

Master Degree Project



IDENTITY AND CONNECTION THROUGH CULTURE

The use of storytelling, co-design and cultural heritage for socio-cultural integration of immigrants

Master Degree Project in Media, Aesthetics and Narration A1E

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Abstract

This report studies three storytelling subprojects within the field of cultural heritage to see how storytelling, co-design and cultural heritage can strengthen immigrants' personal identity and contribute to their socio-cultural integration. It also aims to examine what factors contribute to a successful collaboration. The subprojects about local homeland culture include filmmaking with newly arrived children at Skövde Municipality's mother tongue and reception unit, a storytelling project at Hjo folk high school and a digital book of recipes and stories within Cross media higher vocational education program at DaCapo in Mariestad Municipality. To answer the research questions semi-structured interviews were conducted with participants, potential users, and professionals. Additionally, a survey was carried out with participants of one of the subprojects.

Keywords: Storytelling, cultural heritage, co-design, identity, socio-cultural integration

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1 Introduction

It is my personal interest that lies behind the choice of the topic. Since 2014 I have been working with immigrants and refugees who have expressed feelings of despair and frustration when talking about hardships of getting contact with natives and being included in social practices in their new home country. In this study we will examine possible ways to meet these challenges using digital storytelling and co-design practices in the field of cultural heritage. The research questions that are examined in this report are how storytelling, co-design and cultural heritage can strengthen personal identity and contribute to socio-cultural integration. The second question is what factors can contribute to a successful collaboration.

The concept of integration is complex with several dimensions included, among which we find culture, education, employment, entrepreneurship, equal opportunities, health etc. (Niessen och Shibels, 2006). This report and its subprojects are aimed at the cultural field and then above all the area of, intangible cultural heritage and storytelling. Defined by the UNESCO Convention, “intangible cultural heritage” can be for instance, oral traditions, performing arts, as well as traditional craftsmanship, and is transmitted from generation to generation, but also constantly recreated by communities and groups in response to their environment. This study is focused on how co-design practices in a context of cultural heritage storytelling can function as a vehicle for socio-cultural integration.

Three storytelling subprojects about local homeland culture were studied to answer the research questions. The first subproject includes filmmaking with newly arrived children at Skövde Municipality’s mother tongue and reception unit. Semi-structured interviews with participants were conducted to find out how they see their life in a new country and what experience they gained during the filmmaking process. The second subproject is a storytelling project about myths from the place of birth combined with illustrations that was carried out at Hjo folk high school. The material was gathered through a semi-structured interview. The coordinating teacher of the project was interviewed about the project’s background, process, success factors and impact on the participants. The third subproject is a digital book of recipes, legends, and folk belief creatures from the home countries of immigrants that was made by a student of Cross media higher vocational education program at DaCapo in Mariestad Municipality. The research methods used in this subproject are a survey with the participants complemented by semi-structured interviews with two participants, two potential users and a professional within the cultural field. The questions in the survey and the interviews relate to how well-established the respondents are in Sweden, their experience of participation in the project and possible impact on the participants. Further, it is examined how this digital book can be used to encourage intercultural meetings and learn Swedish.

The results of the study show that co-design practices in storytelling and intangible cultural heritage used in these subprojects can contribute to expanded contact between natives and non-natives and increased participation in co-design and co-production. It also impacts their emotional state and strengthens identity. At the same time the results indicate that participants themselves do not always recognize the impact of cultural practices as something

valuable for future job opportunities that are regarded as probably the most important integration factor.

2 Background

This chapter presents a review of previous research in the fields that are relevant for the study, more specifically socio-cultural integration, cultural heritage, identity, and co-design.

