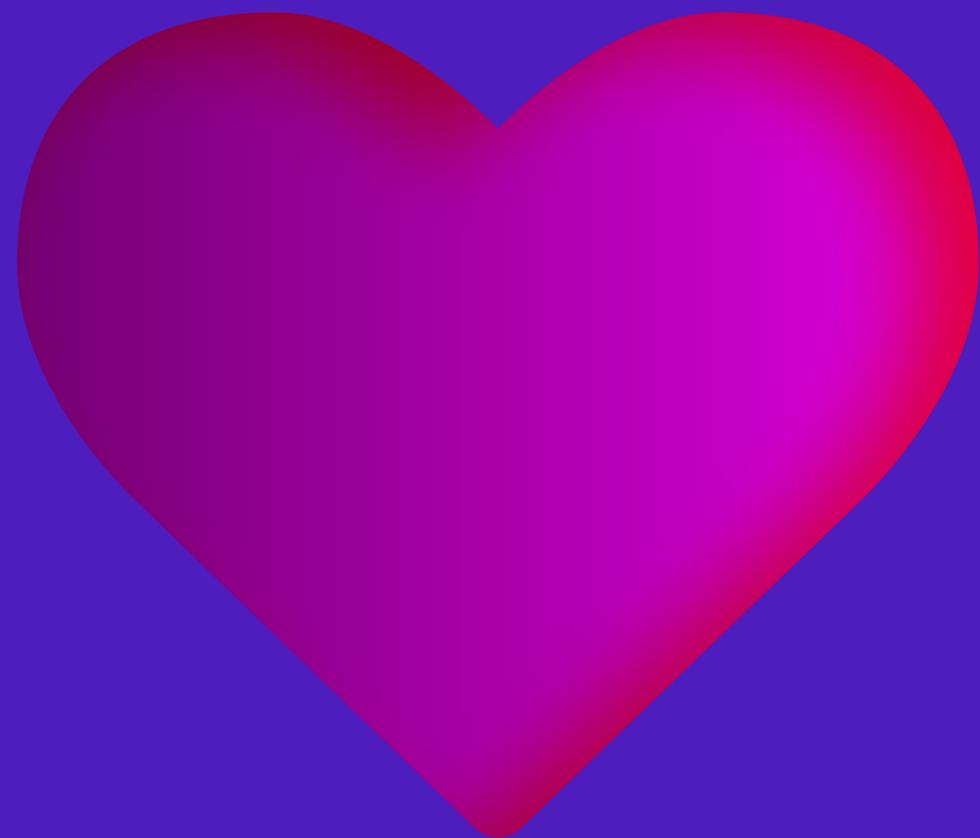


# Postmigrant Europe.

Methods for  
Empowerment  
and Learning  
in Europe's  
migration  
societies.

# Postmigrant Europe.



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# 4

# Introduction

**Fundamental values such as respect and openness are attacked time and again by anti-democratic and authoritarian groups and people in society. In media and political debates, migration is repeatedly rejected, and racial discrimination consolidated. While in fact, we have been living in migration societies for a long time and diversity can only be expected to stay.**

Based on this contradiction, the project 'Postmigrant Europe' called for young Europeans from the age of 18 to 26 to explore the questions, in which Europe they want to live and how young voices can be heard in the debate. They investigated persistent ideologies of inequality and the linkages to Europe's colonial history, contemporary debates on decolonisation, restitution, but also experiences of racism and other forms of discrimination, and the (collectivised) struggle against them.

The project 'Postmigrant Europe' also understands itself as a (digital) exchange platform and meeting place on the lived realities in European migration societies. On our educational trip we enabled 15 young people based in Europe to meet organisations, initiatives, and associations. We strived to uncover the lively migration societies together with young people and to enable them to pass on their knowledge and experiences to others.

The 15 participants were selected based on their previous engagement or activism in cultural or neighbourhood work, or in political education. They also showed interest in topics such as (post)colonialism, alliances against racism and discrimination, European history and present and were eager to learn on the connecting aspects between social media and education. Seven of the participants were based in Germany, seven of them in other European countries. One person had to leave Europe by the time the application and selection process for this journey had ended and participated online from a country outside of Europe, which also highlights the relevance of today's migration regimes for young people in Europe.

The hybrid journey took place during the summer of 2021 and six of the participants gathered again online after the journey to develop educational materials. This handbook is the result of the educational journey and provides the opportunity to others who engage in formal and non-formal educational settings to start or continue addressing topics and debates relevant to Europe's migration societies. This handbook is published in English as this was the language we worked and exchanged in as a group of people who are based in seven different countries.

**In chapter 1**, we introduce you to what 'Travelling in Postmigrant Europe online, offline and on paper' looked like over the past one and a half years and explore the methods and approaches that accompanied this journey. First, you will get to know our approach

to the hybrid journey in 2021. Second, you will find out how we reimagined Instagram as a learning and exchange platform throughout the project. And third, we present to you the travel journal we created as a tool for reflection prior, throughout and after the journey.

**In chapter 2**, 'Learning online, with and on social media', one contribution extends this presentation of tools used during the journey by presenting the use of the online video chat platform *Gather*. Two other contributions, written by participants of the journey focus on the relevance of social media for young people and creating space to address it in educational settings. Anahita Neghabat writes about 'Learning with and analysing memes' and Yasmin Tariq and Sefa Adzua address 'Learning with Instagram info posts, (live) talks, stories and reels' in their article.

**In chapter 3**, under the title 'Learning about and in the neighbourhood', five contributions and interviews highlight the relevance of engaging with stories, places and local actors in the neighbourhood as a learning experience. Participant of the journey, Sakiye Boukari, contributes with ideas to both bring stories from the neighbourhood into the school context as well as highlights the capacity of local civil society actors to fill the gaps in educational experiences. These contributions are framed by interviews with and reports from experts who joined us during our journey in Berlin.

**In chapter 4** on 'Arts-based approaches for learning and empowerment', three contributions highlight the importance of creativity in learning occasions. Samira Brahimi and Laurel Chougourou introduce the method 'Blackout Poetry' for educational use, Nadine Golly explores several ways to include songs in educative moments and lastly Jeff Hollweg shares his perspective on using hand crafting as a creative method for empowerment.

This handbook will be released and presented for the first time in November 2021 at the Peer-Conference 'Educate. Organize. Empower. – Postmigrantische Peer-Ansätze & Austausch in der Bildungsarbeit für die Migrationsgesellschaft' organized by the Education & Travels Team of the Schwarzkopf-Foundation Young Europe.

**We hope you enjoy the read!**

**Pia Sombetzki & Nadine Golly**

Find further information on the project 'Postmigrant Europe' via

<https://schwarzkopf-stiftung.de/en/projects/postmigrant-europe/>

and feel invited to provide feedback via [education@schwarzkopf-stiftung.de](mailto:education@schwarzkopf-stiftung.de)

# Chapter 1

Travelling in  
Postmigrant  
Europe –  
online,  
offline and  
on paper

# 8

## A hybrid journey through postmigrant Europe

**AUTHOR:** Pia Sombetzki **ILLUSTRATION:** Aileen Dietrich

**Having started the project 'Postmigrant Europe' in 2020 made us imaginative when it came to the planning of a journey through postmigrant Europe. Plans for a real journey through Europe were pushed to 2021 in the hope for a significant change in situation. 2021 came and uncertainties remained about how to conduct a journey with a group of young people from all over Europe responsibly and to their liking. What we developed as a hybrid journey was surely a compromise at first, but we would like to present it to you as well as a viable alternative that proved itself useful more generally, possibly also for the long run.**

Programmatically speaking we divided the journey in several time sections:

-  We started with three days online,
-  planned in one day for travel and arrival,
-  met for three whole days in Berlin,
-  planned in one more day to travel back home and a resting day
-  and met again one day later online for half a day. The complete journey time amounted to ten days in total.

The online days were spent on the video chat platform Gather (check [page 16](#)) for a detailed explanation on how we used it for our purposes). Online we met Jennifer Tosch of Black heritage tours Amsterdam for an input and 360° virtual tour, exchanged with Nozizwe Dube of UNDIVIDED for KU Leuven, Mireille-Tsheusi Robert from BAMKO in Brussels, Philsan Osman of Black History Month Belgium and Lennart Thienpont and Amani El Haddad of VOEM Belgium. Moreover, the

participants could access extended video and audio resources in a designated learning space and took the stage themselves for self-organised inputs on educational methods or their approaches to broadcast the inputs and discussion we had online on the project Instagram channel [postmigrant\\_europe](#).

What followed was a whole day of travelling which allowed for some to opt for a longer train ride or in other cases to use half a day to explore Berlin on their own.

The three days in Berlin allowed for the opportunity to come together in one physical space and to deepen our discussions and relationships. The point has been stressed many times during the onset of the pandemic: bringing young people together in physical spaces is an important aspect for fruitful youth exchanges. And no matter how effective and accessible online gatherings proved to be throughout the course of the past one and a half years, also in our case, having had the opportunity to come together as a group had a strong effect on the strength of the ties that were created.



Whereas the online gatherings somewhat set the stage, opened chapters into many subject areas, often through hearing from perspectives and receiving input on new aspects that were relevant also to our self-understandings, the shared physical space offered rooms in which exchange could also occur on a deeper emotional level. In Berlin we set the stage for such an experience by offering a creativity workshop, hosted by Jeff Hollweg. We followed up with meetings with community organisations over lunch and dinner, sharing a meal and exchanging in such a setting: our guests were Nuriani Hamdan of *neue deutsche organisationen*, Rojda Tosun of *Young Voice TGD* and Koray Yılmaz-Günay of *Migrationsrat Berlin e.V.* Other interventions were a walking tour with Abdel Amine Mohammed of *Berlin Postkolonial e.V.*, a workshop by Pierre Asisi of the project 'kiez:story' on multidirectional and narrative pedagogical approaches, as well as an input by Tahir Della on the anti-colonial struggles countering the developments around the newly opened Humboldtforum in Berlin.

Throughout the journey the participants shared their insights and experiences with a followership of 1.500 people online on the project Instagram channel "postmigrant\_europe". The channel provides a digital exchange platform on the realities of postmigrant life on a European level.

Through their participation in the group journey, participants have gained insights into contexts and debates within migration societies such as Germany, Belgium and the Netherlands. Topics addressed ranged from colonial history, debates on restitution, experiences with and (collectivised) struggles against racist structures to lived realities of distinct communities in migration societies. They practiced awareness of ideologies of inequality, sensitivity to different dimensions of diversity at a European level and learned from input givers and each other about peer-educational approaches, to be able to further transfer these insights to other formal and non-formal educational contexts.

