short film that will take place.

ACTIVITIES: Analysis of scripts. Realization of a technical script based on an initial idea. Start of the script work and decision making of the group's short film.

Technical means to create an audiovisual piece

OBJECTIVES: To know the technical equipment used, its most important elements and to carry out practices in different situations
ACTIVITIES: Practices in small groups with the cameras and with the sound equipment. Recording pieces in small groups. Viewing the recordings.
TECHNICAL RESOURCES:
- Projector and screen
- Mobile phones and 3 small format camcorders 3 Digital cameras
- 3 tripods
- 3 barrel and 3 lavalier microphones
- 3 poles
- 3 sound recorders accessories

HUMAN RESOURCES 2 facilitators

Editing and assembly

OBJECTIVES: To know the editing software programs and the composition technique of the planes and sound to give shape to the audiovisual piece.
ACTIVITIES: Viewing audiovisual pieces of social content. Explanation of the editing software programs.

The Pre-production process

OBJECTIVES: To know the pre-production and production phases to start planning the short film.
ACTIVITIES: Preparation of the necessary documentation for the recording of the short film.

Recording

OBJECTIVES: Recording of the short film based on the technical script and the work plan developed during the theoretical-practical classes
ACTIVITIES: From the scrpit and the work plan elaborated in the pre-production process, the short film will be recorded.
METHODOLOGY: Taking as a reference a group of participants of 15 women, two groups will be formed that will record different parts of the script for a better optimization of the available time, assigning each participant a professional role within each group.
TECHNICAL RESOURCES: To be adjusted according to needs:
- 2 Digital cameras
- 2 tripods
- 2 cannon microphones
- 2 poles
- 2 sound recorders
- 2 lighting equipment accessories

HUMAN RESOURCES 2 facilitators
DURATION 10 hours - Assembly of the short film.

Edition and assembly

OBJECTIVES: Assembly and editing of the image and sound that have been recorded to create the short film linked to the reality of the participants and their integration in society.
ACTIVITIES: From the script and the results of the recording, the short film will be edited.
METHODOLOGY The decisions made during the editing process have been decided among all the participants. The facilitators are responsible for the short film edition. If possible, the participants make the edition of fragments of the short film to incorporate it into the final editing.
TECHNICAL RESOURCES: Computers, projector and screen
HUMAN RESOURCES 1 facilitator

7. WORKSHOP REPORT "Jasa Association (JASA)"

7.1 INTRODUCTION

The main point of workshops is teaching participants how to use video and filming cameras, how to use different techniques and general knowledge of making photography (basics of colours, symmetry …).

But because also other contents are important (learning Slovene, learning about culture, improving the social skills… this are all important parts of successful integration), filming workshops are upgraded (or intertwined) with social-creative workshops. So, after introducing the basics of filming, socio-creative workshops were always filmed and photographed by a different couples of migrant women (as we say: two birds at one stroke …).
Then we were focusing mainly on filming, editing and post production.

Here is schedule:

9.11.18 Ice breaking workshop: Expression with music and movement (mentor Vesna Vilčnik, graduate philosopher and specialist for art-treatment).

15.11.18 Coloring on silk (mentor Dušanka Herman, painter) and filming documentary movie (ALFEA)

23.11.18 Planting a garden of friendship (mentor Violeta Vivod, biologist)

30.11.18 Creating videos (mentor Darko Korošec, prof. - IT teacher)

7.12.18 Creating videos (mentor Darko Korošec, prof. - IT teacher)

14.12.18 Basics of photography (mentors Mateja Jamnik and Varja Šetinc)

21.12.18 Learning filming + Holidays, greeting cards, biscuits ... (mentor Erna Ferjanič, poet and painter)

4.1.18 Portrait photography (mentors photographs Varja Šetinc and Anita Mitendorfer)

11.1.18 Learning filming + Women of historical significance (mentor Mojca Plaznik, librarian)

18.1.18 Film: Agora (Hypatia, Alexandrian teacher)

25.1.18 Learning filming + Health and beauty (mentor Vanja Kancler, prof. of Slovenian language with students from *Secondary medical and cosmetic school*)

1.2.18 Learning filming + Meeting writer - Anej Sam

15.2.18 Learning filming + Literary workshop *Circle of friendship* (mentor Judita Kamenšek, assistant of director of kindergarten)