2.1 Integration and its dimensions

Throughout history European countries have received refugees and immigrants from different parts of the world as well as from the countries within Europe. But to welcome them, give protection and a new home is only a part of the immigration process. One of the challenges for the receiving countries, that we further in the thesis will call host countries, is integration of refugees and immigrants. The United Nations Refugee Agency (UNHCR, 2016) defines refugees as persons who flee armed conflict or persecution seeking asylum in another country, whereas migrants move abroad in order to improve their lives, for example by finding work, studying or reuniting with the family. Regardless the reason to move to a foreign country both refugees and migrants become target groups in some integration contexts. For convenience sake we refer to both groups even when we sometimes mention only one of them, either refugees or migrants. We also use the term native population opposed to these two groups, meaning people who originally come from that country and live there. In the literature review they are sometimes referred to as a host community or host population. None of these terms is unproblematic as among them we may find first, second or even third generation immigrants who don't consider themselves being a part of the native population for different reasons, for instance, because they grew up in a segregated neighbourhood. Whatever group one considers himself to belong to there is always the opposite that is different, which may cause difficulties finding a common ground when meeting each other.

In the same way as the terms discussed above the concept of integration is complex too and one single definition cannot cover all the dimensions it includes, among which we find aspects as culture, education, employment, entrepreneurship, equal opportunities, health etc. (Niessen, Schibel, 2010). One of its primary goals is self-sufficiency including education, employment, accommodation, social network and taking an active part in the society (Niessen, Schibel, 2006). Apart from the socio-economic aspect some governments emphasize the socio-cultural one as an important part of integration. Pasikowska-Schnass (2017) outlines several publications, handbooks and policies that advocate for benefits to integration of immigrants when involving a cultural dimension into it. According to the author the United Nations Refugee Agency's publication "Refugee Resettlement – An International Handbook to Guide Reception and Integration" (01 October 2002) describes refugees' integration as a "mutual, dynamic, multi-faceted and on-going process which involves the conditions for and actual participation in all aspects of the economic, social, cultural, civil and political life of the host country" as well as the recognition of refugees' culture which contributes to multicultural society. Another source that Pasikowska-Schnass (2017) refers to that stresses the recognition of migrants' culture as an integration factor is Committee of the Regions that published a study on third-country nationals' integration in 2013. Prior to that the renewed European agenda for integration (2011) highlighted the role

of local communities in involving migrants to take part in cultural activities. By doing so it leads to social cohesion, mutual understanding and creates a sense of belonging to the host society. Pasikowska-Schnass (2017) mentions a few other European Union institutions such as The European Parliament and The European Commission, that see cultural dimension as an essential part of the integration process that can give a voice to migrants and refugees, promote an open dialogue between newcomers and host communities in order to build bridges between people and strengthen democracy. To promote cultural integration financial support was assigned to several projects including theatre, music and storytelling productions allowing the target groups to express themselves, EU citizens and refugees to get to know each other's cultures and co-create.

2.1.1 Integration through culture

Following the European migrant crisis in 2015 McGregor and Ragab (2016) studied a total of 96 diverse projects across Europe and some non-EU countries such as US and Australia that aimed to increase cultural participation of immigrants and their contact with the host community through cultural activities such as painting, drama, dance, music, literature, photography, film and other art forms. All these art forms encourage intercultural dialogue and challenge social exclusion as well as give participants a creative arena where they can explore themselves and show their identities. The main question of McGregor and Ragab's study *The role of culture and the arts in the integration of refugees and migrants* (2016) was how culture and the arts can help to integrate refugees and immigrants. The study was conducted on the request of the Directorate General for Education and Culture of the European Commission and includes a literature review and a cover of relevant initiatives in promoting integration, the role of government authorities in funding them and any measured evaluations of these initiatives. The authors made interesting findings. Besides promoting intercultural dialogue and celebrating multiculturalism in order to shift perspective and negative attitudes towards migration, contributing to learning the language and being used for therapeutic purposes to process traumatic experiences, these practices can contribute to participants' emotional and personal development and increase their economic opportunities to integrate. At the same time McGregor and Ragab (2016) warn for exclusionary potential of arts and culture giving example of some structural barriers that can hinder their consumption by migrants and refugees. Among them are the lack of financial means and language proficiency as well as unfamiliar art forms and contents.

