



MaMuMi



MAPPING THE MUSIC OF MIGRATION

Intellectual Output 1

MaMuMi Methodological Framework



Erasmus+

Mapping the Music of Migration

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Intellectual Output 1 – MaMuMi Methodological Framework for implementation

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Introduction

This document is ‘Output 1, MaMuMi Methodological approach & framework’ of the project titled ‘**Mapping the Music of Migration**’, which is funded by the Erasmus+ Programme of the European Union. The document includes:

1. a detailed assessment of music as a tool for enhancing social inclusion (IO – A1)
2. a development of approaches to using music as a tool for enhancing social inclusion (IO- A2)
3. the identification of potential areas for use in social cohesion and target group (IO – A3)

This report discusses the context within which the project was carried out, as well as why talking about music as a tool for intercultural competence is a simple yet effective tool that could be transferred into many real-life situations. It highlights how there is a dearth in delivery at local authority level in terms of offering spaces for intercultural exchange based primarily on the notion of talking about music as a way of opening up further conversations. It contains useful instructions for the actual conduct of the research, should any organisation wish to do so, including the definition of research questions, methods, procedures and tools. This output therefore contains the context and methods of the project so that others may utilise it. It acts as the basis of a series of MaMuMi Music Workshops, where participants will be encouraged to tell their ‘song stories’ and for which there is a publicly available user-guide and animated video. The document also contains examples of adaptations built in response to the Covid 19 pandemic which impacted on the project’s research practices in March 2020.

Project Summary

‘Mapping the Music of Migration’ (MaMuMi) is a two-year pan-European, Erasmus+ musical inheritance project focused on talking about music and song as a tool for intercultural competency. It has 7 partners in Bulgaria (Know and Can), Cyprus (Center for Social Innovation), Greece (KMOP), Italy (CSC Danilo Dolci), Norway (Inland Norway University of Applied sciences), Spain (Caminos) and the UK (University of Gloucestershire) and involves the collection, editing and uploading of ‘Song Stories’, stories about music to an interactive app. These stories focus on ‘inheritance tracks’; the songs or music that migrants have inherited, the discussion of which acts as a platform for diversity awareness in dedicated MaMuMi ‘Music Workshops.

The project is driven by the principle that innovative training spaces can form part of broader integration strategies to actively help tackle issues of diversity and social inclusion common across the EU. The project moves from a review of theory and practice in the field of music as a tool for integration, to facilitating a user guide that can be deployed by NGOs in the sector, to an audio collection of case studies from the workshop and then finally, an interactive map which places each migrant’s story about the music they have inherited on a point of beginning and traces its journey across Europe. The project aims to use storytelling about music as a positive mechanism to counter negative stereotypes and to open up enabling enunciative spaces.

The envisioned results of MaMuMi are:

1. Increased understanding of the histories and emotional pasts of migrants
2. Increased understanding for migrants of NGOs’ pasts (as trainers will be invited to partake in the workshops too, providing their own song stories, although these will not be mapped on the app).

3. Visibility of specific migration journeys narrated by migrants themselves via the MaMuMi method of talking about song.

There is relatively little data, research, surveys or studies on migrants' relationship to music as listeners and consumers, even less on the notion that talking about music might be a way into other conversations with host country citizens that then offer the opportunity for intercultural discussions and the generation of new knowledge and understanding. Given the above, it is very important to provide NGO workers with the competences, knowledge, and skills needed to have access to and be able to run the MaMuMi Music Workshops that can facilitate the intercultural dialogue through shared stories generated by music. To achieve this aim, the project has three core objectives:

1. to give migrants a space where they can use music to tell their song stories and so bolster self-esteem and importance in a new or unwelcome environment.
2. to offer staff working in NGOs with migrants a tool (the MaMuMi workshop) which will enable deeper understanding of their clients and
3. the Music Migration Map will be a free to use interactive app that will evidence migrant stories and journeys.

Task O1 – A1. Detailed Assessment of music as a tool for enhancing social inclusion

This task consists of 2 elements.

- i. a review of published research or studies carried out at national or EU level,
- ii. one focus group of 6-10 migrants and representatives of migrants' associations/organisations and/or other organisations supporting migrants.

The emerging themes from the desk research and literature review are further explored via the organisation of focus groups /interviews with R/AS/M women, in order to gauge the efficacy of the intimal questions used in the focus groups. Focus groups /interviews have the advantage of being a cost- effective research method, while also providing the opportunity for greater elaboration and clarifications on participants' input. All partners co-developed the focus group questions, reported the main findings of the focus groups and highlighted the emerging themes that inform the subsequent research phase.

Task O1 – A2: Development of Approaches to using Music and a tool for enhancing social inclusion

Requires the project team to assess their focus group findings and locate gaps where provision may be offered. It is clear from the national reviews that all countries face similar issues over the lack of provision for talking about music, albeit on different scales. This task asks the team HOW the workshops may be embedded/carried out.

Task O1 – A3: Identify potential areas of use in social cohesion and target group

Requires the project team to assess their focus group findings and locate gaps where provision may be offered. It is clear from the national reviews that all countries face similar issues over the lack of provision for talking about music, albeit on different scales. This task asks the team WHERE the workshops may be embedded/carried out.

IO1 A1 (i) – National Reviews – a summary

All partners conducted 3500-word reviews on relevant published studies at national level in respect of the integration of migrants (including refugees and asylum seekers). These reports are summarised below where we outline their key findings. The reviews included:

- the participant country and immigration, a context
- latest figures and trends in migration
- the importance of music/arts provision within national policy initiatives.

The reviews note how broadly, and in line with our expectations from the research conducted at the bid point in March 2019, there are little to no national policies for the integration of migrants via the use of arts provision. Despite differences in geographical location and its impact on immigration numbers and profile, commonalities in terms of national provision for spaces to encourage intercultural conversations as part of joined up integration policies, are not apparent. Some partners note the rise of rise of political parties whose anti-immigrant rhetoric is noted (Italy, Norway, UK).

Partners have different experiences of migration in terms of the numbers of migrants as a percentage of the population and whether they are a ‘transit’ country (Cyprus, Greece) or a ‘destination country’ (UK, Italy). Current geopolitics has determined the large proportion of migrants from the Middle East in all cases, whereas geography and language play a role in the constitution of migrant countries of origin in others (Spanish speakers and affluent Northern Europeans into Spain, Northern Europeans into Norway).