22.2.18 Learning filming + Knitting (mentors Albanian women migrants)

8.3.18 Group shooting outside (natural beauties of hometown)

12.4.18 Editing and post production (Making video story: natural beauties of hometown)

22.3.18 Editing and post production (Sharing special moments of workshops)

29.3.18 Individual shooting outside (my private places of hometown)

5.4.18 Individual shooting outside (history of hometown)

12.4.18 Group shooting outside (mountain trip to the Pohorje)

26.4.18 Editing and post production (Sharing special moments of workshops)

7.2 RECOMMENDATIONS TO ENCOURAGE A BETTER MANAGEMENT OF CULTURAL DIVERSITY AND TO ENSURE BETTER SOCIAL INCLUSION.

Various factors affect the methods and success of migrant women integration: previous lifestyle, level of education, marital status, age, individual personality, development of the new environment, character traits of the population, etc.

Uneducated older women arriving with their families have a harder time accepting any impulses from the new environment, especially in the case of more religious people. In such cases, younger members of the family -those attending school, going to work, participating in courses and social events - can act as a sort of "bridge" to the local population. They can also be already integrated compatriots.
Integration of children and youths attending school and educated working adults is easiest. Even if they retain their language and their own culture, they spontaneously, gradually, through contact with the local population, adopt cultural elements and ways of life in the new environment.

The more active their social life, the more effective their spontaneous integration. It can be further accelerated by marriage with a local.

In fact, integration takes place (or doesn't take place) primarily on the mental level. It is an interaction between a migrant woman and her environment. If a migrant woman experiences the new environment as her own, she will be spontaneously becoming part of this environment. And the environment will start to perceive her as "its own". But this will happen if it detects her desire to be a useful part of the environment. This is the best, most logical and most effective form of integration. Of course, the opposite is true as well.

Ostensible indicators of integration are also common - the migrant woman does what is required by regulations, but does not change her lifestyle. Such a situation can be burdensome for both the migrant woman and the environment.
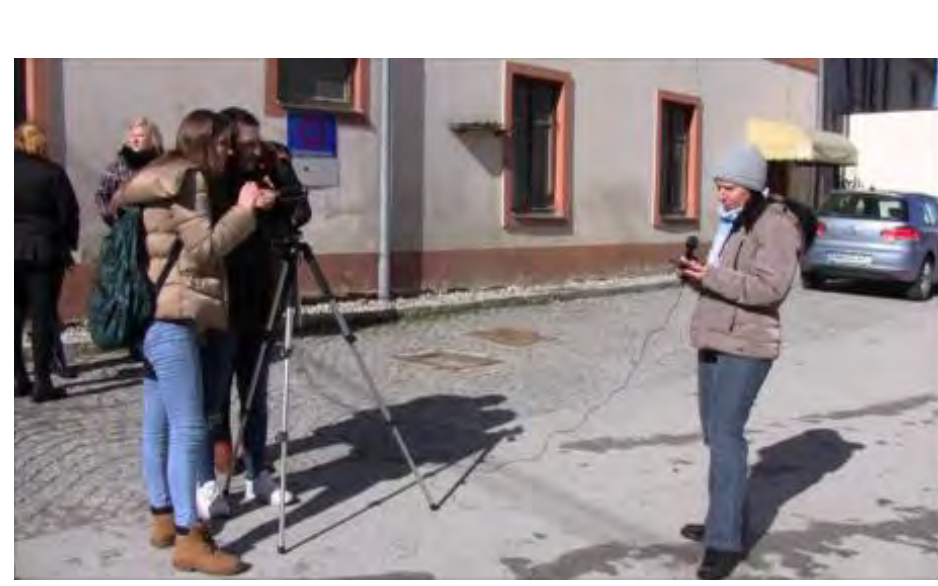
The best solution - including for integration of migrant women - is that eternal rule: We all take care of society - the society takes care of everyone. This eternal truism was taken into consideration when we looked for good practices for promoting integration of migrant women.

7.3 ATELIER RESULTS: APPROACH POSITIVE IMPACT ON THE INTEGRATION IN MIGRANT WOMEN'S NEIGHBORHOODS AND ON CHANGE OF MENTALITY;

The EnFeM project has provided a lot of benefits to all the involved partners.

We all, both on the Slovenian and the Albanian side, learned more about people and life. At first it seemed: these are two worlds. When we opened our hearts to each other, we realized that we have a lot in common: we want to be useful; we want everything to be better; we want to socialize in a relaxed way, etc. Albanian women have realized that there is a lot of beautiful in the Slovenian tradition; we discover the features of their character; they read works of our author Anej Sam (in Slovenian), and we read works of Ismail Kadare. We are all better off.