# 10 Reimagining Instagram as a learning and exchange platform

**AUTHOR:**  
Pia Sombetzki

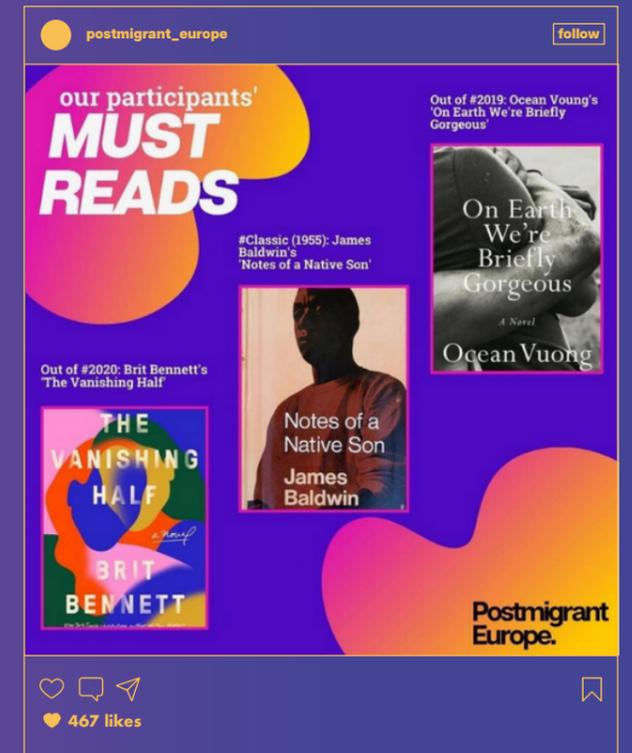
Since the beginning of our project, Instagram was conceptualised as to play a central role in how we accompany the activities happening in our project. However, as the pandemic shifted our plans for travelling through postmigrant Europe in 2020, also new opportunities for the purpose and use of our project Instagram channel ‘postmigrant\_europe’ emerged. Whereas it initially was intended to be a tool for project participants to share their insights of the journey they were part of, throughout of 2020 we extended the character of the channel to also becoming a learning platform and somewhat of an archive of resources on postmigrant realities in Europe.

Whereas some of our online events were hosted on video platforms such as Zoom for the purpose of reaching a wider audience from within and outside our networks, video footage could easily be integrated into the channel and thereby be given a “second life” and reach another audience that was steadily growing in the number of followers we reached with our contents. In addition

to posting digital lectures, we also posted shorter video clips with experts and shared educational resources and event recommendations in our posts and stories. In addition, we also hosted Instagram live talks, one also during the time of the journey.

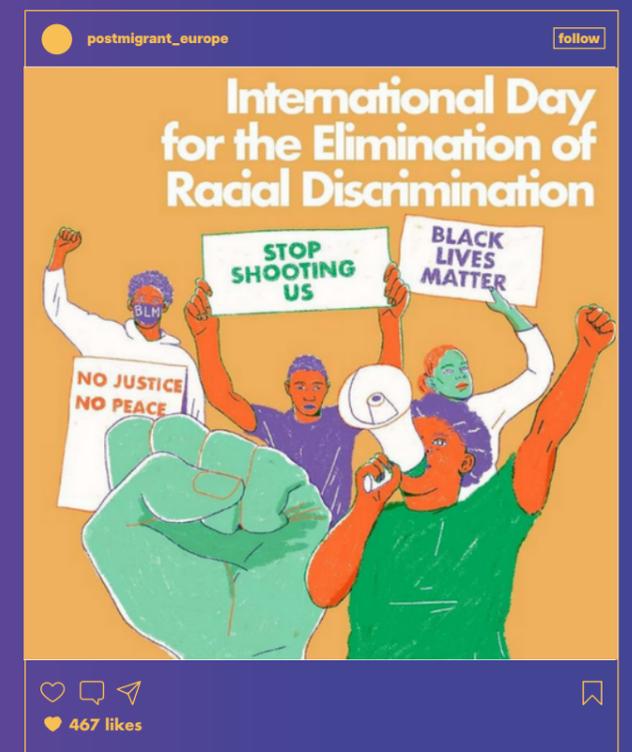
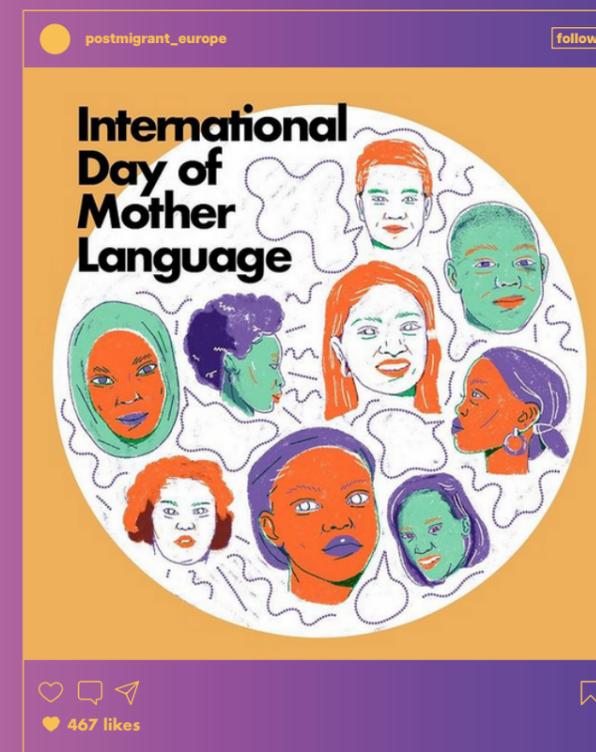


Other reoccurring sections on the channel were ‘Must reads’ and ‘Must listens’ where we recommended books and podcasts. Also, the participants of the journey were contributing to this section by recommending books to the followers of the Instagram channel.



Also, two of the journey participants, Yasmin Tariq and Sefa Adzua, highlight in their article in this publication how social media and its relevance for the political education of young people can be addressed in the classroom and in settings of non-formal education.

Further, we used graphics and illustrations to remember historical days with relevance to the political education of young people in posts.





# Reflections on Postmigrant Europe: A Travel Journal

**Travelling is always a very personal experience and even when being part of a group travel, the variety of experiences resonates differently with each person who is part of such a group experience. To accommodate for such an individual experience within a group, we offered our participants a way to reflect on their experiences by providing them with a travel journal. This text provides a short overview of the central elements of the travel journal which we created for this purpose and how it can be adapted for other educational journeys.**

The travel journal is generally split into two sections. In the first section, two short text impulses highlight the different meanings of travelling and angles from which travelling can be looked at. They, however, also include the encouragement for the participants to reflect on their personal perception of travelling and what it means to them.

The second section moves from city to city, highlighting artists and civil society actors from the four cities Berlin, Antwerp, Amsterdam and Brussels, telling stories about experiences of racial discrimination, the presence of colonial history in contemporary European society and strategies to counter them.

Every city chapter is accompanied by a set of reflective questions on topics such as the changing of street names, political responsibility, colonial monuments in the city scape and the decolonisation of museums.

Finally, on the final pages of the travel journal the participants are asked to reflect on the topics they would like to learn more about after the end of the journey and to explore for themselves how the journey changed them. The final page also offers space to glue in a photo of the journey and to write about what it represents for them.

## **Room for adaptation:**

Many of the reflective questions can be easily adapted in one's own version of a travel journal. Especially the questions that encourage the participants of a journey to reflect on their position in a group or on their experiences afterwards work independently from a specific travel context.

Even certain projects that do not involve physical travel could become conceptualised as a journey by educators and those general questions could be used to structure the project into preparatory, travel and final reflection phases.

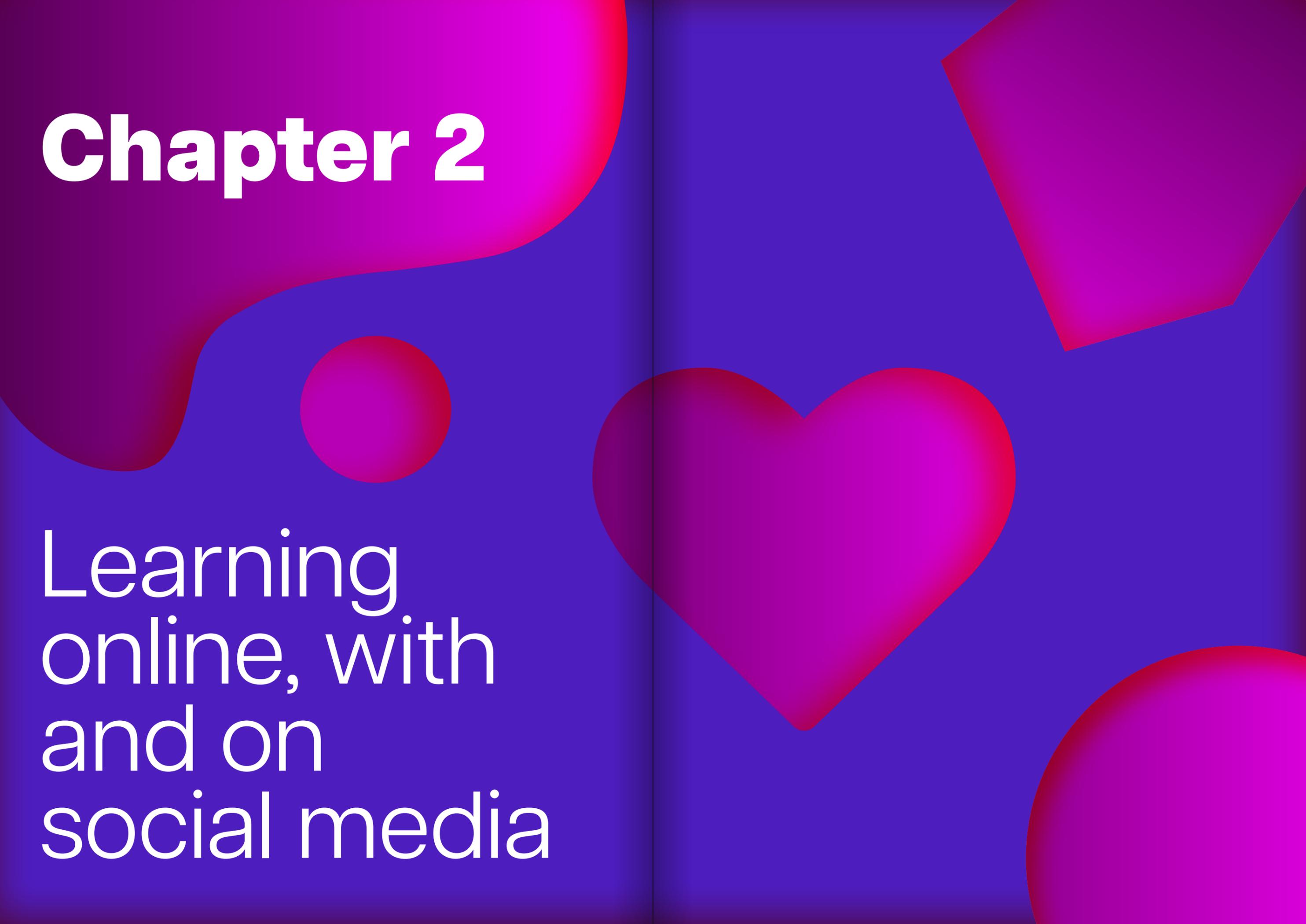
Location-specific questions may need to be newly formulated and be reflective of the context one intends to take into focus.

Generally, if time allows, the participants of a journey can be involved more directly in the creating of a travel journal prior to their journey together. This could either mean creating a travel journal together which everyone can use throughout and after the journey or to come up with individualized journals. Both variations could also allow for creative handcrafting moments and more personalized travel journals.