In **Bulgaria**, the top five countries of origin for migrants and asylum seekers are **Libya, Afghanistan, Iraq, Iran and Syria** and the graph below indicates these figures and the rate of rejection when asylum is claimed. A point to note here is the number of ‘stateless’ persons. Of note too was that men made up 62% of migrants, women 10% and children 28%

	Applicants in 2019	Pending at end 2019	Refugee status	Subsidiary protection	Rejection	Refugee rate	Sub. Prot. rate	Rejection rate
Total	2,152	1,101	181	300	1,134	11%	19%	70%
Afghanistan	997	351	11	27	631	2%	4%	94%
Syria	487	282	142	193	9	41%	56%	3%
Iraq	303	235	12	38	233	4%	14%	82%
Pakistan	96	31	4	0	80	5%	0%	95%
Iran	93	59	0	21	63	0%	25%	75%
Stateless	31	19	7	14	7	25%	50%	25%
Algeria	22	14	0	0	18	0%	0%	100%
Morocco	20	5	0	0	16	0%	0%	100%
Russia	14	16	0	0	11	0%	0%	100%
Lebanon	12	7	0	4	3	0%	57%	43%

In **Cyprus**, statistics from 2018 indicate that the top 10 countries of origin of asylum seekers in were **26% from the Syrian Arab Republic, 11% from India, 8% from Bangladesh, 8% from Pakistan, 7% from Cameroon, 5% from Egypt, 5% from Vietnam, 5% from Georgia, 5% from Iraq, 4% from Sri Lanka** and 16% other (ibid). Cyprus too, has seen a large upswing in migration in proportion to its host community. Cyprus has been recorded as the country with the 3rd highest immigration rate in relation to the size of the resident population, with approximately 24.8 immigrants per 1000 inhabitants, following Malta and Luxembourg (Immigration to EU countries: 4.4 million in 2017, 2019). For emigration, Cyprus has recorded the 2nd highest rates in 2017 with 18 emigrants per 1000 inhabitants. Within the same survey, it has been concluded that in January 2018, Cyprus was among the EU Member States where non-nationals were mainly citizens of another Member State. Moreover, Cyprus has recorded a high proportion of foreign citizens (10% or more of the resident population

From 1990 due to the collapse of the communist regimes in Europe, **Greece** became a *de facto* country of permanent residence of immigrants coming from **Central, East Europe and from Albania**. In 2015 the picture of immigration in Greece changed drastically. Greece transformed from being a point of destination to one of transit, and started receiving large amounts of people by sea. Ever since 2015 the main focus has been international protection.

According to the Eurostat Immigration Data browser presenting the number of long-term immigrants arriving in Greece during each reference year, a number of 119.489 arrived in 2018, 112.247 arrived in 2017 and 116.867 in 2016. These numbers seem much higher in comparison to 64.445 immigrants that arrived in Greece in 2015 and 59.013 in 2014. In the graphic below, it is also necessary to review the number of immigrants arriving in Greece from 2008 to 2017, where it is conceivable that from 2016 there was an important rise of people arriving in the country due to the refugee crisis.

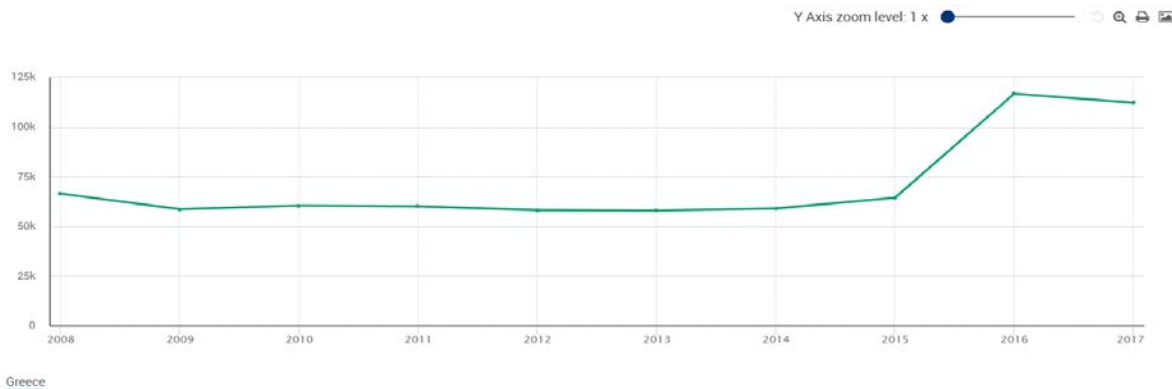


Table 1 : Immigration, Eurostat 2019

Source: <https://ec.europa.eu/eurostat/databrowser/view/tps00176/default/table?lang=en>.

Geopolitical developments in relation to Turkey and the Balkans have impacted on the arrival of refugees by sea and land into Greece and the current situation is one where large numbers of migrants are held in camps on the Aegean island in Moria. Greece's experience of migration is one of rapid change with regard to the complexities of the political decisions on borders and movement that are being played out by their geographical neighbours.

Statistics at European level are showing that **Italy** is the fourth EU country by immigrant population, (which means 'born abroad', with 6.1 million immigrants, after Germany (12.1 million), the United Kingdom (9.3 million) and France (8.2 million), just ahead of Spain (6.0 million). These statistics are elaborated by Eurostat and are relative to 2017. There were 6.1 million Immigrants in Italy on the 1st January 2018. Sicily, like Italy, seems characterized by a heterogeneous population in terms of country of origin. On 1st January 2018 the top five nationalities represented just under 60% of foreigners residing in Sicily who are mainly Romanians (almost 30% of foreigners resident) followed by **Tunisians** (10,5%), **Moroccans** (7,8%), **Sinhalese** (7,0%) and **Albanians** (4,5%). Considering the nationality of origin, the largest community in Sicily is the Tunisian one, with 17.988 holders of residence permits, with a clear majority of men (67,1%), followed by the Moroccan (13.827), also with a male majority (57,2%). The third largest citizenship is Sri Lankan, 11.933 individuals with a majority of males (52,5%). Citizens from Albania (7.646), China (6.732) and Bangladesh (6.558) follow in the ranking. While the first two nationalities show a certain balance between the sexes, albeit with a slight male prevalence, Bengali people have a strong male presence (75,1%).

Italy has also witnessed a swathe of different laws relating to immigration (1998, 2002, 2017, 2018),

all with detailed regulatory laws around residency and employment rights. Of particular interest in the Italian case is the existence of regional intervention plans for the integration of third country nationals, proposing four lines of action, the last of which show the potential for intervention at the cultural level and a space where the MaMuMi workshops may take effect. 'promotion of the active participation of migrants in economic, social and cultural life, also through the enhancement of associations' which is taken up in the following section on arts and music provision.

The number of immigrants in **Norway** continued to rise during most of the 2010s, with the most recent statistics estimating a total number of 944,400 first- or second-generation immigrants in Norway, approximately 17,7 % of the Norwegian population (Statistics Norway 2019a). The largest number of immigrants come from **Poland, Lithuania, Sweden, Syria, Somalia, Germany, and Iraq**. Net migration to Norway in 2018 amounted 18,103 people, a decrease from the year before by 3246 people (Statistics Norway, n.d.). The number of refugees settled in Norway is 233,794 in 2019, which is an increase of 5633 (2,5 percent) from the previous year. Refugees with Norwegian citizenship include 74,132 men and 66,970 women (141,102 total), while refugees with foreign citizenship include 53,187 men and 39,505 women (92,692 total). The total number of asylum seekers in 2018 was 2655, of which 1090 were female (323 children) and 1565 were male (468 children). Of these, 1333 were granted asylum and 548 were rejected (the remaining were granted other protection or relocated to a safe third country) (Norwegian Directorate of Immigration, 2018)

Within the European Union, **Spain** is the country with the third highest number of immigrants at 643,684 after Germany and France and fourth highest in Europe, if one includes the United Kingdom. As a country at the EU border to North Africa, Spain has been regularly receiving immigrants and refugees prior to the recent migration crisis and most non-EU immigrants are from Africa, with relatively few being from the Middle East. The largest immigrant community of Africans in Spain are **Moroccan**. Additionally, an even more significant source of immigrants is Latin America, from where many people choose Spain as their destination in Europe, likely due to the shared language. **Venezuela and Colombia** are the main countries of origin of these migrants. Aside from that, major immigrant groups are mostly from the **European Union and the United Kingdom**, which have special status due to being EU citizens (or subject to whatever settlement will be implemented after the post-Brexit transition period).