McGregor and Ragab (2016) also point out the developing potential of such initiatives when it comes to evaluation to identify key factors for success. Due to the limited number of evaluations available, only 6 out of 96 being identified in their study, which represents just over 6 percent of the sample, the authors found it difficult to make any concrete statements. However, they were able to identify some key factors based on the brief assessment conducted during the preparation of their report. One of commonly identified success factors is the involvement of participants in the development, design, implementation, and evaluation of initiatives in order to build trust and ownership of projects. Projects that have the intention of promoting intercultural dialogue are more effective when involving both native population and immigrants and seeking to engage with a larger audience. Additionally, they highlight the urgent need for innovative methods of evaluation due to the often-intangible impacts of these

initiatives. To be able to point out both the factors specific to the project and those related to external factors evaluation should be built into project implementation and based on multiple methods.

Pasikowska-Schnass (2017) also refers to the research in “Art of adaptation - Manual of artistic tools for migrants”, published in 2012 that studied the positive effects of art in one’s personal development in the adaptation process and when dealing with trauma of fleeing war zones in the conditions where one’s cultural identity has been undermined. Even though it is difficult to assess the impact of cultural actions in the projects mentioned in the report the author argues that both the process and the outcome are crucial in the process of integration through culture “the creative process itself can bring change through co-creation and co-production”. In that respect it is added that smaller local cultural projects could have greater impact and result in more people-to-people contacts. McGregor and Ragab (2016) also stress the role of local communities in encouraging migrants to participate in cultural activities which creates a sense of belonging and mutual understanding and contributes to social unity. In the same way as was mentioned in the earlier references McGregor and Ragab (2016) describe integration as a mutual process that implies “equal dialogue between newcomers and their host cultures so that both communities share the task of integration”. But it is not only social and cultural engagement and giving voice to the immigrants that matter. In the paper “Doing justice to stories: on ethics and politics of digital storytelling” Parvin (2018) is critical to the claims made for digital storytelling as a medium for social justice. Collecting, archiving, and sharing stories of marginalized groups of people through digital technologies can raise awareness, deeper understanding of their issues, solidarity and maybe even lead to a political change. But they also risk turning into commodities as stories get disconnected from story scenes which Parvin (2018) describes as the very particular settings of storytelling and listening. His hypothesis is that doing justice to stories rests on the relational nature of storytelling and listening practices. Further, he adds that “what matters most is not giving voice but rather a renewed attentiveness to the act of listening” and that we “(re)consider the practices of storytelling and listening as dialogic” (Parvin, 2018 p.527-528). This argument is relevant when it comes to immigrants and particularly refugees who often experience the lack of interest to what they have to say (Cartagena, 2018). In a library project A million stories, that we look closer at in the next section, the collaborating libraries had a mission to listen and collect refugees’ stories in a digital library and in that way give them a voice and support for their voice to be heard. The stories are available on the digital platform www.refugeelives.eu (A million stories toolkit).

2.1.2 A million stories – an intercultural storytelling project

A million stories (AMS) is a two-year intercultural storytelling project initiated and led by Roskilde Libraries (Denmark), in collaboration with Future Library (Greece), the public libraries of Malmö (Sweden) and Cologne (Germany), co-funded by the European culture programme Creative Europe. AMS is one of few projects in Europe that has been evaluated which makes it an interesting sample to learn from. The concept of the project was to invite refugees and asylum seekers who had fled to EU in recent years to visit the libraries and share their life stories, experiences, culture, new life in Europe and desires and hopes for the

future. Storytelling emerged in different formats including film, audio, visual and written forms which allows to reach out to a wider audience. That resulted in more than 600 stories, most of them in the participants' mother languages, gathered in a digital library of human experiences. The libraries engaged in the project felt their responsibility to provide information not only about the host community but the other way around.

"The project has been very important for us, as a library, to dive into because the library tells stories, the library imparts culture, the library involves and includes, and the library focuses on relationships between people."

Melanie Holst, the project manager (A million stories toolkit, p.6)

Giving refugees a voice and thereby bringing their culture into the local community makes it possible to preserve it. In the same way as the opportunity to use your own language is a sustainable way of transmitting and preserving traditional knowledge and cultures (UNESCO, International Mother Language Day). The target groups of the project were not only refugees but also local citizens in the host countries as well as researchers. One of the main goals was to help refugees socialise and express themselves regardless of their language and storytelling skills. By sharing their stories translated into the host country's language the partners wanted to foster information exchange and greater understanding from the local host community and thereby building tolerance and respect and reducing the stereotypes that often exist among natives. Additionally, the stories collected for the project can be used for educational and research purposes in the future.