**Find the Postmigrant Europe Travel Journal to download and use via the following link:**

<https://schwarzkopf-stiftung.de/en/education-and-travel/educational-travels/>

# Chapter 2

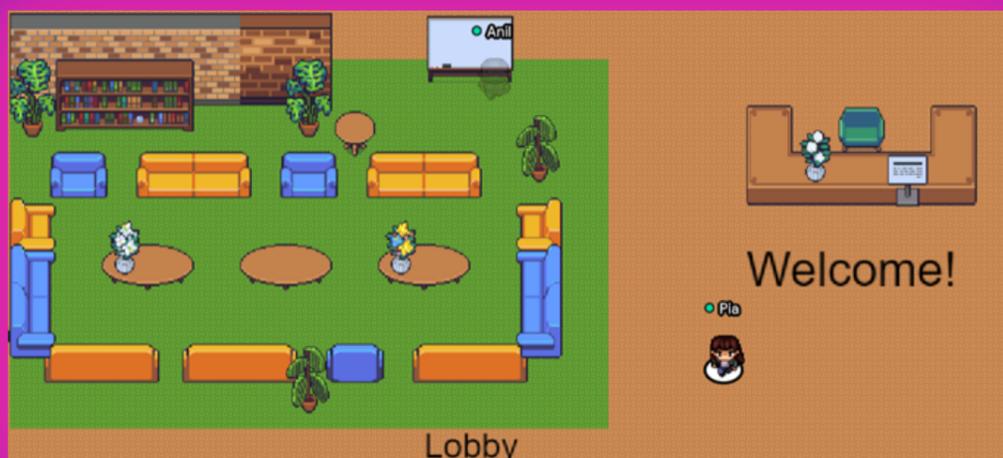


Learning  
online, with  
and on  
social media

# 16 Using *Gather* for virtual youth exchanges

**AUTHOR:** Pia Sombetzki

The project 'Postmigrant Europe' hosted a group journey in 2021 and carried out half of it online. The days online were hosted on the video chat platform *Gather* which offered a space to engage with the participants and external speakers in an interactive and playful way and which proved to be particularly useful in the context of an international youth exchange. We chose to start the journey with three days online, then met in person in Berlin for three days and ended the journey with one reflection and evaluation day online. Splitting the journey in online and offline phases offered the opportunity to vary learning impulses and formats. Break and travel days in between allowed for time to individually process the impulses and discussions.



Generally, on *Gather* every participant chooses an avatar that they can move around with freely in a virtual environment of different rooms or even outdoor areas. When logging in to the *Gather* space for the first time, the avatar can be created individually and features such as hair colour and style as well as skin colour, outfits and accessories can be selected. Also, a name with which the participant wants to be addressed, can be chosen.

The possibilities and features are vast and *Gather* offers template spaces for various settings such as classrooms, conferences or private social events. It is possible to create spaces from scratch or to adapt templates to one's particular needs. The latter is what we did for the purpose of the online group journey.

## A VARIETY OF ROOMS FOR A VARIETY OF FORMATS:

### The Welcome Area

The Welcome Area is the first point of entry for participants and external speakers alike. We opted for a small reception desk and a welcome sign that greeted everyone who enters the space. Throughout the course of the online journey, we used this space to welcome experts and provide them with a short background information on where we are currently in the program, how their input is going to link to it and to explain basic features of the space which they would need to understand to interact with the participants.

### The Lobby

The Lobby was the room in which we welcomed everyone and where check-in's and check-out's were held. A whiteboard was used to show the updated agenda for each day. It's essential to provide a seating opportunity for each participant to create a sense of areal space and so that everybody feels welcome. Plants and flowers should not be forgotten to be added for a lively atmosphere.

### The Café

The Café was the space for our morning coffee sessions. It was designed in a way that allowed the participants to enter the conversation with our guests in a fishbowl-kind-of setting. Instead of raising their hand to ask a question, we asked our participants to join us on the yellow carpet and ask them "face-to-face". The Café could be used also for separate talks between participants.



### Meet-Up rooms

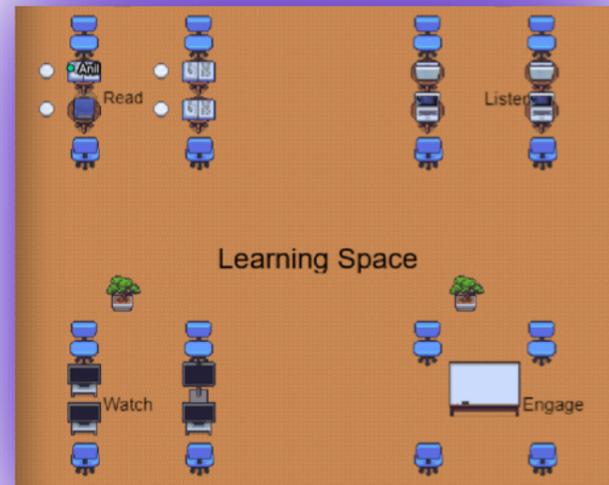
In the afternoon Meet-Up rooms served as spaces for meetings with our guests as well as spaces for separate group meetings which were held by the participants.



### The learning space

The learning space allowed the participants to explore a few topics we found relevant to address and share resources on, especially taking into consideration the short time we had to open and discuss subjects such as colonial history in several European countries, restitution, and the wide field of social movements against racism. We invited the participants to explore those topics via texts, videos and audios.

The space also had a whiteboard where the participants as well as speakers could leave all kinds of resources they would like to share with the group. Examples were presentations of their projects, a link to an interesting article or podcast, or just a song that got them in a good mood.



### The Q&A room

The Q&A room was offered to the participants as a separate space which they could enter to ask any project or journey-related questions. Every day, during a fixed 30-minute-slot during lunch time, the project managers were 'sitting' in the room with their avatars and were ready to answer questions by those that came around to ask any.

In addition to this room, we offered a separate awareness Zoom room that was offered by the designated awareness person for the journey and could only be joined after having been admitted to the Zoom room from the waiting room (to ensure only one person at a time would be entering the same room). This separate awareness room was meant to offer a more private space to address any experiences, issues and remarks that came up during the sessions online. The room was not built into the *Gather* space, because going in and out from the room would have been visible to all other participants and would not have ensured their privacy. In *Gather* it's also not possible to close a door. So, while being in a counselling session you couldn't ensure a private space in terms of hindering someone from walking in.



### Flexible use of all rooms

Apart from their specific functionalities, the different rooms were also used flexibly as rooms where smaller groups could discuss around a small task or talk through last details before a group presentation. All rooms were generally accessible all day and all the time, independent from the host. One simply has to enter the space and be in the same room to join a conversation.

### Instructions before the journey

To support the participants and external speakers in using the *Gather* space we created manuals that explained the functionalities of the space and the different rooms. These manuals were provided beforehand to the participants and all external presenters. External presenters had the chance to get a pre-introduction to the space. All external visitors and presenters were provided with the link in advance and were welcomed at the Welcome point and led to the room in which the event took place.

### The "afterlife" of the *Gather* space

In the last online session, we talked to the participants about the future and their motivation to keep learning and working together as a group. While the group would be self-organising future meetup's, we as organisers could provide the group with a never expiring link to the virtual space as they were interested in using it in the future as a meeting platform.

### Accessibility and usability

- To create a *Gather* space, one needs to set up a user account on the *Gather* website: <https://gather.town/>
- Creating *Gather* spaces generally do not cost anything as long as not more than 25 concurrent users use one space at a time. Differing pricing models apply when hosting a 2-hour or one day event or if spaces are intended to be used on a regular basis for up to 500 people.
- *Gather* spaces can be created and adapted from templates.

### To use a *Gather* space the following technical requirements need to be fulfilled:

- A device from which to access the space, ideally a laptop as for example the chat function is not supported on the mobile version
- Stable internet connection
- Ideally a headset to prevent echoing
- A web camera in case it's not in-built in the device that's used

# Learning with and analysing memes

## AUTHOR:

Anahita Neghabat



<http://www.digitalwiki.de/memes/>

## Introduction

**Memes are a crucial part of teens' and young adults' media consumption and practices. Memes are edited, most often funny images (or videos), which are shared and consumed on social media platforms. They often reference pop-cultural phenomena and are a widely used medium and tool for social and political commentary.**

The following text argues for considering memes in traditional educational settings by highlighting their relevance in shaping public discourse and in empowering marginalised groups to critically engage with violent politics.

The exercise described below enables educators to create a space in which older teens and young adults can critically engage with memes in an educational setting, such as a classroom. The aim of the exercise is to provide space to analyse memes, which are crucial in shaping public discourse online, and to strengthen critical thinking competencies. After the exercise, participants will have acquired or strengthened critical thinking and media competencies, such as identifying and questioning different information levels. These competencies are applicable to memes but also to other media formats (such as election posters, advertisements, etc.).

## The relevance of Memes

### (Why memes should be discussed in an educational setting)

Memes are a crucial medium and tool in public discourse. Although they are popular among teens and younger adults, they are not a niche phenomenon: Memes are made and shared by politicians and political parties; conventional media outlets communicate news or political commentary through them on their social media platforms; companies design advertisements as memes, etc. Memes are also an important medium for social and political commentary, particularly for marginal and marginalised social groups. Social media generally enables people to share their perspectives and opinions with a wider public. In this context, memes play a special role: Given that they are quickly consumable and producible, they are a particularly accessible medium for social media users to shape public discourse online (see Neghabat 2021). In addition, the humorous character of memes can provide emotional relief in dealing with violent politics, which is especially important for marginalized groups who are targeted by discriminatory political discourse and policies. Memes are thus often part of collective empowerment strategies online (see Neghabat 2021). At the same time, the far-right has been strategically using memes to reach and radicalize people online, most often making fun of marginalized groups and ridiculing and reproducing the violence which those experience. This shows that memes are used by people across the political spectrum to convey their perspectives and messages.

Memes work through satirical exaggeration, which is a form of simplification. Teachers and pedagogues might therefore hesitate to take them seriously as a critical medium of communication. Additionally,

memes non-exclusivity might be yet another reason why they are often perceived as not serious (see Lingg & Schmidt 2020).

Yet, I want to highlight that it is precisely the accessibility of memes and their satirical simplification which should be recognized as their biggest strengths. Adopting a satirical perspective on an event requires an array of analytical and creative steps, which are skills that should be recognized and fostered in educational settings. In addition, their accessibility makes them a very democratic medium of political commentary.

As argued above, memes are a highly relevant medium in political discourse and are used by actors across the political spectrum. Students should be supported in strengthening and developing skills to critically navigate the online sphere and to question and deconstruct the memes they consume or produce. Traditional educational settings should thus create space to critically reflect on the power dynamics inherent in meme-related online practices.



Creator: Anahita Neghabat



## References

Neghabat, Anahita. "Ibiza Austrian Memes: Reflections on Reclaiming Political Discourse through Memes." In *Critical Meme Reader: Global Mutations of the Viral Image*, edited by Chloë Arkenbout, Jack Wilson and Daniel de Zeeuw, 130-142. Amsterdam: Institute of Network Cultures, 2021.

Schmidt, Helena, and Sophie Lingg. "Coming Back from Ibiza. Der Instagram-Account Ibiza Austrian Memes als Case-Study für intersektionalen Meme-Aktivismus und Vermittlung – basierend auf einem Gespräch mit Anahita Neghabat." *Art Education Research* 18 (2020): 1-17. <https://sfkp.ch/artikel/coming-back-from-ibiza>.