The **UK** is in a unique position within Europe at present. Having narrowly voted to leave the European Union in 2016, the issue of migration has been hotly debated and populist discourses generate a political and media environment of hostility around the subject. Current policy confusion over the rights of migrants to continue to work in the UK, along with the issue of settled status for EU residents, means that the agenda of ensuring and funding integration measures is low on the political agenda. Despite this, the UK was the second (after Germany) in the EU (March 2017) in terms of numbers of immigrants (644.209) it receives and since the vote to exit the EU in June 2016, immigration figures remain broadly the same. Immigrants into the UK are currently from Poland, India, Palistan, Romania, Ireland, Germany m South Africa, Bangladesh and China.

<https://migrationobservatory.ox.ac.uk/resources/briefings/migrants-in-the-uk-an-overview/>

With such a diverse range of national partners, it is to be expected that the level of intercultural policies varies across the project. There is awareness in a number of cases (Norway, Cyprus, Greece) that the arts can be a useful tool for integration. However, the delivery of such initiatives is laid at the door largely of private organisations and NGOs. As our Spanish team notes, 'Overall, the initiatives are typically organised on a grass roots level, by local organisations or cultural institutions and thus also

tend to be self-funding or funded by the private sector. They demonstrate a willingness to work on migrant integration, as well as acknowledge the power of music to integrate disadvantaged groups, however, like with many integration initiatives in Spain, there is no national initiative for this, nor a policy for the use of music in integration'. Norway has been slightly more willing to fund initiatives than other partner countries to open up spaces within arts and music provision to foster intercultural Exchange. There has been some governmental funding of local initiatives (the big 2mill EUR package in 2018 went primarily to already established institutions, such as the Oslo Philharmonic Orchestra, the Kaleidoscope foundation and so on). Earlier funding packages for local initiatives were stopped (ongoing initiatives generally did not receive renewed funding) after numbers of immigrants to Norway started dropping in 2017

Country	Examples of current arts and music initiatives targeted at migrant integration
Bulgaria	Heritage Festival organized by the 'Global creativity' Association from 2018 onwards.
	'Between the people and cultures' festival, presenting the art and culture of local as well as refugees' and migrants' communities living in Sofia
	'Multi Kulti Kitchen' is an initiative in Sofia, Bulgaria that seeks to engage local populations through creative presentations centred on food from other cultures
Cyprus	Sistema Cyprus
	Arte Migrante Cyprus
	Re-bE The Music Listening Method – Music Movement
	EU project: NICER (New approach to strengthen the Cultural Integration of young Refugees) https://nicerproject.eu/#0
Greece	El Sistema (2017 onwards)
	Red Cross organized music courses for refugees Skaramaga
	In 2018, in the Greek island of Samos, people celebrated the International Day for Refugees with a musical night dedicated to children and their right to education
	Solidarity Now and NGO Melissa are organizing events for the empowerment of women migrants and invite them to participate to 'seminars of healing' through arts, music
	HEART (HopE AcceleRaTor) promotes the integration of asylum seekers through the amelioration of their linguistic skills, their information on questions of health and informatics but as well as through arts and music
Italy	2014-2020 Migration and Integration Asylum Fund (FAMI) In the FAMI framework, many cultural projects are funded by different calls for public and private bodies who can submit ideas for the implementation of projects where music, and the arts in general, are the main tools to promote the social inclusion of migrants and refugees.
	'Diasporas': migrant music at the Roma Europa Festival 2019.
	'MIGRARTI': a national contest to produce shows on migration with migrants The General Directorate for Live Arts, an office within the Italian Ministry for Cultural Activities and Tourism, promotes and supports the 'MigrArti – Performing arts' project intended for professional bodies of live entertainment that carry out theatre, dance and music projects dedicated to the plurality of cultures today present in Italy, with the aim of contributing to the enhancement and diffusion of the cultures of origin of immigrant communities permanently resident in Italy, with particular attention to second generation young people, with a view to developing mutual knowledge, intercultural dialogue and

	social inclusion.
	‘Create a puppet, create yourself’ is a European project implemented in Sicily by CSC Danilo Dolci. The idea was to develop, test and disseminate an innovative method based on the creative approach to adult education
	REACT: Refugee Engagement And integration through Community Theatre REACT is a project funded by the Creative Europe programme, sub-action ‘Refugee integration projects’ in 2016 which was implemented in Italy by CSC Danilo Dolci.
	BOEMI – Building Our Employment skill through Music Investigations and new media BOEMI aimed at increasing the expertise of 36 youth workers from Europe and Africa through the experimentation of Reciprocal Maieutic Approach (developed by Danilo Dolci) in the field of music and ICT
Norway	Breadth programme in order to reach their vision ‘Arts and cultural education for all’ (Norsk kulturskoleråd, 2016)
	As part of the Norwegian Government’s ‘boost for integration’ [integreringsløft] in 2018, there was allocated 20 million NOK (approximately 2 million EUR) in the state budget for initiatives and projects in arts and culture that function to stimulate diversity and integration, with a specific ambition to ‘reach social groups who are underrepresented both as cultural actors/performers/artists and audiences’ (Government.no 2018b – authors’ translation)
Spain	Fundación Música Creativa y Plena Inclusión Madrid, #PasiónPorLaMúsica. http://musicacreativa.com/se-abre-la-convocatoria-para-inscribirse-en-canto-abierto/
	https://www.europapress.es/epsocial/igualdad/noticia-musica-instrumento-promover-inclusion-discapacidad-20180424132937.html
	https://www.apropacultura.cat/sites/default/files/informe_final_octubre_23_oct_18.pdf
UK	https://socialintegrationappg.org.uk/wp-content/uploads/sites/2/2018/09/Interim-Report-into-the-integration-of-immigrants.pdf

This data indicates that there is a wealth of arts provision in some member states (Greece, Italy), some of which are concentrated in capital cities (Bulgaria, Spain) and one where there is nothing (UK). The majority of these events are managed by independent enterprises or grass-roots organisations. An exception is Norway, whose state broadcaster has developed tv for children in relation to using public broadcasting as a tool for promoting cultural diversity. In all of these cases (and which are discussed in detail in the individual national reviews on our website), the provision is about creating, performance and outreach. It is not about talking. There is no space for the discussions about music that are part of the pleasure of popular culture AND are key to unlocking further discussions around personal histories (which the MaMuMi briefing paper discusses in detail).

IO1 A1 (ii) Focus Groups

The second phase of the Methodological Framework (IO1-A1) was to conduct focus groups to add to the information collected by the desk-based research. To this end, the project set out with the aim to

organise focus groups of 6-10 participants with a view to gaining insights into the role that music had in their lives and from that, how talking about music may offer a space for intercultural conversation. In order to do this, the project developed a focus group form with agreed questions. These would add information that would be helpful in developing the workshops (I02) and the question templates would be taken into the MaMuMi Music Workshops (03).