The basic principle is: all people in this world have special features and a lot in common. This realization is an important condition for the constructive integration. We can conclude as follows: human logic and eternal laws are a reliable signpost in all dilemmas. Also, when it comes to the integration of migrant women.

8. WORKSHOP REPORT "Cooperativa Alfea Cinematografica (ALFEA)"

8.1 INTRODUCTION

Alfea Cinematografica (Alfea from now on) has implemented the ateliers among March and June 2018, also trying to carry out all the related activities of context analysis, creation of a network of partner, professionals and beneficiaries, public information and dissemination. Due regard being had to the time limit set for each step of the work, Alfea commitment from the beginning aimed to implement the activity as required by the project, focusing on the beneficiaries and on an effective, continuous and shared follow up of the ateliers. Great attention has been put on the selection of the professionals in charge of the work with the beneficiaries, on the scheduling of the work (as concerns programme and tools), on the monitoring of the activity and on the quality of the atelier (from a professional but above all human point of view).

8.2 PERCEPTION SURVEY AND ATELIER CONTEXT

An important aspect was the coincidence between the period of realization of the activities and the electoral campaign for the municipality. This aspect, on the one hand encouraged debate on the topic of migration within the atelier and on occasions for public discussion and debate, on the other it exposed the work to the risk of political exploitation and the beneficiaries to a strong social and personal pressure.

A third interesting point that Alfea had to manage is the development of the atelier during the month dedicated to Ramadan. The times and methods of work have been commensurate with the needs of the benediciaries of the Muslim religion.

The analysis of the context has presented a situation in which the foreigners living in the territory are divided quite clearly between immigrants who arrived in past decades, who work in the area and take advantage of its services, and refugees or asylum seekers arrived in the last year or last months, welcomed in an emergency situation.

This second category of people, more exposed to risk and in need of support, benefited from the project's activity. The work was carried out in close collaboration with the institutions and operators that deal with the reception of refugees in the area.

8.3 WORKSHOP PREPARATORY STEPS

The preliminary phase to the development of the ateliers concerned the contact with local organizations and institutions engaged with issues of immigrants reception and integration, particularly of migrant women. We created a technical group of coordination and discussion about the atelier's themes, the approach to work with migrant women, the challenges of this collaboration, the strategies to involve them in the best way. We realized that religious, racial, ethnic, and linguistic parameters would determine specific challenges and opportunities for both beneficiaries and professionals.
We have agreed on the definition of a heterogeneous group of beneficiaries, whose different origins could contribute to enriching the work. In the same way, the "local" beneficiaries came from very different realities, some from European countries other than Italy, even though they have been living in Pisa for a long time.

Identification of workshop leaders

The following step of the work was the identification of qualified professionals for the development of the atelier. The identified and selected professionals have technical skills in videomaking and theater work, as well as transversal linguistic and sociological skills, which have enabled the atelier to perform well.

In order to avoid the beneficiaries to feel in difficulty in expressing themselves, and considering the exclusively feminine composition of the group, two young women were selected.

The film instructor have been educating the participants on the technical aspects of filmmaking.

The second instructor had a more flexible function, facilitating conversations and discussions within the group, acting as a go-between and working as a language instructor.

The two professionals, coming from the world of theater and cinematographic creation, have skills that allowed them to recalibrate the ways in which filmmaking entered the workshop, taking into account the beneficiaries' relationship with images, personal perception as refugees or women+refugees looking for protection more than media exposure, interest in videomaking as a form of expression more than performance, cultural and social prejudices or fears.

Identification of the physical location of workshops

We have chosen to run the atelier in a space in the city center, in a livable and inclusive neighborhood, where associations for migrants and foreigners support are organized. The space, completely at the disposal of the studio so that the girls feel at ease, is easily reachable by public transport, or on foot or by bike for the girls who live in the city center. We have also chosen this space to carry out journeys on foot during the exits with the beneficiaries. The neighborhood had the opportunity to see the group moving along the streets and living this space, the inhabitants and passers-by could ask questions to the instructors and the beneficiaries about the project and the atelier's activities.