# 22

# Outline Meme Analysis Exercise



This exercise is intended for older **teens and young adults (16-21 years old)**, ideal is a group size of **not more than 15 people**.



The exercise can be used in different **school or youth education settings**.



Duration: **60 - 90 minutes**



**Material:** A projector, laptop, memes on file, or blackboard and tape and memes as printouts, participants can use their phones or other devices for research, posters, markers for presentations

## 1. Prior to the exercise:

The educator is advised to ask the participants about a week in advance for one meme they should be sending to them prior to the class or workshop. This way the educator has some control over the memes that are then going to actually end up on the screen during the exercise. This way the educator can prepare for certain topics, invite external experts if needed or decide against showing specific memes. Educators may not feel well enough prepared to discuss certain topics or fear to reproduce violence as it is often represented in memes. Such memes can be part of the analysis. The educator should, however, be mindful about whether those are suitable for the specific group they are working with (paying attention to dynamics and social positionalities) or if they feel well enough prepared to properly address those. Ideally, the educator achieves to create a space in which all participants feel safe and seen and in which the violence present in the memes is not reproduced.

Depending on the educator's general aim, the exercise can be implemented very openly or be adapted to reflect a more specific topic. Participants can for example be asked to choose a meme from a specific page (see suggestions in the material section below), about a recent political event, or political memes that move or upset them, to just name a few examples.

**Variation of the method:** Alternatively, the educator can pick 10-15 memes themselves and have the participants choose from their selection. This way, the exercise can also be adapted to address a specific topic (e.g., a recent political event).

## 2. Implementing the exercise

The educator provides a brief overview and aim of the exercise.

On a screen they will show the pre-selected pool of memes. Alternatively, the memes can be printed out and pinned on a blackboard.

Next, the participants are asked to split up in groups of 3-4. Each group should choose one meme from the pool of memes. Ideally, there should be some variety, however if two groups want to analyse the same meme, this does not impede the exercise. The small groups are then asked to analyse their chosen meme in several phases, writing their findings down on small pieces of paper or onto a poster.

### FOUR PHASES OF ANALYSIS:

→ *Note for the educator: Part of the exercise is for the participants to come up with analytical questions themselves. Questions are analytical tools; questioning is a critical analytical practice. The here proposed questions are just examples of questions that participants might come up with themselves or might be given as a jumpstart to their own analytical questioning.*

#### Phase 1 – Free Brainstorm:

What can we immediately see and recognize? (5 mins)

#### Phase 2 – Open Research:

The groups are asked to find out as much about the meme as possible (using their phones for online research) (10 mins)

#### Exemplary questions:

- What is the origin of the used image?
- How is it used in other contexts?
- Which event or circumstance is the meme referring to?
- Can we find the originator of the meme?

#### Phase 3 – Deconstructing the messages:

The groups are asked to analyse what the meme is trying to communicate to them and how it is trying to achieve that. (15 mins)

#### Exemplary questions:

- What is the meme telling me? How?
- What is the image telling me? How?
- What is the text telling me? How?
- Which part of the story is the meme telling me?
- What does it leave out?

#### Phase 4 – Reflection and conclusion:

The groups come together and can present some of their findings, the questions they asked during the process as well as their experiences. (30 mins)

#### Exemplary questions the educator can ask:

- What did you find out?
- What surprised you?
- What did you find out that you might not have known before?

### MATERIAL SECTION

Below are some meme pages that either the educator or the participants could choose from. As an educator you are encouraged to approach the participants directly and ask them about their suggestions and interests.

**@killjoymemes** (Instagram) makes leftist memes in German and English.

**@erklaermirmal** (Instagram) is a (post)migrant and queer educational collective, which also uses memes (mostly by @killjoymemes\_) to strengthen the knowledge they communicate in their other more traditional educational formats. Their memes are in German.

**@ibiza\_austrian\_memes** (Instagram) is the author's own meme page, with which she criticises Austrian interior politics from an intersectional-feminist, anti-racist and anti-authoritarian perspective. The memes are in German.

**@bunnymichael** (Instagram) makes memes that encourage self-compassion in a world that measures our worth in productivity. Their memes are in English.

### OTHER WAYS TO WORK WITH MEMES IN EDUCATIONAL SETTINGS:

To empower teens and young adults to create their own memes, external experts can be requested to facilitate workshops.

The Feminist Meme School (<https://carenmiesenberger.wordpress.com/feministmemeschool/>) is a meme workshop format developed by journalist Caren Miesenberger. In her workshops participants are encouraged to transform their negative experiences of discrimination into humorous memes.

Inspired by this format and based on her own experience as a meme-making activist in Austria, the author of this input, Anahita Neghabat, developed a workshop format, in which participants are empowered to translate their criticism of discriminatory politics and their experiences of violent politics into memes.

# 24

# Learning with Instagram info posts, (live) talks, stories and reels

**AUTHORS:**  
Yasmin Tariq  
& Sefa Adzua

**Social media plays an important role in our everyday life and can be expected to stay. This is also why it's important to know how to live and interact with and on it. Especially young people are known to interact a lot in the sphere of social media. Over the past years many young people also launched their own social initiatives on social media and follow a peer-to-peer approach in engaging with their followers on socially relevant topics. In the following exercise we would like to show ways in which platforms and accounts can be used for social engagement and as awareness platforms and outline how young people can be motivated to try out this type of activism for themselves.**



### Goals

- Developing critical understanding of the impact of social media for learning and activism
- Learning how to use a social media platform for one's purposes and experiencing self-efficacy
- Learning about tools such as Insta stories, reels, live stream, tik-toks, tweets etc.



**Age group:** 15-25



**Material:** a mobile device, internet connection, room big enough for the group to split into smaller groups, installed social media app and account set up, whiteboard, access to presentation programme, for example PowerPoint



**Time:** 60-90 minutes

## TIMETABLE FOR THE EXERCISE

PHASE	METHOD	MATERIAL/SETTING
<b>1. Warm-up</b>  (5-10 min)	Warm up exercise of your choice, for example: Everyone moves around the room. The educator says a number. Now groups of exactly this number must form. For whoever cannot find a group the game is over. Variation: groups are formed with the same shoe size, the same sock colour.	Open space or classroom
<b>2. Check-in</b>  (10-15 min)	→ The educator asks the group about their experience with social media: → How often do you use social media? → What do you like about social media in general? → Who inspires you on social media and why? → What do you dislike about social media? → Would you say you ever learnt something on social media about a specific subject? What was the last topic you learnt something about?	Open space or classroom
<b>Main Part 1</b>  (10-15 min)	The educator asks the group about educative formats on social media they can think of. After collecting some formats, the educator shows (further) examples such as info posts, reels, stories, sharepics of live events etc.	See example references and educators add more of their own
<b>Main Part 2</b>  (30-45 min)	→ The educator splits the group in three groups. → Group 1 is asked to think of a topic they would like to create an 'info post' on: They are offered different materials or asked to do independent research online. The educator tells them to compare sources to attempt fact checking. → After the fact check, the group is asked to answer the main questions related to the information or news they want to highlight in their post of maximum 10 slides: Who, When? Where? What? Why? → Reference: Infopost by 'Politics4her' → Group 2 is asked to conceptualise a live talk, for example as an interview with a civil society activist, a political figure or local NGOs that uses social media. The group thinks of a timetable, questions to ask and divides roles (who prepares the talk, who asks the questions etc.), the participants can practice the live talk in a short role play and reflect on how they would edit their schedule or questions after a first run through. → Reference: Postmigrant Europe Insta talk about "Racial Justice vs Climate Change: Why the one can't be without the other".	→ Information material: a newspaper, magazine article, a chapter from a schoolbook → Phone with an Instagram account → Local NGO contact → Alternative: Access to platform on which posts, stories etc. can be created outside of Instagram (for example Canva.com)

- Group 3 is asked to work with Insta stories and reels.
- Insta stories: The participants can think of stories that highlight a news element, an event they want to highlight or a debate that was recently held in their school/ context. They can experiment with tools such as polls, Q&A stickers and use them creatively.
- reels: the goal is to look for information and to be able to sum it up in reels. It could be about books they find inspiring or an event that they found in a newspaper, the news of the day, or just showing tips if they have special knowledge or talent in something (football championship, fashion show, new laws).

**Reflection and presentation phase**

- The educator asks the participants to present to the group what they have done and to reflect on what they learned:
- What was easy for you and what was difficult? Did you find all the information easily and how sure could you be that the information you found was correct?

🕒 (20-30 min)

Whiteboard  
Show drafts from their phones or on a projector from the creation platform of their choice (for example: Canva)

**Peer-feedback**

- The educator asks the other participants to give their colleagues feedback:
- How easy was it to understand the topic that was presented?
- Did the posts and other formats motivate their engagement with the topic as well?
- Was the presentation interesting?

🕒 (10-20 min)

Plenum

**(Optional: debate phase)**

- The educator can provide complementary information on problems on social media such as hate speech or other general risks
- A debate can be started about the question if freedom of expression should be limited towards hate speech by laws such as some states introduced them. The group can be split in two groups and offered more detailed information on the pros and cons of this debate and asked to argue about this topic.

→ Showing videos of the role of social media in today's life (see references) and how to engage with it



**Background information and references for educators on using and reflecting on social media in the classroom:**

Incorporating & accounting for Social Media in Education” | Harry Dyer | TEDxNorwichED:  
<https://www.youtube.com/watch?v=ZteEZbAtsNI>

Incorporating social media in the classroom: William J Ward at TEDxKalamazoo:  
<https://www.youtube.com/watch?v=GLBMy3VBQQ>

**REFERENCES**

**1. Informative Post Example**

About President Joe Biden election by Politics4Her:

[https://www.instagram.com/p/CQjISSEFzku/?utm\\_source=ig\\_web\\_copy\\_link](https://www.instagram.com/p/CQjISSEFzku/?utm_source=ig_web_copy_link)



**2. Insta Live Talk announcement and video example:**

[https://www.instagram.com/tv/CS\\_elYmlj5w/?utm\\_medium=copy\\_link](https://www.instagram.com/tv/CS_elYmlj5w/?utm_medium=copy_link)

# Chapter 3

Learning  
in your  
neighbour-  
hood

# 30

## Biographical interviews in the neighbourhood

### TRACING HISTORIES OF MIGRATION VIA TESTIMONIALS IN THE PROJECT KIEZ:STORY

**During the group journey, Pierre Asisi of the project *kiez:story* visited the travel group and engaged in a workshop with the participants, exploring the project's methods and showing them preliminary results.**

The project *kiez:story* supports youth in approaching the histories of family members and neighbors in three Berlin neighbourhoods via image and film. [ufuq.de](http://ufuq.de), the organisation behind the project, qualifies a group of young trainers who directly engage with the high school students in workshops in schools and throughout the process of recording and post-production.

Due to the pandemic the school workshops could only take place in a limited scope up until now, but they are meant to address topics that rarely make their way into school textbooks on German history: What was it like to come to West Berlin as a young man in the 1960s as a “guest worker”? What was different, what was similar, for a contract worker in the east of the then divided city? What did refugees - also of German origin – experience then and now, and what did and does their everyday life look like? What traces are there in Berlin? Which ones in our neighborhood? Which ones in our own family?

The discussion around these questions also enables the students to start approaching further questions about their and society's current debates around questions such as: How would we like to live together in our neighbourhood in the future? What has to change and what can we do for it?