In mid-March 2020, after Covid 19 emerged and Europe practised social distancing and lockdown, the consortium adapted their focus groups. They developed an online survey run through Microsoft Word or Google Forms and, should there be access to platforms such as Zoom, Microsoft Teams or Skype, an online focus group version was also produced. The questions were the same across all three models. Matters of consent and release had been drafted and agreed by the team and forms were to be stored with respect to current GDPR regulations. These release forms, along with the three focus group/survey forms are available on the MaMuMi website for use by NGOs and organisations working with migrants and indeed, anyone who would think of using a Song Stories workshop to generate conversations with other groups; vulnerable adults, prisoners, care home residents. Surveys are not a replacement for a focus group as 1) the individual is on their own 2) questions can be skipped and 3) the wealth of conversation and dialogue is missing. However, given the situation, the surveys and focus groups that had taken place pre-Covid enabled the team to revise the questions to be used in the workshops.

Field Research/ Conduct of focus groups

Each partner arranged one focus group of 6-10 participants with refugees, asylum seekers or migrants and those working with them. The focus group took place in each partner country and similar questions were used covering pre-agreed themes to ensure that cross-country and cross-cultural comparisons were achievable. Facilitators are encouraged to play a proactive role in the focus group, asking members to elaborate on certain issues and controlling the 'air time' of group members so that certain individuals do not dominate.

The original idea was that each focus group should be conducted face-to-face or via online conference based on a set of pre-defined open questions, decided by all partners, in unbiased and useful information. The interviewees/ participants to the focus groups are ensured anonymity and are asked to sign the consent form. The focus groups are recorded on audio devices. The MP3s or WAVs can be uploaded to a shared Trello site or private online storage area.

Participants of focus groups were shown examples of music on their phones in order to provide a forum within which they can discuss their digital media literacy competencies. These examples will vary from country to country and our aim is to assess their interpretation of and negotiation with 'domestic' media (Bishop, 2-17:2) that can be repurposed for intercultural exchange.

The participants could be identified by pseudonyms. The focus groups should take place in a safe environment. A set of guiding questions will be prepared by all partners in agreement. The questions will be accessible via Trello. The suggestion is to offer an 'anything else' question at the end of the session to capture information that the participants want to include that has not been foreseen by the facilitators (Bishop, 2017:4). All forms need the Erasmus logo and your organisation logo on the top.

The original focus group form was adapted to fit an a) ONLINE focus group and b) an ONLINE SURVEY. Questions across all three were the same.

The Face to Face Focus Group Form

Mapping the Music of Migration Exploratory Focus Group



INSTRUCTIONS FOR FACILITATORS (REPRESENTATIVES OF NGOs and PROJECT PARTNERS) FOR FOCUS GROUP ACTIVITY [01 – A1 - ii] WITH PARTICIPANTS (MIGRANTS)

Focus groups should take no more than one hour. All participants should sit round in a circle and the facilitator should explain the exercise. They will be talking about music. More than one focus group can take place if the group exceeds 10.

Facilitators to introduce the MaMuMi project to participants.

At the start of the hour all the participants should be encouraged to check their mobile phones and discuss how/if they use them to listen to music.

At the end of the hour all participants should be asked ‘Is there anything else you would like to add?’

The hour should be recorded and the audio file uploaded to a shared site for archiving (MaMuMi Trello site O1 List)

The questions on the left-hand side should be used as PROMPTS. The purpose of a focus group is to allow members to speak freely and at length around the topic of MUSIC so that the MaMuMi team can develop approaches to use in the later workshops.

Questions for Participants of MaMuMi Focus Groups

Question (to be asked by Facilitator)

Responses (from participants)

- 1. Do you use your mobile phone to listen to music? If yes, how often?**
- 2. What kind of music do you like?**

3. **When and where do you listen to music?**
4. **Is there one piece of music, or a song, that is important to you? Why?**
5. **This important song - how does it make you feel when you hear it?**
6. **Is there any song in particular that reminds you of an important event in your life?**
7. **Is there a piece of music you would like to pass on? Why?**
8. **For you, what is the power of music?**
9. **Is there anything else you would like to add?**

Adapting to Covid 19

An online survey can be used where there are restrictions in place due to Covid 19. This form of the survey is also useful for reaching out to participants who may not be otherwise familiar to your organisation.

https://docs.google.com/forms/d/1RmVvj-gQbcixCDC6JJj8dzrjF9MZGu5o1vBiJZ8_w/edit

Focus Group Feedback Forms

Two forms provided the opportunity to provide feedback. The first asks for bullet points and the second, for longer explanation if needed. The second form is useful for qualitative feedback and deeper research.

Due to Covid 19, adaptations were made to offer THREE short feedback forms 1) face to face focus groups 2) online focus groups (if on Zoom etc) or 3) online survey responses. Below is (1).

Mapping the Music of Migration
O1-A1
ii Focus Group Feedback Forms

Coordinator	
Number of Participants	
Names, nationalities and ages of participants	
Date of Focus Group	

Things that Went Well

	Focus Group
1	
2	
3	

Things That Were Surprising

	Focus Group
1	
2	
3	

ADAPTATION DATA

Things that Did Not Go Well

	Focus Group
1	
2	

3	

New Things Learnt in Conducting the Focus Group

Things to keep	
Things to change	
New things required	
Others	

This additional form offered the chance to offer information beyond bullet points

O1-A1

ii Short Narrative Report

Partner Name	
Focus Group/Online Focus Group/Survey Date	
Number of Participants	

Things that Went Well (500 words maximum)

Things That Were Surprising (500 words maximum)

Things that Did Not Go Well (500 words maximum)

New knowledge generated (500 words maximum)

Detail any NATIONAL variants in your data (this may refer to the nationalities/ages of the participants)

In your own words and from your field research, detail any gaps in ‘talking about music’ that this (online)focus group or survey illustrated. (500 words maximum) and these will be used to build O1-A2

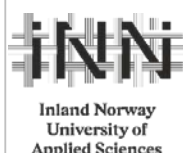
Report submitted by: _____

Signed

by:

Adapted survey for use under Covid 19 Conditions

Mapping the Music of Migration Exploratory ONLINE SURVEY



INSTRUCTIONS FOR FACILITATORS (*REPRESENTATIVES OF NGOs and PROJECT PARTNERS*) FOR ONLINE SURVEY (due to Covid 19) [01 – A1 - ii] WITH PARTICIPANTS (*MIGRANTS*)

The questions on the left-hand side should be used as PROMPTS. The purpose of this C-19 survey is to allow for respondents to reply at length around the topic of MUSIC so that the MaMuMi team can develop approaches to use in the later workshops.

Questions for Participants of MaMuMi Online Surveys

Question for participants	Please answer here
1. Which is your home country?	
2. Why did you decide to come to the hosting country?	
3. For how long have you been in the hosting country?	
4. What do you do at the moment (profession/education/etc.)?	
5. How old are you?	
6. Do you use your mobile phone to listen to music? If yes, how often?	
7. What kind of music do you like?	