Communication/Recruitment

We had to concentrate the recruiting phase in a fairly short period, we did it following the indications of the methodology and relying a lot on the stakeholders present in the territory. We reached out participants:

- With paper copies of flyers, emails and posters disseminated to relevant organizations working with migrant women and local women's groups;
- contacting instructors and educators at organizations that work with migrants and refugees and getting in direct contact with relevant groups of migrants who have worked at and participated in previous workshops and other projects

Sign-up process

As suggested by the methodology, the aspiring participants were not immediately asked to leave their data, but they were involved little by little, until formalizing their participation in the activities. For the foreign migrant women we decided, while inserting the use of the presence sheets, to be very flexible, to facilitate their involvement and not to discourage them. We have invited the most motivated girls to participate and encourage other migrant women to be present. Since we did not have a long initial preparatory period for the atelier, we tried to propose personalized and motivating activities, so as to maximize the participation of the girls present.

The atelier

A shared work schedule was drafted, shared with the operators of the reception of migrant women, the foreign and local beneficiaries. The schedule for the workshop took into account the daily religious, social and working habits of the participants. The majority of the beneficiaries were Muslim, so not only did the activities have been filled out by excluding Fridays, but we have had to take into account the Ramadan period. The themes treated in the atelier also took into account this particular period, allowing the benficiaries to share thoughts and stories about their own religious feeling.

The atelier took place in 24 meetings for a total of 76 hours dedicated to the topics foreseen by the application form. In addition, 5 meetings were held to coordinate, plan and evaluate the activities between project operators and social workers. During the workshops, a constant linguistic support (activity 2.3) was provided for the full usability of the activities.

The methodology developed with the other partners was taken into fundamental consideration, taking advantage of the good practices of the Molenbeek model, adapting them to the needs of the local area.

Linguistic support for workshop

The planning of the work of the atelier, provided for the analysis of the linguistic level of the beneficiaries, so as to be able to customize the activity and ensure the understanding of the contents and a fluid expression of themselves.

Some of the beneficiaries were not literate, at the same time some of the local participants spoke more than one language. In the atelier, we gradually developed a shared and multilingual language, which allowed all the participants to approach well beyond expectations. The second instructor could facilitate conversations and discussions within the group working as a language instructor and helped them to reformulate thoughts and proposals for a better result of the work. Continuous monitoring of the activity allowed us to recalibrate the work on the needs of the beneficiaries, completing the atelier with constant linguistic support.

Materials

We have used specific material to shoot and make movies, and the instructors and some of the participants have made available other tools, shared with the whole work group.

As a first tool, to gradually deal with the theme of self-narration through images, we used cell phones. The first important step was to work on the image as a story, a memory and a narrative rather than a performance. Gradually we have moved on to use specific material, the beneficiaries have known it (for the first time) and have learned to use it for their purpose: expressing and telling.

Following (and adding tools) the instructions of the methodology, we used:

- 1 video camera with tripod
- 2 photo camera with lenses
- Computer with editing program (Adobe Premiere Pro)
- Projector
- Dolly usually used for filming
- Floodlights
- Accessories: memory cards, hard drive(s) to store footage, USB memory stick, blank DVDs

8.4 REPORT OF THE MEETINGS

27/03/2018

First meeting – we decided to prepare a little buffet with cake and juices to welcome the participants. After we introduced each other using a game (each one presented herself with her name and doing a gesture, the others repeated it). At the end of the lesson we took some photos in a little set we prepared, to introduce the project. We asked them to bring a photo or video contribution for next class.

07/04/2018

This lesson is about video technique. We repeated the game to introduce new participants and we viewed the photos taken the first meeting. We played their contributions (music videos, European and Nigerian movies, photo of their friends and family, some self portrait or selfie)

09/04/2018

This lesson is about video technique. This time we started with specific photo/video theory: how to frame an image? How does it change the meaning of what we are framing if we are far or close? After we made photos and videos to each other to practice. We asked to bring for next time 5 photos they took about their morning routine, when they wake up.

11/04/2018

This lesson is about video editing. How the editing change the meaning and the style of the video? We saw some examples and after we practiced: using blankets and scarfs we did some theatre's games to use this props creating a routine of movements. We filmed each other for a little time, we would continue next lesson.

18/04/2018

This lesson is about video technique. We continued with the routine and the scarfs, filming it. We obtained video material to practice with editing and possibilities in changing frames and position of the camera (from the top, side, back), we used the zoom to focus a moment or to "go away" from the subject.

21/04/2018

This lesson is about video technique. This time we meta t a cafe to share a moment of brainstorming (about the future project we want to create after had learn how to film) and to confront each other about expectations, goals or possible problems. We decided to change in may the calendar to help some participant's needs and to go more outside for filming.

