



Ariadne Pilot Project: Method Statement

Pilot Project Name: What is Home?

Organisation: Momentum Arts

Dates of Pilot: No of Weeks/Hours: 12 weeks 2.5 hours

Project Manager: Louise Taylor, Artistic Project Manager

Artist(s)/Facilitators: Hilary Cox, Bev Carpenter and Nancy Hogg.

Primary Project Objectives

What were the primary Project Objectives and Aims in relation to socio-cultural adaption and/or psychological adjustment?

The primary objects were to explore feelings of culture shock and adapting to a new cultural environment, in particular feelings of loss, anxiety, stress and uncertainty as agreed with partners as the project performance indicators.

Also on consultation with potential participants, the project was seeking to celebrate local and own cultural heritage, customs and traditions, share life stories and cultural experiences, develop English language skills and socialize and make new friends.

Pilot Project

Project Overview – How did we combine intercultural training with the arts? How was the content developed for the pilot course

We developed intercultural practice through the use of visual arts to explore cultural attitudes, cultural awareness, cultural values and traditions in relation to the adaptation process.

The content for the course was initially developed through consultation with the Children's Centre (as our partners) who have prior knowledge of the participants (migrant parents) who also consulted with the target group. From this consultation Momentum Arts developed a 12 week course which was based on the use of visual arts and mixed media (photography, clay making, collage, creative writing/poetry), however the course was 'organically' developed with learners so that they felt in control of the creative process and outcomes.

Target Group – Who was the primary target group? Migrants, Refugees, Host population etc. How many? Did they attend and engage in all the sessions? How did you recruit and retain them?

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Our primary group were Eastern European female parents and 2 English parents who had recently moved to Wisbech.

- We recruited 13 people to the project in Weeks 1-2.
- 4 dropped out due to family commitments and language barrier.
- We retained 8 (2 of whom were English parents) and we managed to encourage 1 to return who remained until the end of the project.
- Overall we had 9 in the core group (7 of these Eastern Europeans).

Where did the pilot course take place? What venue did you use? How accessible was this for the project and for the participants? What did/ did not work?

The pilot project took place in Wisbech, Cambridgeshire approx 40 miles north of Cambridge. Our partner was the Wisbech Children's Centre and we used the Children's Centre as the location for the workshops. The Centre resourced two Creche Workers and provided crèche facilities for 10-12 children located in the adjacent school. The parents would not have been able to access the arts pilot if crèche facilities had not been provided.

Project Benefits

Who benefited from the project and how do we know? Community, Participants, Host population, External partner organisations, our organisations?

The 9 participants, the Wisbech Children's Centre, the children (who we did not meet but the parents used the arts sessions with their children), the host population (two English parents) and the ripple effect into the local community and 4 Momentum Arts Artists/staff.

Primary Project Deliverables

Creative Outcomes – What creative activities took place how were they developed and what was produced? Were they undertaken by the group or individual?

The first four weeks the activities focused on getting to know each other, visiting Octavia Hill's Birthplace and finding out about Octavia Hill, a social reformer born in Wisbech and using her as inspiration for participants to reflect on their lives and the lives of their families through art. The course then focused on arts creation and sharing life stories and exploring cultural identities all of which will be published in a book.

What indicators were explored and how? Feelings of culture shock: loss, anxiety, fear, etc.

1. Participated in collage & clay making, photography, creative writing and producing Japanese Haiku poems focusing on emotions.
2. Created clay 'blue plaques' of their unsung heroes and shared stories about how these heroes had helped them adapt overcome fear, loss and anxiety.
3. Produced a visual map of Wisbech highlighting their favourite places and how they relate to their old and new cultural environments.
4. Shared life stories through personal photographs, memorabilia, personal objects and produced clay pieces from personal memories.
5. Shared cultural food, songs and stories by making and bringing traditional food and celebrating cultural heritage.

What good practice/methodology we the pilots informed by? ?

The pilots were informed by the Project Performance Indicators researched and produced by Ariadne partners as well as good practice projects: *Take Me to Peterborough*, *Bremen Suitcases* and *Untold Stories*. The project was based on intercultural learning methodology and Cognitivist theory as well as Matarasso's Use or Ornament: *The Social Impact of Participation in the Arts* which underpins our arts intervention.

Project Assessment

What project assessment methods did you use? Questionnaires, video, photography, journals, observations, self- reflection, notes, diaries, sound recordings, interviews, etc.

We used:

1. Impact – Pre and Post Q, we are hoping to collate two case studies, we will publish a book as a case study for Pilot 1, open observation and facilitator notes/journals, learner evaluation forms (on Week11).
2. Snapshots – we collected photographs from every session including of art work.
3. Reflections – Subjective reflections – we collected field notes from facilitators and researcher, learners were encouraged to create their own journals and keep notes and text and we did creative evaluation feedback from participants using Feely Photos and sound recording and narrating their transcripts using 'What was your experience of the course?'
4. Facilitators – we are undertaking assessment and collating responses with each facilitator and the partner (Wisbech Children's Centre) using the five questions agreed with partners: What was the hardest thing/biggest challenge? 2. What was the nicest surprise/unexpected outcome? 3. What could we do differently next time? 4. What will you hold on to or always remember? 5. What did you learn?

Impact - How did you use Pre and Post Qs with Participants? What challenges did you have? Do you have 2 case studies: individual or group?

1. The language barrier as the form was in English and we needed our Translator to translate some of the questions.
2. Some of the participants completed this in Weeks 1-3 with the partner and they didn't put the confidential code on them so we could not use them and had to ask them to complete the forms again.
3. Post Q – we found this difficult to undertake 2 months after the project ended.
4. We are undertaking two case studies, but these need to be translated with our Translator who undertook the interviews. We are also treating the book as a case study for the whole project.

Snapshots – What did you produce photos/videos etc? What formats?

We have many photographs of art work and learner participation in jpeg format. We will collate a compilation on disc.
We have already submitted photographs for use on the website/social media.
We have obtained image permissions for participants and we will sign a disclaimer.
We have obtained sound recordings and transcripts of creative evaluation activity with

learners and partners.

Reflections – What do you have? Notes, diaries, journals, etc.

Reflections – we have a journal with notes taken by facilitators and researcher.
We have learner evaluation forms
We have artist evaluations in Q format.

Project Critical Success Factors

What worked and what will you remember?

Building trust with the participants before sharing life stories resulted in the success of the project and having the project over 12 weeks so that we could get to know each other was key to the success.

I will remember all the participants in the group, their openness and responsiveness to taking this journey with us, especially as none of us could have known how the process would evolve and what impact it would have and what outcomes there was going to be!

But I will really remember the final session where we all baked, made and brought in traditional food, cakes, soup, drinks, bread, cheese, we sang songs, shared photographs from our personal lives and celebrated our time and the project together.

Having the Children’s Centre as a partner in the project as they provided crèche facilities and workers, venue and translation and provided in kind costs to the project.

What was the hardest challenge?

The hardest challenge was developing the sessions as we went along as the project developed organically and therefore it meant sourcing and ensuring we had a plan and materials for each session but sometimes the day before!

What would you do differently next time?

1. Encourage reflective diaries in a different way.
2. Have a small exhibition or some way to showcase to the local community
3. Involve more members of the local community.

What was the nicest thing or most unexpected challenge?

The nicest thing was when the whole group said they didn’t want the course to end and that they wanted more art courses!

Please return to ariadneproject@googlegroups.com on completion of your pilot courses.