8. When and where do you listen to music?	
9. Is there one piece of music, or a song, that is important to you? Why?	
10. This important song - how does it make you feel when you hear it?	
11. Is there any song in particular that reminds you of an important event in your life?	
12. Is there a piece of music you would like to pass on? Why?	
13. For you, what is the power of music?	
14. Is there anything else you would like to add?	

Findings of Online Surveys conducted under Covid 19 conditions

Mapping the Music of Migration

O1-A1 Covid 19 version

ii Online Focus Group/Survey Feedback Forms

Coordinator	KC. BU	CSI. CY	KMO P. GR	CSC. IT	INN. No	C.SP	UoG.UK
Number of Participants	7	8	11	8	5	21	10
Age range and nationalities of participants (IMPORTANT - not attributed to any one participant)	21-57 Belgium, England, Italy, Kosovo, New Zealand, USA, Kazakhstan	21-61 Gambia, North Macedonia, Italy, UK, Cameroon, Spain, Cyprus.	N/A	20-34 Senegal, Tunisia, Gabon, Cameroon, Gambia	27-44 Belgian, French, Norwegian, Serbian	19 -72 Argentinian, Brazilian, Bulgarian, German, Austrian, Venezuelan, British, Italian, Swiss.	21 – 76 Bengali, Moroccan, Indian, Italian, Portuguese, Spanish, Algerian
Date of Online Focus Group/Survey	10.05.2020 – 31.05.2020	4.05.20 – 20.05.20 available online at CSI's social media	24.04.2020 – 22.05.2020	30.04.2020 – 14.05.2020 On-line focus groups interviews. on-line survey March-April 2020	11.05.2020 – 04.06.2020	9.4.2020 – 17.4.2020	14.03.2020 (f2f)– 04.06.2020

Things that Went Well

	Focus Group/Survey
1	<p>Bulgaria, KC: The survey was disseminated by social media such as Facebook as there are many pages and groups dedicated to migrants and foreigners in Bulgaria. The survey was also disseminated among people that we have previously worked with who work with migrants and foreigners.</p> <p>Cyprus, CSI: Very positive responses regarding the value of music in the participants' lives. Most of the participants are listening to music every day and everywhere (especially at their home when they have the time).</p> <p>Greece, KMOP: easy to disseminate through KMOP channels.</p>

	<p>Italy, CSC DD: CSC disseminated the survey through its contacts working with migrants. CSC contacted NGO's/migrant organisations such as multicultural kindergartens.</p> <p>Norway, INN: Responses to social media posts about survey, as well as from organisations working with migrants, have shown a lot of positive interest in the project.</p> <p>Spain, C: no problems with dissemination.</p> <p>UK, UoG: positive response. Small focus group on 14.3.20 was ideal as conversations grew out of the initial questions as details were added.</p>
2	<p>Bulgaria, KC: The survey was conducted both in English and Bulgarian language- both of the languages were used in the survey as the respondents had the opportunity to choose which language to use for their answers.</p> <p>Cyprus, CSI: Very positive responses on how the power of music unities people regardless ethnicity and it is a form of intercultural communication.</p> <p>Greece, KMOP: Language was not an issue as we targeted migrants who could understand and write either in English or in Greek.</p> <p>Italy, CSC DD: Language was not an issue as we targeted migrants who could understand and write either in English or in Italian.</p> <p>Norway, INN: Respondents generally show enthusiasm for discussing music and what it means to them.</p> <p>UK, UoG: Respondents shared some personal information around love/memory and what music means to them.</p>
3	<p>Bulgaria, KC: added consent form in English and Bulgarian language at the end of the survey and the respondents were asked to mark all of the boxes. All participants did that.</p> <p>Cyprus, CSI: A great number of the participants have showed an interest in participating in future activities of our project and were happy to promote their music.</p> <p>Italy, CSC: easily collected the on-line questionnaires and two Skype interviews as CSC has a wide network of NGOs and refugee centres at local level</p> <p>Norway, INN: recruited a fairly heterogeneous group of respondents (considering the limited number of responses).</p>
4	<p>Bulgaria, KC: We added some questions regarding the participants' background in order to understand them better which gave us a wider perspective in the analysis of the questions.</p>

Things That Were Surprising

	Focus Group/Survey
1	<p>Bulgaria, KC: The respondents that took part in the survey are from countries with high social and economic standard: Italy, New Zealand, Italy, USA who came in Bulgaria to develop their own business and maintain a good standard in Bulgaria as well.</p> <p>Cyprus, CSI: Something surprising that came out of the research is that almost all of them, although coming from different cultures and had different song experiences, had agreed that music is a powerful tool that 'unities' people and were all connected to music through their emotional pasts.</p> <p>Greece, KMOP: We received 11 responses back in the first two weeks of the dissemination.</p> <p>Italy, CSC DD: The quality of the responses from the on-line interviews and the interest showed by local musicians for the MaMuMi project.</p> <p>Norway, INN, UK, UoG: The brevity of most responses, even the more open questions.</p>

2	<p>Cyprus, CSI: When asked to share a piece of music that is important to them, most of them shared their stories and said that this piece of music reminds them of their journeys, or makes them dance and gives them hope for the future, reminds them of good memories with friends or memories from their home country and family. To some this piece of music brings them more positive feelings like motivation, relaxation, happiness whereas to others it brings more nostalgic and emotional feelings.</p> <p>Greece, KMOP: The target was to reach 6 to 8 responses but we have managed to exceed our expectation.</p> <p>Italy, CSC DD: Respondents had no big problems in answering in English to the on-line questions, even though most respondents were francophone.</p>
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ADAPTATION DATA

Things that Did Not Go Well

	Focus Group/survey
1	<p>Bulgaria: The respondents didn't provide very long answers to one of the most important questions: Is there one piece of music, or a song, that is important to you? Some of them said only a style of music they liked.</p> <p>Cyprus, CSI: Due to the Covid-19 breakdown and the challenges that this specific target group is facing, we have not received a great number of responses, neither from organisations nor migrants/refugees themselves. Maybe some didn't have access to the internet or a computer. Nonetheless, CSI has managed to collect the number limit requested by the consortium.</p> <p>Greece/Italy/ Norway: impact of C.19.</p> <p>Norway, INN: The survey produced quite brief responses that lack the level of detail that would likely come from conversations in focus groups.</p> <p>Spain, C: survey offered few opportunities to discuss topics.</p>
2	<p>Greece, KMOP: 11/24 respondents</p> <p>Italy, UK: Some respondents answered twice to the survey submitting their answers twice...</p>
3	<p>Bulgaria, KC: Some respondents stated there wasn't a piece of music they wanted to pass on.</p> <p>Greece, KMOP: Some of the questions were not so specific so participants responded on their own way.</p> <p>Italy, CSC DD: Some questions were too generic and left space to personal interpretation by the respondents</p> <p>Norway, INN: Some of the questions in particular might not be well-suited for encouraging long and detailed responses. Even though this issue was likely highlighted by the survey format it would be worth reconsidering the phrasing of certain question.</p> <p>Spain, C: some questions are not useful in a survey.</p>