Sakiye Boukari, participant of the group journey, explores on the following pages how biographical interviews can be used also in other contexts and places.

**AUTHOR:**  
Pia Sombetzki

**REFERENCES:**  
[kiez:story](http://kiez:story)  
project website  
[www.kiezstory.berlin](http://www.kiezstory.berlin)  
[@kiez.story](https://www.instagram.com/kiez.story)  
Photos and videos  
on Instagram

## BRINGING BIOGRAPHIES TO THE CLASSROOM

**AUTHOR:** Sakiye Boukari

**The information and access we nowadays have on histories are great, but not necessarily enough. Many different people live together, and everyone shapes our surroundings and environment in one way or the other which makes our society dynamic. This is the part where we should adapt to that by introducing personal histories to our educational material and learning from these because education has much more to offer than what we are currently making use of.**

The method described here can be used in a school setting by integrating it into the curriculum as an additional exercise/ further practice e.g., in social science subjects as history, geography or sociology/politics. Of course, the opportunities to implement this method are endless, as it can be used in separate formats as well.



### Goals of the exercise

- Getting to know one's neighbourhood and increasing one's personal awareness for one's surroundings
- Learning through personal connections & relations about one's neighbourhood (also in the past)
- Strengthening the courage to ask about what you believe is interesting but being sensitive, comprehensive at the same time
- Listening to interesting & important stories/histories that are not displayed in books & general school materials
- Developing a stronger understanding of oneself as part of history and the ability to write history
- Exchanging and learning from different generations and from communities' knowledge which becomes visible
- Feeling enabled to think about the society as where we came from (can often be derived from the personal experiences) and where are we heading to (thinking about the future, developing wishes, feeling encouraged to take initiative and engage in contributing to it)



### Target group:

- People that may have a history of migration in their family.
- People that don't only refer to their country of residence as their home country.
- Children, young adults that have the possibility and interest in speaking/engaging with their family members or other people they are close with generally.



### Material:

- Anything that can be used to document information/stories, for example: pen and paper, a camera or a phone for filming, alternatively a voice recorder for oral history projects or if the interviewee does not feel comfortable to be filmed

## OUTLINE OF THE EXERCISE:

### Step 1

#### Preparations:

- Explain the project, and the goals that are trying to be conveyed
- Create a group of people who are willing to participate, not everyone who participates has to interview someone/ someone in their family (suggestion: 5-6 interviews and 10-15 students or even more interviews if wanted)
- Outlining a time plan together with the participants as the interviews will most likely be carried out outside of the classroom or workshop space. Think of a time frame in which you want to carry out this project (for school, I recommend 3-4 weeks).

### Step 2

#### Implementation:

- Meet the participants and introduce the topic, talk about what meaning history has and how biographical stories play a role in it (presenting individual historical figures can be helpful in that, for example Anne Frank or May Ayim).
- Let the participants find the interviewees (family members of the students, neighbours etc.)
- Meet with everyone to explain the whole project or give the students advice on how to properly ask and explain the topic themselves if their interview partners wish to get an introduction by the participants themselves or do not have any time to come to the meeting (as an educator make sure to make the participants aware of asking their interviewees for consent or even distribute a hand-out which summarises what the video or audio recordings are used for which they can sign).
- The educator should give the participants advice and tips on how to perform an interview, but also allow the participants the freedom to develop their own interview questions.

- If needed, create a room/ safe space in which the interviews can be held. But encourage participants also to film or record the interviews in the location of their choice, for example in a comfortable setting at home as personal stories often also find expression in one's personal space (interviewees might want to refer to photographs, letters etc. while they tell their story).

### Step 3

#### Follow up and evaluation:

- Gathering and saving the information for personal use in the classroom (discussion rounds etc.): The educator can encourage everyone to show their results and tell the others about their personal highlights of the process: What was particularly important and new to them? They can also be asked to share feedback on the experiences of the interviewees. How did they experience the interviewing process?
- Presenting stories to the outside world: Invite all the participants (and if it is comfortable for everyone, invite external people who may be interested in the topic and results) to come together to watch the interviews or organise an exhibition (at school for example or at a local community center).

## VARIATIONS OF THE EXERCISE

- Biographical interviews in different places: If participants are not located in the same city/ area, they can interview people in a decentralised way and thereby learn not only facts and stories about their neighbourhood but also about other places. Schools can actively look for partner schools to do this sort of project with. This way students could learn about the histories of people they don't know yet, similarities and differences can be found.
- Online format (could be necessary due to Corona or general distance): the group meetings could be held online via Zoom, Gather. Town or other platforms, but also the interviews could be conducted online, for example if certain family members have moved away but still have a lot to say about the syllables history and their experiences therein.



## MATERIALS AND REFERENCES

Project kiez:story from Berlin: <https://kiezstory.berlin/>  
<http://homestory-deutschland.de/>  
[www.annefrank.de/lebendige\\_bibliothek](http://www.annefrank.de/lebendige_bibliothek)

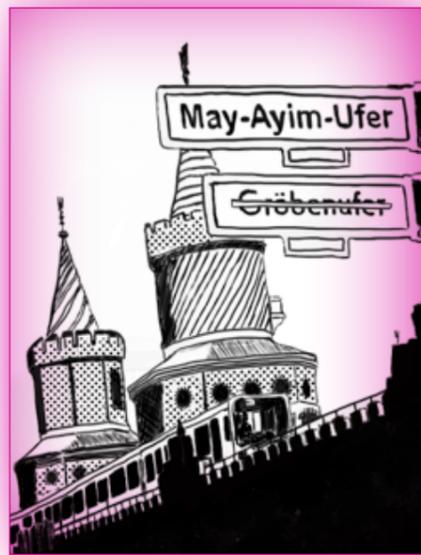
# 34 City-walks as an educational tool to explore history & present narratives

**AUTHOR:**  
Nadine Golly

**ILLUSTRATIONS:**  
Anshu John

They already exist in numerous cities: Post-colonial city tours. Their aim is to make the traces of the colonial era visible and to educate about their continued impact.

During our journey we had a **digital city walk** with Jennifer Tosch. It was very lively as she has filmed the spaces, using a 360° camera, so that you have the feeling of being there on the spot.



Berlin

Amsterdam



Brussels



Antwerp



Also, in our **Travel Journal** we asked reflective questions about the different cities, such as **Berlin**:

Are street name changes a topic that is being debated in the places in which you live(d)? Are there street names you would like to change if you had the opportunity? Whose name would you choose?

**Amsterdam:**

Are there any monuments in the place(s) where you have lived that have a special meaning for you? For whom would you erect a monument if you had the opportunity?

**Antwerp:**

Some places carry different meanings for different communities (diamond district, port...). How are such places discussed where you live?

Do you know of museums that started a process of decolonisation and (plan to) return human remains and stolen objects to their countries of origin? Do you know of discussions or resistance around these plans?

**Brussels:**

In many people's mind, Brussels is quickly equated with the European institutions, but of course there are many different people living here who are not directly involved with the European Union. What else do you know about Brussels?

**In Berlin** we went for an analogue city walk with educator and activist Abdel Amine Mohammed (see interview on page 36). He introduced the participants to what exactly is to be understood by post-colonialism, through which street signs in Berlin's cityscape the colonial past of Germany becomes visible and how colonialism is still having an impact today.

**Advice for moderators and educators:**

For educators who would like to implement city walks in their educational settings, it's recommended to look in the respective city for Community organisations and educators who offer walks based on research and knowledge archives.

In case such a tour is not yet offered, a long preparational time is necessary, as **conducting the ground-breaking research** is not done easily. One must be aware that the findings will often not be found in Wikipedia articles or via a simple Google search.

The first step would be to approach one's local archive and to ask about the existing files of Black history in the respective city. Be aware that an archive visit with students/pupils/participants should be well prepared. Colonial history is traceable via street names, biographies, address books, monuments.

**Questions that can guide such an endeavour could be the following:**

- Which biographies are mentioned already in existing publications?
- Which Community organisations are existing in the respective city that can be interviewed or that might give access to the organisational archive?
- What does it take to track down Black history, why are some stories invisible, why does it make a difference who speaks in the sources?
- Also working on questions such as the following is important: What is history? What are biographies and how do you trace them if they are not mentioned in my schoolbook? Which knowledge do I possess already? Which knowledge exists in my community? How am I able to write history myself?

It is important to introduce racism-critical terms, self-descriptions and language as well to highlight and introduce the presence of Black people and People of Color in the respective city, region and country, in Europe.



**Materials**

- <https://blackcentraleurope.com>
- Schwarz und deutsch – Die Geschichte der Afrodeutschen: <https://www.youtube.com/watch?v=WKDJZV10fSc>
- Black History Month Bremen, z.B. <https://www.instagram.com/blackstorymonth2021>
- <https://www.instagram.com/blackhistoryunlocked/>
- <https://www.instagram.com/decolonizehannover/>

# City walks

## – revealing our stories as a path towards empowerment

### AN INTERVIEW WITH:

Abdel Amine Mohammed

### CONDUCTED BY:

Nadine Golly

**Amine, you offered a city walk through postcolonial Berlin following colonial traces and showing the implications for present society to the postmigrant travellers. Which tools did you use to create this learning space?**

The conception of the city-walk is important if one wants to look at Berlin as a colonial metropole: it offers many things and many aspects, which give us many opportunities to see Berlin from a different angle. The conception requires a lot of research in archives as well as being up to date regarding the local political landscape of Berlin but also about alternative activities on site.

The most difficult part, however, is learning about and coming to terms with German colonial history itself. Another challenge is that one also needs good

knowledge of the topography of the area. Just so you know not only what you are visiting, but the hidden narratives behind all the street names while analysing those. I prepare many archive pictures and sometimes text passages as factual evidence, which help to showcase/emphasise the presented information.

So, I tend to end up applying a multitude of disciplines from multi-perspective angles, which I try to harmonise with one another.

**Amine, which concepts do you base your ideas and walks on? Who were you inspired by or what were you inspired from?**

First and foremost, my approach is always postcolonial: this means, that the main focus is always on what bell hooks called “returning the gaze” as a narrative. This means, the aim with which each stone is turned, is to see how it relates to the German colonial past and how much this negatively affects today’s multicultural society and how Germany deals with its colonial past.

Because the overall tendency in the so-called



**Abdel Amine Mohammed**

African Quarter was mainly to celebrate Germany’s entrance in colonial business. There is a lot to turn around and to talk about. At the end, it is also a way off “talking back” to the colonial system (in past and present days).

So many names can be mentioned as sources of inspiration: most importantly starting with May Ayim as one of the first people from the Black community in Germany who started addressing this situation already in the 1980s. Other important names to mention are: Kwesi Aikins, Tahir Della, Israel Kaunatjike, Mnyaka Sururu Mboro, Christian Kopp, Josephine Apraku, Zaida Horstmann, and many more...

**During the walk, the group and you as the input giver were attacked by people defending “their” space and their interpretation of history. What motivates you to continue despite being exposed to aggressions and insults?**

These things have been happening for many years - not just to me, but to others who have been engaged with me on the issue. But these reactions also show the urgency of our work. On the other hand, I think I am happy the people react that way, just because they confirm the fact that our multi-layered approach is a huge challenge to them and important at the same time. They make us understand that the complexity of the matter at hand

exceeds their intelligence... The other side effect of the medal is that their actions are aimed at maintaining the status quo, that is, the conservative status quo.