23/04/2018

This lesson is about video editing. We watched the videos we produced and the differences in the editing and then we introduced some theatre exercise about emotions: how to express them? Can you guess which emotions I'm miming to you? And after that, how can I film at the best certain emotions? And the editing after?

04/05/2018

This lesson is about shooting video. We made together the plan for the next lessons and we spoke about the different and necessary role on a set: from makeup and hair stylist to director of photography, or grips or gaffer, or the script supervisor. After that we practice again filming and acting emotions and little scene created on the emotions base.

07/05/2018

This lesson is about shooting video. Lesson outside, at the Leaning Tower. We enjoyed so much the weather and the presence of a lot of people from all over the world. Miracle Square is ideal to film particular moments and to be for the first time outside in the city with cameras because everyone films and shot photos.

11/05/2018

This lesson is about video editing. We watched the material film under the Leaning Tower and we brainstormed again on what we interested us: mostly the love the fashion (clothes, hair, style) and to dance. We thought that could be nice to go and dance in the streets and squares with nice clothes and try to make people dance to, speaking about our project.

14/05/2018

This lesson is about shooting video. Everyone showed others dances and played music they love, we danced Azonto (Nigerian song) but also valzer, rock n' roll and Charleston. We started practice these dances with each other, we will rent some costumes to film our street dances.

18/05/2018

This lesson is about shooting video. We visited all together "Priscilla", a costumes' shop in Pisa. We saw all the beautiful clothes and props, we tried on, we choose and confront each other in which way to use them better. We rented 10 very elegant dresses and we took some photos and videos each other.

21/05/2018

This lesson is about video technique. June is coming so we decided to use this lesson to program the calendar, the places of the city where to film, exchanging opinions and ideas. We watched photos and videos took during our visit at Priscilla's shop.

25/05/2018

This lesson is about shooting video. During this lesson we had a visit at Teatro Verdi of Pisa, to see where actors, dancers and singers play. We had the occasion to assist to a rehearsal and we went in the "sottotetto", the very upper part of the theatre where we played together a piano.

28/05/2018

This lesson is about video editing. After we decided to realize the "white room project" we spoke about the questions to ask, we saw interviews to learn the style and way to interview at the best, we choose the way to proceed in communicate to others EnFeM project.

01/06/2018

This lesson is about video editing. We dedicate the lesson to learn how to use different techniques in filming dances, we used a tracking shot in the interior while we were rehearsing the dances we would perform in public. We asked ourselves: how to communicate with people through the dance? How to make them dance with us?

04/06/2018

This lesson is about shooting video. We used the tracking shot on the outside in a park called San Silvestro Park, dancing. It was interesting because the park is oh the ancient wall of the city so, while we were filming and dancing, lot of people passed on the wall and stopped to see what we were doing, curious.

08/06/2018

This lesson is about video editing. We were again in our usual place and we watched what we did in the park and inside, with the tracking shot. We started filming some songs that are important for the participants, sharing this very intimate and peculiar way to tell something about ourselves.

11/06/2018

This lesson is about shooting video. We had the visit of Alfea and the troupe of the documentary. Participants helped preparing lights, microphones and cameras. We took some interviews and we trained so we could be more prepared before the big event of White Room Project.

15/06/2018

This lesson is about shooting video. Day of city filming and dancing: we prepared with make-up and wearing the dresses we rented, then we went to Piazza Gambacorti and started to dance and film. Valzer, rock n' roll,

Azonto. Lot of people, especially kids that were playing in the square came along and started dancing with us.

18/06/2018

This lesson is about shooting video. It's almost the end of the project so we decided to go to Circolo Alhambra and have a feedback meeting and to better understand how the project EnFeM changed the way the participants looked at the filming process.

22/06/2018

This lesson is about shooting video. This should be the second day of filming in city center, but the presence of Matteo Salvini right in the Ponte di Mezzo (with a lot of police and protesters) make us change the plan, to avoid problematic situations. With a bit of sadness we used our lesson to perfection our skills for the White Room day, our last meeting.

25/06/2018

This lesson is about shooting video. We continued with the interviews for the documentary filmed by Alfea cinematografica, with a little sadness for the city election. It was a very dense moment, we spoke about fear and racism and how the EnFeM project can help in changing perceptions and make Italy (and Europe) a more inclusive place for everyone.

29/06/2018

This lesson is about shooting video. We arrived in Largo Ciro Menotti and we prepared the set for the White Room; after a bit of shyness, we started stopping people to ask them to answer our questions. We succeded in interviewing ten people asking them: "What is love for you?" "What is freedom for you?" and "can you sing for us a lullaby or a song that is important for you?". We explained to a lot of people the EnFeM project, also if they didn't want to be filmed in the end and that was important. A nice way to conclude our project.