New Things Learnt in Conducting the Focus Group/Survey

Things to keep	<p>Bulgaria, KC: All of the questions should be kept.</p> <p>Cyprus, CSI: The emotional part of the survey was really an opportunity for people to express their stories and feelings!</p> <p>Italy, CSC DD: The Skype interviews were quite effective and the</p>
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	<p>possibility to record the interviews via Skype is very useful to keep track of the responses and transcript the content of the chat</p>
<p>Things to change (survey)</p>	<p>Bulgaria, KC: Some of the questions can be made a bit more explanatory:</p> <ol style="list-style-type: none"> 1. Do you use your mobile phone to listen to music? If yes, how often? 2. What kind of music do you like? 3. When and where do you listen to music? 4. Is there one piece of music, or a song, that is important to you? Please, tell which one and why? 5. This important song - how does it make you feel when you hear it? 6. Is there any song in particular that reminds you of an important event in your life? Please share which one is it and the event. 7. Is there a piece of music you would like to pass on? Please, tell which one is it and why you want to pass it? 8. For you, what is the power of music? <p>Cyprus, CSI: Maybe for the song workshop since it will be in a group setting, we would like to think of group homogeneity since integration experiences are different for newly arrived migrants/refugees and for second and third generation of migrants, so their understanding and evaluation of music as a tool for intercultural competence might be different.</p> <p>Greece, KMOP: add the country of origin and age (both remained in the face-to-face Focus Group instructions) as I believe they would provide very interesting information about the sample of migrants; make the questions more specific. I.e. in the 4th question (Is there one piece of music, or a song, that is important to you? Why?) I would add 'which piece of music/song?'. However, I believe that if this part of the research was conducted through a face-to-face session more information would have been retrieved from the participants.</p> <p>Italy CSC DD: The questions are too general sometimes and the respondents have some difficulties in focusing with proper answers. Maybe some close- ended questions will help collect more important information from the migrants.</p> <p>Norway, INN: I suggest changing the question about the 'power of music' to something more concrete (e.g., the importance of music in one's life; the various functions and/or effects of music). The phrasing of the questions should be adapted to ensure detailed responses</p>
<p>New things required</p>	<p>Bulgaria, KC: In online surveys we can understand participants better, if we add some questions, such as:</p> <ul style="list-style-type: none"> - Which is your home country? - Why did you decide to come to the hosting country? - For how long have you been in the hosting country? - What do you do at the moment (profession/education/etc.)? - How old are you? - What is your gender? (<i>this suggestion was not taken up by the project team as it is not within the remit of the project</i>). <p>Cyprus, CSI: Maybe in a F2F situation, more targeted questions might be required by the trainer on the specific aspects of the participants stories and to connect it with how music can serve as a tool of intercultural competence not in a general sense but in each national context and to offer an opportunity to these people to share ideas on what can be done about that.</p>

	<p>Italy, CSC DD: Close-ended questions to collect more relevant information from respondents.</p> <p>Norway, INN: Questions that more directly inquire into the social dimensions of music? Questions that steer the conversation more specifically towards the role of music in migrant's experiences in moving to a new country/adapting to a new environment?</p>
<p>Additional remarks</p>	<p>Cyprus, CSI: The outcome is more positive than expected in terms of the change of the F2F focus group to the online questionnaire. It was less time consuming for all and for the purposes of this activity and the fact that the survey was anonymous, it gave the participants space and freedom to express their feelings and stories as they wish. Maybe in a group setting because the group would not have been homogeneous, the participants might have not felt comfortable expressing their feelings and stories as they have done individually at home. Of course, this is different when we consider our future song workshop which should be conducted F2F and the trainer will have the responsibility of creating an atmosphere of trust between the participants.</p>
<p>Selected Results</p>	<p>1. Do you use your mobile phone to listen to music? If yes, how often?</p> <p>Varied responses to this. Raises questions on access to smart phone technology. Project cannot assume ownership of smart phones.</p> <p>2. What kind of music do you like?</p> <p>G, KMOP: mostly all kinds IT, CSC DD: Mbalax, Reggae and Zouk, Hip Hop, R&B, Rap, Pop, traditional music, Tunisian folklore, Palestinian music N, INN: Most respondents prefer listening to popular music styles, one participant also lists 'world music' while another specifically mentions pop music from her/his country of origin UK, UoG: World Music, Grunge, jazz, Bhangra, Arabic</p> <p>3. When and where do you listen to music?</p> <p>G, KMOP & IT CSC DD: house/transport/gym/bar/with friends N, INN: Most respondents listen to music in everyday situations, such as while cooking, exercising, at work, out in public etc. Such flexible listening habits are facilitated by/connected to the use of smartphones for accessing music. The respondent who rarely used their phone for music primarily listens to music in their car. This demonstrates that the media/technologies through which music is accessed come with their particular sets of possibilities and limitations as to where/when/how music listening can take place UK, UoG: kitchen, cleaning, car, kick box training</p> <p>4. Is there one piece of music, or a song, that is important to you? Why?</p> <p>IT, CSC DD: Yes, because it reminds me of my homeland; Yeah, there is a music that I like the most is reggae music. Because is a conscious</p>

music; I like love music because it makes me happy; Reggae Music: it's relevant to me because it preaches and educates people; *Immigré* by Youssou Ndour; Mahboubi (from Tunisian folklore);

UK, UoG: Nirvana, anthem of my teenage angst;

5. This important song, how does it make you feel when you hear it?

Bulgaria, KC: 'Handbags and Gladrag's' by Rod Stewart as it keeps you humble that things have t worked for

Cyprus, CSI: When I listen to the song 'mi mou les antio' (by Makedonas) it reminds me of my grandmother, as we used to sing it together; free djembe drumming.

UK, UoG: Etta James, 'At Last', 'It always makes me dance; 'O Mor Moina Go'; yes, one my father likes, one reminds me of when my husband was in the military service (IT). Reminds me of my grandma.

6. Is there any song in particular that reminds you of an important event in your life?

G, KMOP: reminders of certain times 'reminds me of this hard blow when Islamists took over Northern Mali.'

IT, CSC DD: 'Lune de miel', reminds of my mother, the first time she was drunk and dancing; Yes. music remembers me where I come from. And what I came for, what is my mission here.

UK, UoG: 'Jerusalem of Gold'. It reminds me of home in Israel and of the Six Day war.

'I need a hero by Bonnie Taylor', I listened to it minutes before my driving test. The song helped me to calm down, relax and focus. It helped me to pass my test; There are a number of songs that are important to me. They remind me of various event, places and people.

'Einy aleik' by Nancy Ajram. It reminds me of living in Jordan and my love for Arabic growing; 'Stars' by Simply Red, we were living in Cyprus and my first daughter was born. I had it on all the time.

7. Is there a piece of music you would like to pass on? Why?

Cyprus, CSI: free djembe drumming.