I was once asked by an old lady during a townhall meeting, what I will do if all the streets bearing names of colonial perpetrators would be changed overnight, to which I answered that I will happily dedicate my time to other precious activities and possibly also get to learn new hobbies instead of running through the quarter trying to explain how horrible the colonial past was and still is.

**Amine, what do you think for which contexts are city walks suitable and which target groups can be reached through them?**

What I’ve come to understand is that this city tour is important for everybody – no matter their walk of life. The more so if a person is socialised in a conservative white environment. If you take school kids for example, you realise how important education at that age is: I don’t mean that school kids must be introduced to postcolonial hardcore deconstruction theories. What is possible is to teach them at that age and time new ways of reading their/his\*/her\*story. School kids need to get introduced to the subject in a critical way from an early age on, just as the holocaust has been institutionalised as a learning subject in Germany. Colonial racism can also be unlearned just as there is the more common societal aim in Germany to unlearn anti-Semitism. This does in no case mean that colonial racism and racists are going to vanish overnight, but at least you’ll have instruments at hand with which to handle situations related to colonial racism if need be. So that situations like it were the case at the beginning of the millennium in a courtroom in Tiergarten here in Berlin, during which a judge called a Black person “Herrn N-word, erheben Sie sich!” (Mr. N-Word, please stand up!). In days like these we as Black people are called to remember how normal it is still in the 21st-century to be racially discriminated

against by using colonial slurs. We are reminded of the abhorrent acts and dark days of the enslavement of our forefathers and the pain our grandfathers went through during the colonial invasion of the African continent.

So yes, I think everybody from the white society (and beyond in some cases), no matter their walk of life or belief, need to be informed about matters relating to the [Germany's] colonial past: lawyers, judges, teachers, civil servants from all domains, each citizen. Colonial history just needs more exposure in society!

**Amine, do you think it's possible, despite the violence in history and present, to create city walks as empowerment spaces and what does it take? What impulses do you use for empowerment and education?**

I think, here we need to put into perspective who is to be addressed: indeed, it is good for us to get to know and understand where most of the hatred we are facing in this white privileged society comes from, to be well prepared when one encounters such unpleasant situations. It is also helpful and empowering to get to know the other side of the coin: what this ill-minded, morally corrupt, and disturbed, dishonest so-called civilised West is all about. For me this is empowering. It is empowering, because we have after a long way come to understand what Black folks went through over the centuries...how

we were victims of a Western gaslighting system. Now we come to understand that all these talks about civilisation and civilised white folks, who set forth to bring humanity to the most unhuman of all human beings and all that it is about the so-called superiority of the white society is nothing but a bogus construction. It is equal to being freed from one's punisher. Once we understand this, it will bring us big relief. We can at the same time spend time and resources to understand who we are and not what the white man wants us to learn to become: a copy just himself: His reflection. Fortunately, Fanon has already warned us about this decades ago. We need to return – back to the freedom dreams our forefathers had, the exciting histories of Black renegade intellectuals, artist, philosophers, scientist, etc. That said, we need to look up to such iconic figures like Malcolm X, Patrice Lumumba, Thomas Sankara, Aimé Césaire, Toni Morrison, bell hooks, Camara Laye, Cheikh Anta Diop, Fatou Dioum, Chimamanda Ngozi Adichie, Maisha Auma, etc. There is so much we need to learn about our own history and identities. This is what is empowering for me.

# Meeting community organisations

**AUTHOR:** Sakiye Boukari

## Introduction

**Interdisciplinarity is key to successful learning. In schools or other environments, we can see that there is often a lack of multidisciplinary approaches which, in the long run, limits the insights of different topics. This is the part where relations to community organisations would be helpful with the multiple perspectives that professionals can provide for others. (Sensitive) topics e.g., discrimination, racism or even human rights should be discussed and taught properly, meaning teachers may not always be trained for these tasks but professionals in local organizations can often handle them better. At the same time, the organisations benefit from their work by building connections as well. Organisations usually have the experiences and the competencies to train or impart their knowledge. Youth engaging with local organisations may also feel motivated to engage themselves in the work that directly relates to their interests.**

During the Postmigrant Europe journey, we met several self-organised migrant organisations to hear their stories of how they were founded, what they currently work on, and which struggles they had to overcome throughout the years. When in Berlin, it is recommended to reach out to Migrationsrat e.V., Young Voice TGD, neue deutsche organisationen, Barazani. Berlin, and Berlin Postkolonial e.V.

## Where to begin?

- Educators can reach out to local actors or research organisations on the internet and create a map or a collection of names and contacts of organisations to have an overview of actors ready as soon as they could become relevant in their educational practice. Starting somewhere and reaching out to organisations can infer a snowball effect and lead to new ideas thereafter.
- Educators can also regularly make it a practice to ask their students to research or reach out to organisations whose work they find interesting. Educators can support this by providing or co-developing a letter or email template which helps to reduce the barriers to reach out to local actors.

# Chapter 4

Arts-based  
learning

# Black Out Poetry Workshop

## Authors

Laurel Chougourou  
& Samira Brahimi

**Every language is shaped by the history of the society and its world views. Language is the result of social (negotiation) processes and is always in motion and changeable. Language and also the way in which reality is spoken about, shapes and changes reality.**

The workshop as it is outlined here aims to explore the power of words and how meaning becomes manifested and reproduced in texts. It also offers the opportunity for participants to experience the deconstruction of text and what makes it a powerful tool for a critical understanding of texts and self-empowerment. Participants will get to know reading as an active experience and through working with the text value their own perspective on it.



### Target group:

- 16-25 years old
- 12 –16 years old (may need more guidance and an appropriate text for the age)



### Material and accessibility:

- copied page or handwritten texts (e.g. favorite book, newspaper, magazine, song lyrics ...)
- black pen or marker in different colors for each participant
- Texts can be fitted to topic or age group
- Accessibility: basic language and reading skills are needed
- Interactive presentation and examples
- A room which is big enough
- Big table to sit together and enough space to move around (a nice location would be a library)



**Time frame:** 120 min

## OUTLINE OF THE WORKSHOP

PHASE/ GOAL/TIME	TEACHING AND LEARNING ARRANGEMENT	METHOD	MATERIAL
<b>Preparation phase</b>	Prior to the workshop, the educator asks participants to bring a text with which they would like to introduce themselves.		
<b>Introduction</b> Getting to know each other and introduce the topic for the workshop  🕒 20 Min	Everyone is sitting in a circle so they can see each other.  Participants are asked to introduce themselves and talk about their favorite text (book, song text etc.).  The facilitator introduces him/herself with a text too.	Check-In	Welcoming space  Extra texts to choose from in case not everybody brought one.
<b>Main Part 1</b> Presenting Black out poetry  🕒 20 Min	The educator presents examples in a presentation and explains the method  Example questions: → Have you ever seen something similar? → Comparing the example of blackout poetry and the original text → What are the meanings of the original text and how has the blackening- out of some words changed them?	Interactive Presentation and discussion	Presentation with examples (see references & materials)  Computer, projector
<b>BREAK 15 MIN</b>			
<b>Main Part 2</b> Creative Process Active experience of reading  🕒 45 Min	The educator explains how to create blackout poetry yourself.  The participants can either choose from a variety of texts or search for a text in the library and use a copy machine to create their own work material.  The participants find a place where they want to work, start reading and blacking out, coloring etc. (music can be playing in the background to create a relaxing atmosphere)	Presentation Active research  Reading  Creative blackening	Presentation (see references & material), computer, and projector  Free access to the library  Copy machine and paper  Markers in different colors, music, and device to play it

## Conclusion

Evaluation  
Sharing the artworks and experience

Everybody comes back to the circle. The artworks can either be attached to the wall, so everybody is able to walk by and see it. If it's not possible to walk around everybody can hold his\*/her\* piece up and present how they changed the texts by using the blackening out method. While sharing the artworks, the educator can ask several questions that support the reflection process: How have you felt during the whole process? Did working with the text make you feel different about it? Did you change the meaning of the text intentionally and why? Or was it a more an intuitive creation process for you?

Plenum discussion  
Gallery walk

The artworks

🕒 20 Min

## VARIATIONS OF THE METHOD:

### Texts:

→ It can be easier for the group to work with the same text or a text collection for everyone, which can be sent before the workshop. Working on the same text can highlight that everyone has a different understanding of the text and how we approach texts differently. Everyone will still have a different artwork and poem in the end. As it implies no active research for a text: it could provide more time for group interpretation or shorten the time for the whole workshop.

→ Also, old magazines or newspapers can be included in such a text collection as they can be worked on immediately without the need of a copy machine.

### Online:

→ An online text editor can be used to mark the text: there is a variety of free websites and the possibility to blacken texts in Adobe Acrobat Reader.

→ Gallery Walk: Pictures of the artwork can be shared on a sharing platform like Mural or Jamboard.

### Suggestions for further steps

This workshop can be a tool to address a specific topic such as children or human rights, citizenship, peace, health, racism, gender equality. It is important to then offer a collection of texts or books related to the topic.

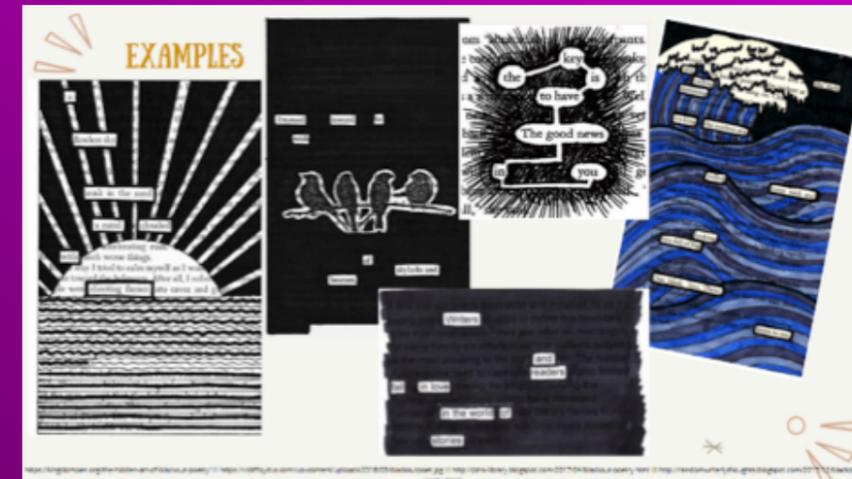
This workshop can be a space for performers of this creative technique to show their work and to make it more accessible to who is not familiar with this type of art. It can be also just the starting point of a wider project like creating an exhibition in which the artworks are presented or a publication in the school magazine or another type of publication.