We have taken particular account of the need to achieve the beneficiaries' individual results:

- Empowerment through the process of creative audiovisual activities;
- Achievement of a better self-confidence and a sense of purpose to the "local" population
- Creation of a stronger (self-) representation for migrant and refugee women as active, creative individuals behind the camera;
- Creation of an outlet for a diverse group of women who would otherwise be unable to engage with educational/cultural activities;
- Establish and facilitate individual connections between "migrant" and "local" women who would otherwise have a difficult time to meet;
- Provide a learning experience that concerns both the technical and social (local) skills
- Teach a diverse group of women the basic skills of filmmaking that might facilitate their trajectory towards continued education or professionalization.

8.5 RECOMMENDATIONS TO LOCAL AUTHORITIES FOR A BETTER SOCIAL AND CULTURAL INTEGRATION

Italian society is experiencing a moment of great fragility. Projects like this, non-invasive or highly impactful from an economic point of view, can be the seed of a gradual but necessary change at a local level. During the last year, the political and social climate in Italy has experienced a serious deterioration, as regards the acceptance of migrants on the territory and the perception of migration by the public. It is essential that the

institutions promote constant activities such as those foreseen by the Enfem project, which contribute to supporting the most fragile categories among migrants, and to promote the meeting between migrants and the local population. It is fundamental, as reported in the project, that institutions provide an environment for local, migrant and refugee women that fosters intimacy, social cohesion, exchange of ideas and collaboration within the group as well as with the wider local population that will positively affect their level of integration and how they function in European society long term. Social inclusion also passes through the empowerment of migrants, so it is necessary to promote activities that provide them with a sense of place and purpose, giving visibility to marginalized and enhancing a sense of social cohesiveness. A creative activity can easily help to negotiate personal and cultural values related to cultural heritage, ethnic and religious background, and age, while underlining the widespread appeal of sharing stories about one another, creating a collective chef d'oeuvre thanks to everyone's contribution.

9. CONCLUSION

The EnFeM project has brought into view some key challenges to do with workshops that seek to work with a diverse group of female participants with "migrant" and "non-migrant" backgrounds. Yet it has also confirmed the marked validity of a project that foregrounds audiovisual production as a socio-cultural tool. This has to do with the workshop as a successful instrument to provide inter-cultural exchange and dialogue and a way for individuals from marginalized communities (including but not limited to those from migrant communities) to find creative modes of expression that lead to an increased sense of accomplishment, creativity, and openness to the world around them.

The medium specificity of audiovisual production, the process of devising a filmic concept, collaborate on its production and post-production with others and the general interaction of individual actions and collective engagements provide a unique cultural constellation. Yet what takes this project beyond a programmatic and didactic undertaking that equates education with "integration" is the rich possibilities it offers beyond the classroom, both literally and figuratively. This might include tasking women to consider their urban surroundings from the perspective of audiovisual creation, organizing film shoots in public space, inviting them to discuss projects with others in cafés or other urban sites. These are all important activities related to the workshop that contribute to their growth as individuals and legitimizes their presence in a particular urban environment and social space. It ultimately invites them to think about the workshop group as a tight collective connected through the process of creation and creative exchange but also pushes them to act as powerful individuals with ideas to contribute and stories to share. The power of audiovisual language is thus deployed through this project both through the filmic image and the actions that lead to its creation.

Aim of the EnFeM Project

The main end purpose of the Project is to change the negative collective image of "migrant women". Also to offer a concrete opportunity of access to educational facilities, local social and cultural life while minimizing the isolation of migrant women at the local level. Develop innovative educational tools as well as concrete initiatives facilitating the integration of migrant women in the host society, more particularly in the creative, cultural and educational sectors.

Give local communities physical instruments in order to be better involved on the spot at the local level, to guarantee a fuller integration of migrant women. foster their participation in community life/citizenship and restrict their isolation.

Change the negative and racist attitudes against Muslims from certain segments of civil society. The Project aims at reducing the isolation and separation of migrant women: through the implementation of joint creative workshops between women belonging to different cultures; through awareness-raising activities in educational establishments and civil society as well as in the medias.

The objective is to make migrant women active members of our society, thus increasing their chance of successful insertion in urban local districts; strengthen the citizen participation of migrant women in their host communities.