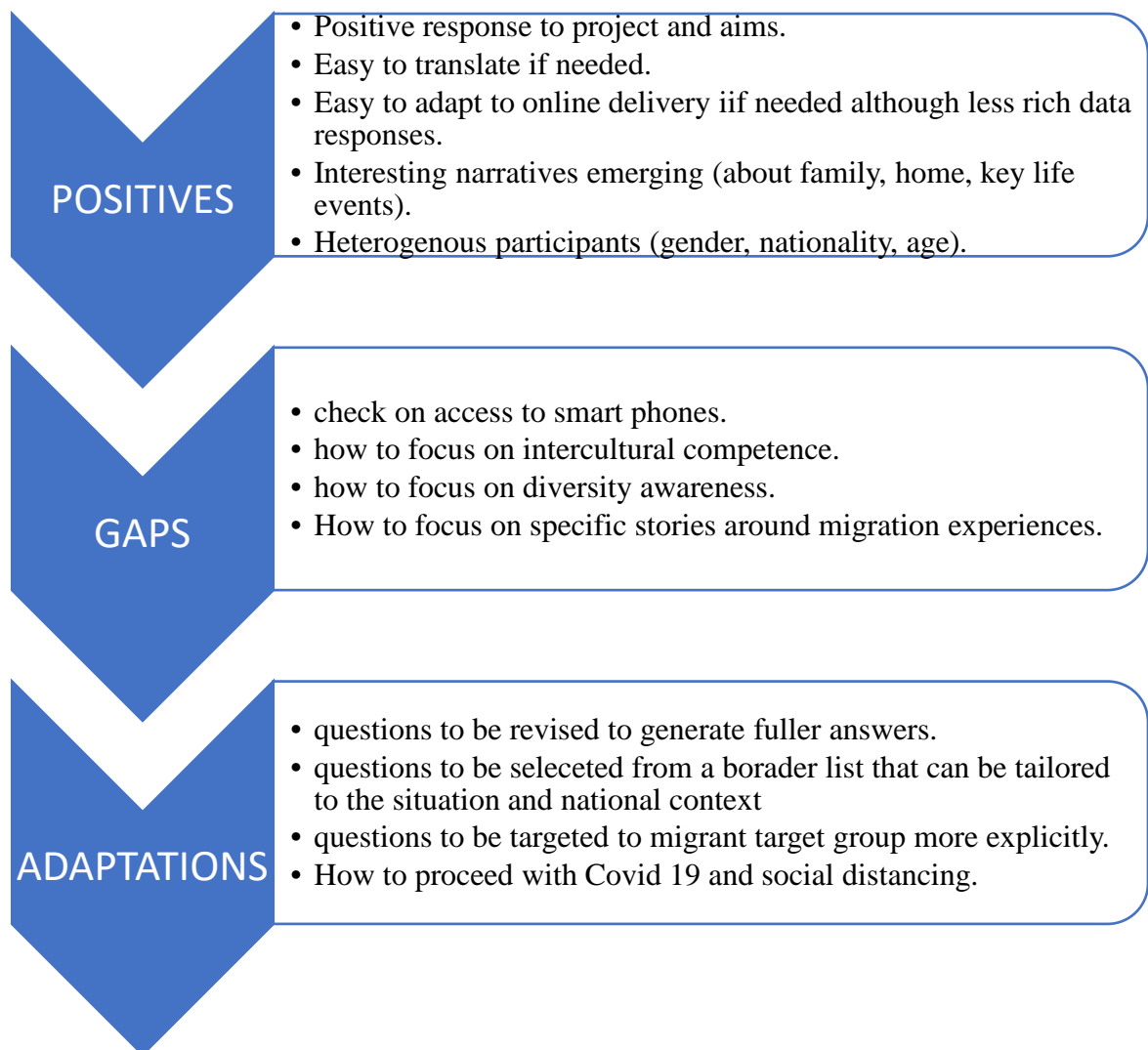
IT, CSC DD: Mahboubi, it reminds me of my home land, especially now in quarantine, a song from Tunisian folklore; Naz and Damian Marley, 'Strong will continue', nice song, it gives you energy, it makes you feel better in difficult times, in hard times, resilient song

UK, UoG: Anything by Ana Belén. It is a shame so few Spanish singers are known in the anglosphere; 'Mehndi hai rachnewali'- always makes me cry it has beautiful lyrics

8. For you, what is the power of music?

	<p>Partners recorded responses all relating to emotions and memory.</p> <p>9. Is there anything else you would like to add?</p> <p>Greece, KMOP: Someone suggested that ‘Everyone should learn how to play an instrument: it should be part of any school curriculum!’.</p> <p>IT, CSC DD: Thank you all for project. I hope it could help me to develop my music career</p>
	<p>NEW KNOWLEDGE</p> <p>Spain, C: Most people listen at home and they attest to the power of music to influence emotions.</p> <p>UK, UoG: What went well in the f2f talk was that I learnt something new. And in a Spanish respondent too I was introduced to some music I did not know. This will be the value of the workshops to those facilitating them and is in line with the bid aims around intercultural communication.</p>
	<p>GAPS THAT NEED ADDRESSING</p> <p>Norway, INN: In the answers to the survey, there is very little that points to issues of intercultural competency or diversity awareness. It might be worth considering including questions that more directly address music’s role in migrants’ experiences of moving to another country, being in a new environment etc, either in terms of keeping in touch with where one is coming from or in building bridges to existing communities where one is going.</p>

Summary of Response to survey data



Revised focus group/survey questions for use in MaMuMi Music Workshops

Mapping the Music of Migration MaMuMi Music Workshop



INSTRUCTIONS FOR FACILITATORS (*REPRESENTATIVES OF NGOs and PROJECT PARTNERS*) FOR MAMUMI MUSIC WORKSHOP ACTIVITY [03 – A1] WITH PARTICIPANTS (*MIGRANTS*)

Workshop should take no more than one hour. All participants should sit round in a circle and the facilitator should explain the exercise. They will be talking about music. More than one focus group can take place if the group exceeds 10.

- **Facilitators to introduce the MaMuMi project to participants.**
- **At the start of the hour all the participants should be encouraged to check their mobile phones and discuss how/if they use them to listen to music.**
- **At the end of the hour all participants should be asked ‘Is there anything else you would like to add?’**
- **The hour should be recorded and the audio file uploaded to a shared site for archiving (MaMuMi Trello site O1 List)**