### Advice for moderation

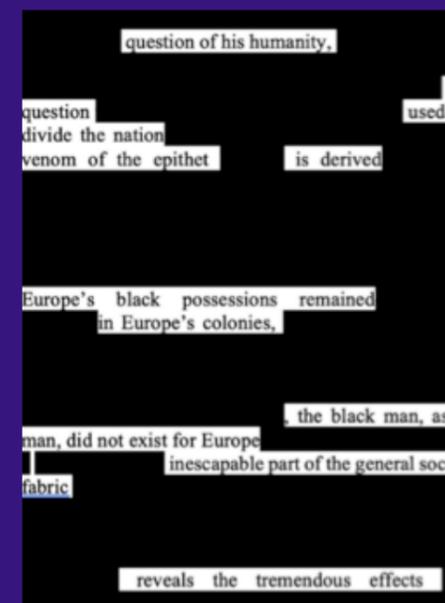
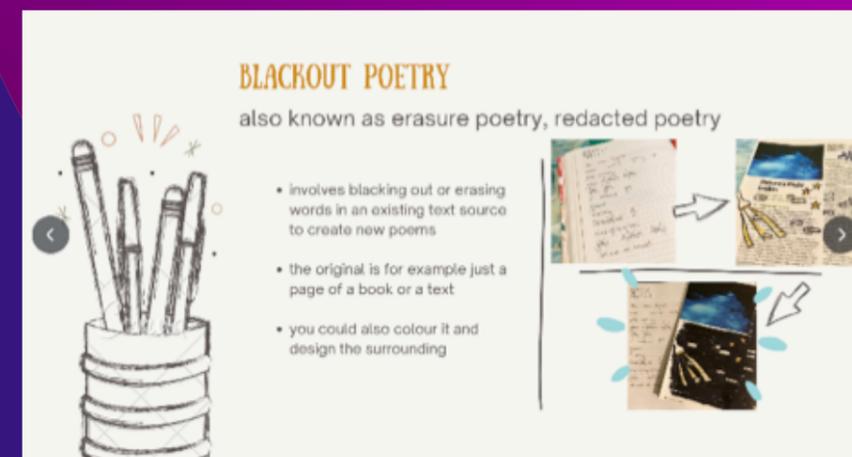
The moderator of this activity should point out, how powerful this creative technique can be in underlining or changing the meaning of a whole text by choosing specific words from it. This activity can be the right context in which to discuss the power of language in the creation of meaning.

## MATERIALS / REFERENCES

**Main Part 1 and 2:** example slides for the introduction of the method



[shorturl.at/chiFK](https://shorturl.at/chiFK)



### An example of a blackout poem:

Here is an example of a blackout poem created by Samira Brahimi which is addressing the topic of racism.

(Original text: James Baldwin, Notes of a Native Son, page 243).

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## Songs as inspirational educational tools for the classroom

**AUTHOR:** Nadine Golly

In my educational work I use songs on a regular basis for all phases of a learning space. Songs may play a role in the phase of introduction, as an opener, as the main part or as a work element in the development phase as well as in a presentation, result, a backup or within the evaluation phase. But it might also be a tool for in between, to train a thought or a circumstance, to transmit certain knowledge, to repeat certain archives of knowledge or to accompany a reflection phase.

These exercises can be used in different settings of youth education and when participants are 13 years old or older.

### EXAMPLE OF USING A SONG IN THE PHASE OF INTRODUCTION

Phase/Learning Goal/Time	Teaching-Learning-Arrangement	Method/Social form	Media used
<b>Introduction</b>  Get to know each other MEET & GREET   15min	Moving in the space and impulse every time the music stops (small group: everyone says a sentence), bigger group: two participants get paired with someone nearby. Talk 2 min with each other → So that a robot could be my friend, s/he should..., would...? → This morning I was especially happy about...? → Who would I like to have a tea with this week (my secret crush..., my favourite author,...)? → When I think of ... (the city we are in), the first thing that comes to mind...	Free walking around	Song that motivates to move around in the room (possibility that the group has collected a class playlist)  PC, boxes

### EXAMPLE OF USING A SONG IN THE PHASE OF INTRODUCTION

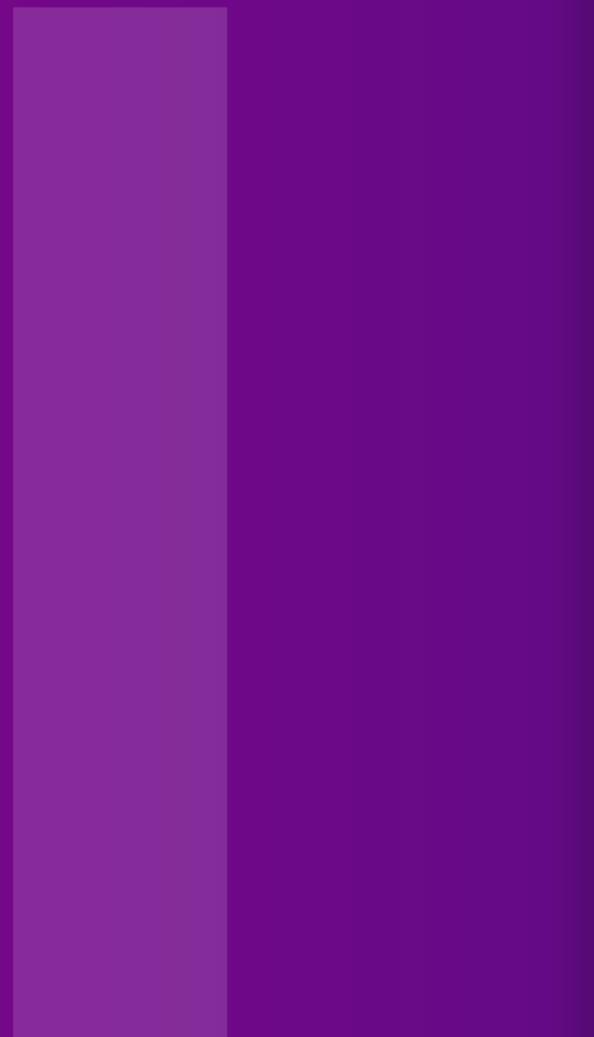
Phase/Learning Goal/Time	Teaching-Learning-Arrangement	Method/Social form	Media used
<b>Training</b>  To give an introduction to the topic.  Gain an overview of where colonial patterns are repeated and perpetuated in our society today.  Get to know the protagonists of human rights activists from all over the world and their role in the development towards a more equal world.   30min	The song "Traces of the Colonial Era" by Matondo (4:10 min) → the video will be watched together in the class  <a href="https://www.youtube.com/watch?v=6vzn8Q55iBE">https://www.youtube.com/watch?v=6vzn8Q55iBE</a>  A computer is available during the module, with a headset, so that the young people can listen to the song again at any time if necessary.  Before that, the young people were asked to take notes while listening...  The plenary collects: which names, places, terms have you heard? The speaker records all entries on a flipchart. In a different colour or a second flipchart, the speaker can also add names (from the video), e.g.  Anton Wilhelm Amo    Berlin    Colonial time    May-Ayim-Shore    Manga Bell Square    Maji Maji Square    Fasia Jansen way  Audre Lorde Street    Reparations    Nelson-Mandela Street    Queen Nzinga Avenue    W.E.B. du Bois street     The lyrics will be distributed to all students and everyone will be asked to read the lyrics again for themselves.  What aspect would you like to know more about?  Which person do you know?  What does this song have to do with you? Which moments in our collective history have an impact on you?  How did this person help us be where we are now?	Plenary session  Small groups  Gallery walk	PC, boxes  2.PC, headset  Pen for each participant  A4 sheet for each participant  Flipchart paper  Eddings in 2 colours  Song lyrics

Are there stories in your family of people who fought against or for something (e.g. against racism, for peace)? Are there groups in your place who are committed to certain topics?

In the song, many young people and children got together and dealt with history and formulated demands. Have you ever teamed up with others to defend yourself against injustice?

Are there people who are not in your history books and whom you would like to honour? Tell the others what they said or wrote and write their names down!

Perhaps A3 posters laminated to the main terms and names can be prepared (for repeated use), which allow the speaker to address some aspects and to visualise them at the same time. These can also be left hanging in the short version afterwards, so that the young people can still read during the next break



## EXAMPLE OF USING A SONG ACCOMPANYING A REFLECTION PHASE

Phase/Learning Goal/Time	Teaching-Learning-Arrangement	Method/Social form	Media used
<b>Reflection</b>   15min	<p>The educator asked the participants one week beforehand for a song that they relate with a specific topic</p> <p>The educator plays a short part of the song and the person whose song it is gives a sign and reveals why did I chose the song? How is it connected for me to the topic we talked about?</p>		Playlist

## EXAMPLE OF USING A SONG AFTER A BREAK AS A CHECK-IN

Phase/Learning Goal/Time	Teaching-Learning-Arrangement	Method/Social form	Media used
<b>Check-In</b>   15min	<p>A song from the playlist is played. Everyone should move through the space they are in. The song is interrupted again and again and a request is announced: "Touch Something Blue", "Touch something consisting of metal", "touch something that makes you smile", "touch something that definitely will accompany you to Berlin".</p>		Playlist

These are a few examples of using songs in an educational setting.

Songs are applicable in online and analogue formats.

They can be used also as an indicator for time, for example while working on something in a creative way.

As it is possible to integrate the participants' taste in music, it provides also elements of participation and getting to know participants and thoughts on the world, seen through music.

There is a big flexibility in terms of the topics worked on with songs as well as a wide range of complexity because all ages listen to music. Also, the time is very

flexible, because you know the length in advance and you can shorten or lengthen the design of the lesson accordingly.

Suggestions for further steps would be to invite artists and find connections between song writing and activism. It is also possible to write one's own songs, or to invite a musician for a rap workshop for example and find out about the history and the technique of writing a song. Further steps could be to performing the written songs together.

Example: <https://www.schwarze-schafe-online.de/workshop/the-power-of-rap-hiphop/>

## ADVICE FOR MODERATION:

It's important to be aware of insulting or hateful song texts that hurt participants who are present or not present. It's important that every participant is able to contribute with her/his own knowledge and music

preferences in the same way, which means no music (e.g. from the Global North) should be considered more relevant than another.

# 50 Creative handcrafting sessions as learning opportunities



**AN INTERVIEW WITH:** Jeff Hollweg  
**CONDUCTED BY:** Nadine Golly  
**ILLUSTRATION:** Carlotta Weiser

● **Jeff, you offer creative handcrafting workshops for young people. Which arts and which senses do you appeal to when creating learning spaces?**

My “Zine Workshops” or “Draw Comics with Jeff” workshops are about painting, writing and, now and then, also about dancing. These are my favourite ways to get into a creative exchange and conversation. Personally, I like to get together with young people and share my perspectives, experiences, and visions with them. The space should be as safe as possible so that as many people as possible can feel comfortable. A few snacks or good food and music create a relaxed vibe. For the workshops I try to bring as many different materials as possible so that everyone can try out the different materials and easily create something.

These encounters can take place everywhere – in workshops, at festivals or also online.

● **Jeff, what concepts are your ideas and workshops based on? Who were you inspired by or what were you inspired from?**

For me, respectful encounters and mindful action are most important. The concepts are based on classic socio-pedagogical methods and practices

from my social pedagogy studies. Above all, founded in the practical experience that I have from the local Black community. I was inspired a lot by “being there” and observing, imitating, trying out, being brave, etc. For this I am especially very grateful to all Black queer and female social justice warriors that were there before me! I would like to convey power-critical perspectives. I also try to make the workshops as participative as possible.

● **Jeff, what do you think, for which contexts are creative workshops suitable and which target groups can you reach with them?**

Creativity can open up new avenues. Creativity and imagination give us the strength to overcome fears and try new things.

In principle, creative workshops can pick up everyone in their own way.