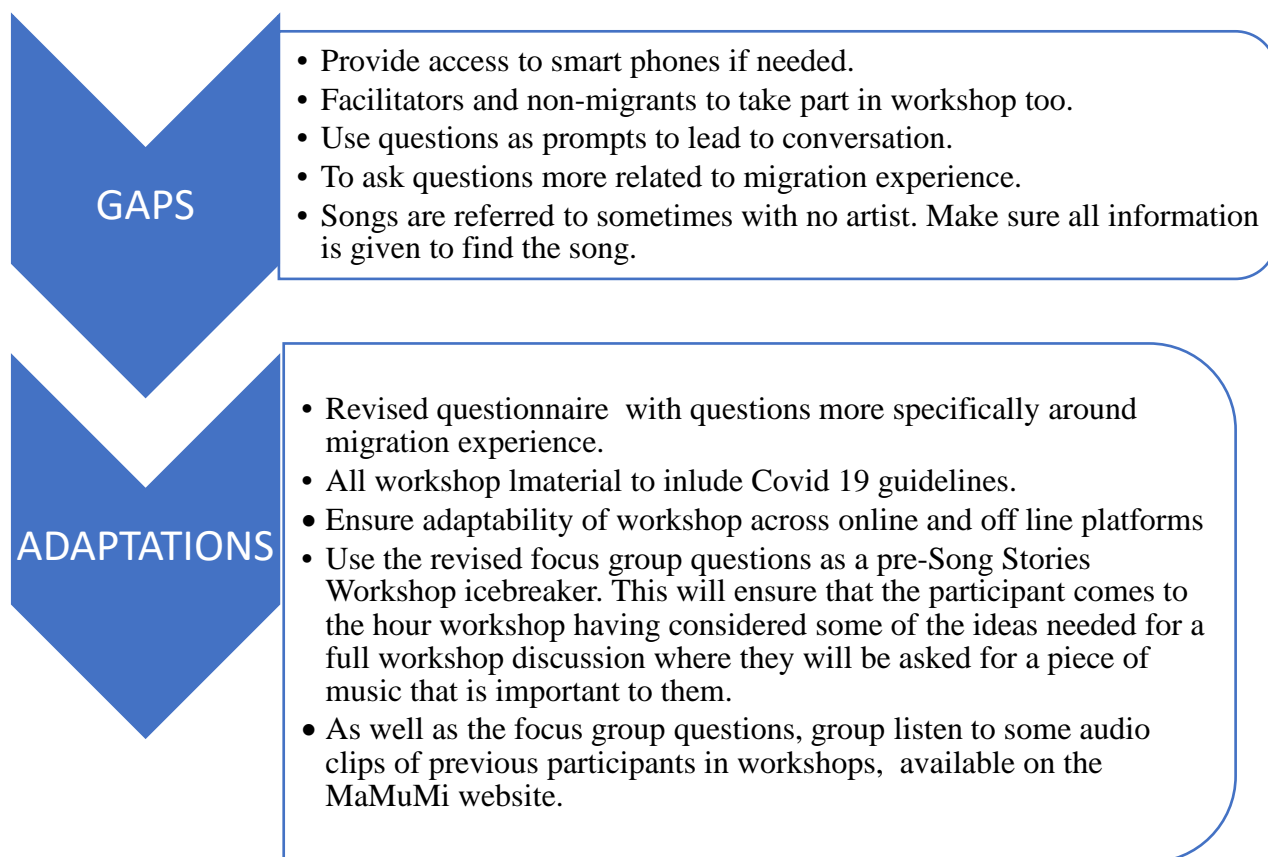
The questions on the left-hand side should be used as PROMPTS to allow members to speak freely and at length around the topic of MUSIC.

Questions for Participants of MaMuMi Music Workshops

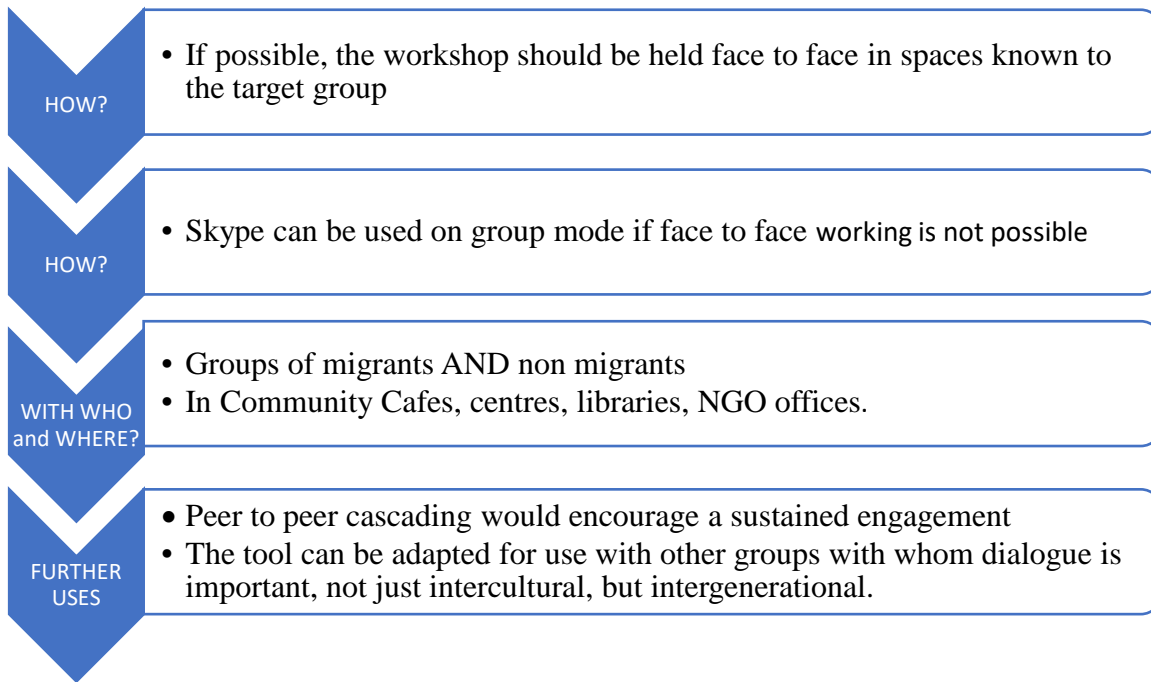
Question (to be asked by Facilitator)	Responses (from participants)
1. Do you use your mobile phone to listen to music? If yes, how often?	
2. What kind of music do you like?	
3. When and where do you listen to music?	
4. Is there one piece of music, or a song, that is important to you? Please, tell which one and Why?	
5. This important song - how does it make you feel when you hear it?	
6. Is there any song in particular that reminds you of an important event in your life? Please share which one is it and the event.	
7. Is there a piece of music you would like to pass on? Please, tell which one is it and why you want to pass it? 8. Why?	
9. For you, what is the importance of music in your life?	
10. Is there anything else you would like to add?	

IO1 A2 HOW TO USE MUSIC AS A TOOL FOR ENHANCING SOCIAL INCLUSION

The MaMuMi focus group illustrated how the project is a) easy to adapt b) positive for the end user. Covid 19 and the move to online surveys was successful to a point. It allowed for data to be gathered. It did not allow for fuller conversations to ensue from initial answers. This is why Skype or online meetings platforms such as Microsoft Teams, Zoom, Blue Jeans should be factored into the project as it progresses. Doing this will ensure the longevity of the projects' accessibility.



IO1 A3 POTENTIAL AREAS FOR USE



In Summary

1. The MaMuMi focus groups/surveys illustrated how the project has the potential to be:
 - a) easy to adapt
 - b) positive for the end user/target group
2. Covid 19 and the move to online surveys was successful to a point. It allowed for data to be gathered but not for fuller conversations or details. A total of 70 participants took part.
3. Skype or online meeting platforms such as Microsoft Teams, Zoom, Blue Jeans should be factored into the project as it progresses. Doing this will ensure that a) the conversational approach (taken by Italy on Skype) can be continued and b) the project is sustainable and adaptive to continuing challenges around social distancing measures.
4. In order to fully meet the brief and allow for spaces for intercultural communication and diversity awareness, a selection of ice-breaker questions, from The User Guide on the MaMuMi website, enable facilitators to build a rapport prior to the MaMuMi Music Workshop. These ice-breakers were revised and adapted after the surveys were carried out.

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