● **Jeff, which impulses would you like to share on empowerment and education?**

The words that come to my mind are: Listening, opening up, strength, power, doing, un\_learning, relearning. Looking ahead to the next generation(s), I have a lot of hope and great anticipation for the future.

# 51 Outro

By Pia Sombetzki & Nadine Golly

**This handbook and the connecting journey would not have been possible without many people we would like to still mention in our final words.**

First, we would like to say thank you **to our wonderful and committed Postmigrant Europe travellers:**

Amina, Anahita, Firas, Jovana, Laurel, Mouna, My, Ruby, Ruhi, Sakiye, Sandra, Samira, Sefa, Selina and Yasmin

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Thank you to all the organisations that shared their struggles with us: Berlin Postkolonial e.V., Initiative Schwarze Menschen in Deutschland, International Women\* Space, Migrationsrat Berlin-Brandenburg, neue deutsche organisationen, Sharehouse Refugio, Türkische Gemeinde Deutschland and Young Voice TGD as well as ufuq.de

Thank you to the Bundeszentrale for Politische Bildung for funding this project in 2020 and 2021.

Thank you to the Schwarzkopf Foundation and its team, especially Mandy Buschina and Kerstin Eckhart for the structural and emotional support.

We hope we can continue this journey and make it possible in the forthcoming years for young people from all over Europe, independent from their personal position, social and educational background to encounter and inspire each other, to learn together, to meet initiatives, organisations, activists, politicians, and travel together.

# Biographical notes

**Abdel Amine Mohammed** studied administration and political science as well as French philology. His areas of interest include critical development theories, postcolonial theories, empowerment for Black people and People of Color in work contexts, critical whiteness awareness for members of the white majority society (also in work contexts), theories of racism, German colonial history, theories and concepts of anti-racism and anti-racist education. He is co-founder and director of the Blackademy in Berlin and offers city tours on colonial past and present.

**Anahita Neghabat** is a Cultural and Social Anthropologist and meme-making activist from Vienna, Austria. She is currently finishing her MA in Cultural and Social Anthropology at the University of Vienna. Anahita Neghabat is also a board member of the kontexte. network, a non-profit organisation supporting cultural and social scientists. In her online-activist practice Anahita Neghabat uses memes as a visual vocabulary, medium and tool for political commentary, reaching a broad audience of about 24 thousand people on Instagram. As @ibiza\_austrian\_memes she comments on Austrian interior politics with the aim of intervening in public political discourse from an intersectional feminist, anti-racist and anti-authoritarian perspective. She is academically and politically interested in questions of social justice, postcolonial and decolonial perspectives and approaches, as well as intersectional feminism, particularly the genderedness of (anti-Muslim) racism in Austria and Central Europe.

**Jeff Hollweg** is professionally active as a social and organisational pedagogue in child and youth welfare with a focus on racism-critical and intersectional pedagogy. He is also involved as a community organiser for BIPOC and Black people in Hanover, Germany and is the creative director at the German Institute for AfroShops [D.I.A.S].

**Laurel Chougourou** finished her BA in social work in 2020. In 2021 she participated in the programme 'Future of Postmigrant Europe' run by the Schwarzkopf-Stiftung. As a political trainer and activist, she is giving workshops on social justice, civil courage and solidarity and the African diaspora in Germany.

**Nadine Golly** is a social scientist and a psychological counsellor and program lead "Education & Travels" within the Schwarzkopf-Foundation Young Europe. She was long time working, researching and lecturing within teacher's Education at different universities and is responsible for the project Postmigrant Europe and the travel in 2021.

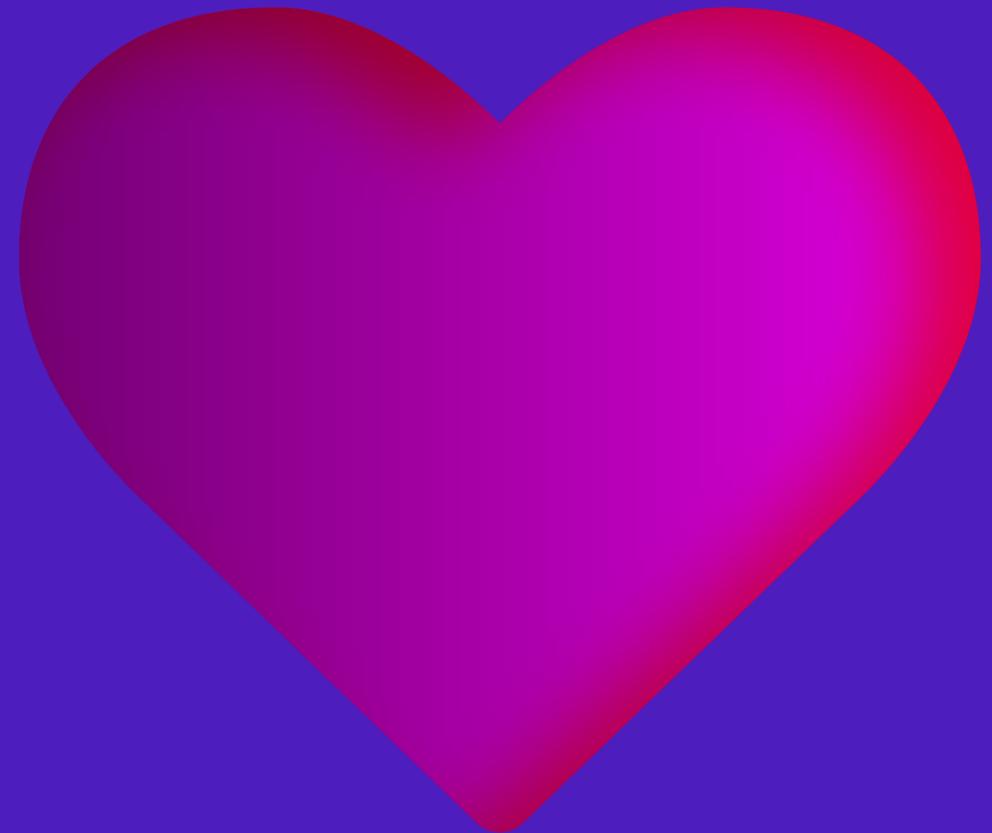
**Pia Sombetzki** is managing the project 'Postmigrant Europe' of the Schwarzkopf Foundation Young Europe.

**Sakiye Boukari** is 18 years old and from Cologne, Germany. After having graduated secondary school in 2021, she is currently spending her time with voluntary work and theater. She is active at Unicef Youth and other organisations where she loves to express and bring in her opinions and ideas. She is highly interested in certain topics such as youth participation, anti-discrimination, human rights and more, which is why she really likes to connect with people from all around the world and learn from and with them.

**Samira Brahimi** is a third-year student of her Master course in Dentistry and Dental Prosthetics at the University of Verona, Italy. She is the social media editor for the Verona local office of AISO (Italian Association of Dentistry students) and student representative. She was part of the 'Future of Postmigrant Europe' journey in 2021.

**Sefa Adzua** is a political Science Student living in Vienna and studying in University of Wien. She is a young driven impact activist. She was part of the travel Post Migrant Europe group run by Schwarzkopf Foundation in 2020.

**Yasmin Tariq** is a young activist born in Italy and raised in France. Her fields of engagement are education, health, and gender equality. She was elected as the French youth spokesperson in the Higher Council of Education of the French Ministry of Education and Youth. She is active in youth party movements and supports impact-driven young organisations. When she started studying, she discovered her passion for entrepreneurship and communications and got interested how this passion could be combined with her engagement for social and political change.



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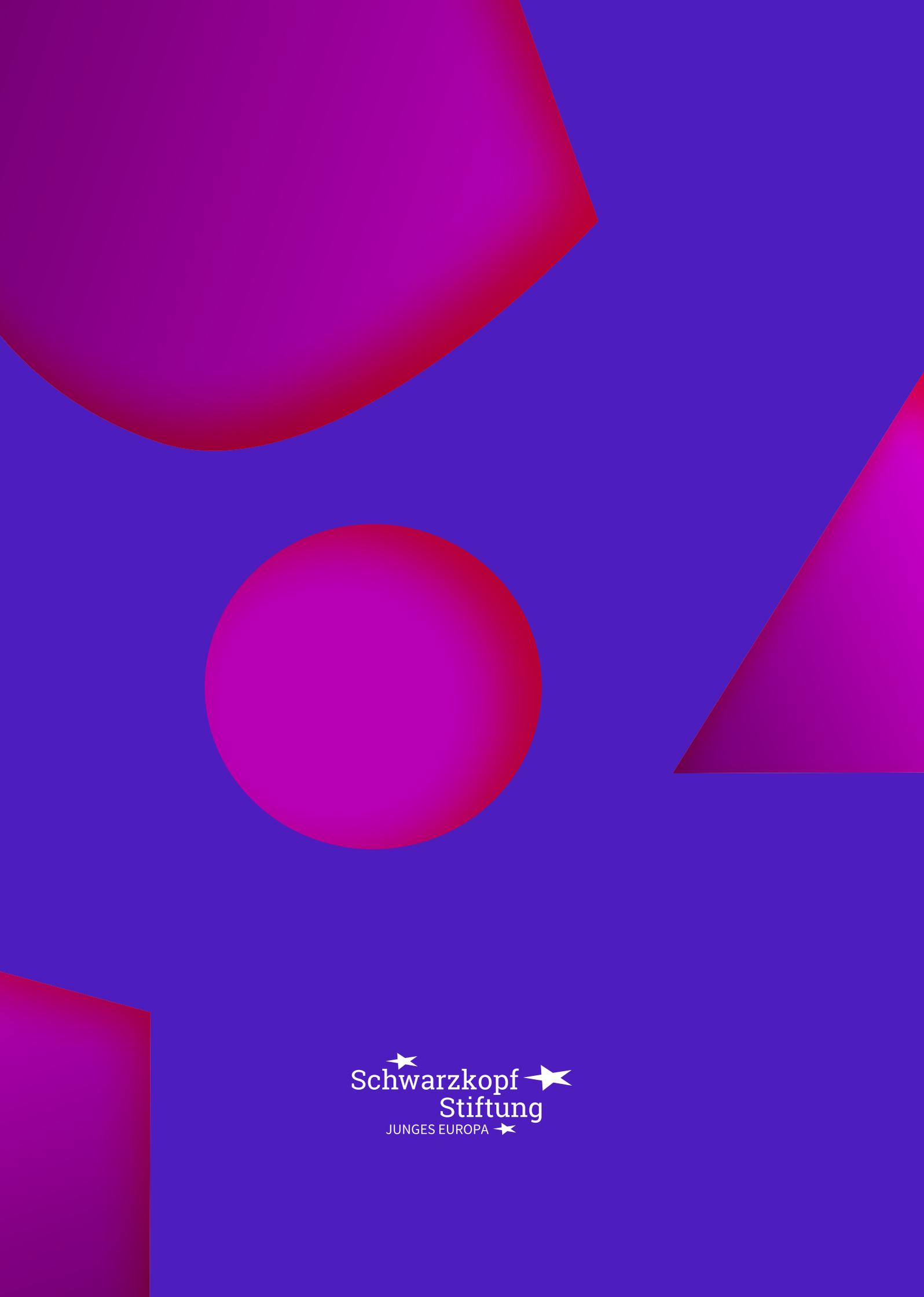
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