Considering the ethics of the process of collecting personal stories which implies trust-building and genuine respect the project required a variety of methods. To establish the most effective way for that a pilot phase was conducted at the start. The initial stage included introductory meetings for potential partners such as refugee communities, cultural associations, aid organizations where co-working agreements were made. Various conferences and workshops were held to learn about the integration process as well as practical things such as recording and interviewing techniques. To find a suitable method for interviews a contact was established with Marianne Horsdal, Professor from the University of Southern Denmark, who specializes in narrative analysis.

There are two main aspects that are evaluated in the project: process and impact. Process evaluation seeks to find whether activities within the project have been implemented according to the initial plan and followed by certain outputs. The main method for process evaluation was focus groups including library project staff, volunteers, refugees, and non-governmental organisations. The group discussions were recorded, transcribed, and given to an evaluation consultant to organise the information and develop a synthesis. Impact assessment aims to measure the effectiveness of activities and the significance of changes they have brought. The target groups for this assessment were participating refugees and the host country population. A sample of refugees from each region was interviewed individually before and after the storytelling event itself. For the host population an online survey was prepared. The data was again sent to the evaluation consultant for analysis.

In different libraries there were different challenges and as a result different approaches to deal with them. One of the challenges common for all of them was that it was time-consuming to gain trust from both immigrants and the project members because of cultural differences, language barrier, miscommunication, security factors and many refugees' distrust of authorities. To build trust and establish good relationship with potential storytellers, the project staff enrolled volunteers who could speak the same language. Collaboration with refugees themselves by offering them internships, consultant work etc. proved to be an effective strategy in gaining trust and engaging them in the project. It was also essential to communicate with the refugees in person meeting them in libraries, asylum centres and camps and in their private homes rather than promoting the project by spreading flyers. Yet at times it was hard to recruit women to have an equal distribution among the participants. To tackle the problem, it was female colleagues who talked to female participants. Another challenge that the Danish partner experienced was to motivate potential partners and associations to collaborate. The key factors here are to invest time to uncover common points of interest and maintain contact throughout the whole project.

2.2 Cultural Heritage

According to UNESCO's definition of Intangible Cultural Heritage that came to the fore in the 1970s and was fully developed in 1989 the term "cultural heritage" consists of a wide range of tangible and intangible concepts from monuments, paintings, manuscripts to traditions and living expressions from the past and the present. The latter ones include oral traditions, performing arts, rituals, social practices, festive events, knowledge, and practices concerning nature and the universe and knowledge and skills to produce traditional crafts from the past and the present. Language together with oral traditions and expressions is described as a vehicle of the intangible cultural heritage. Passing on knowledge and skills from one generation to another is essential for preserving cultural diversity in the conditions of growing globalization, standardisation and integration as well as promoting intercultural dialogue and mutual respect for different ways of life and human creativity. It has social and economic value for both minority and majority groups contributing to identity building, giving people a sense of belonging to a community and recognizing human endeavour (UNESCO, Safeguarding the Tangible and Intangible Cultural Heritage: Towards an Integrated Approach). It is also emphasized, which is interesting in discussion around identity building that intangible cultural heritage can only be heritage when the communities, groups or individuals who create, maintain and transmit it recognize it themselves as heritage (UNESCO, What is Intangible Cultural Heritage).

2.2.1 Oral storytelling

One of the forms of intangible cultural heritage is oral expression which according to Ong (1982) is primary and can exist without writing while written texts relate to orality in some or other way. In fact, only around 78 out of some 3000 existing languages have developed a

written word that allowed to produce literature. Yet oral heritage (“oral literature”) such as traditional oral stories, proverbs etc. exists alongside and has a long tradition. The process of learning in primary oral cultures is highly collective and participatory, from observation to practice, from listening to mastering proverbs by repeating them and reproducing, sometimes in a new way. Knowledge must be constantly repeated not to be lost.

Storytelling is commonly used in all the cultures around the world for different purposes (Grugeon, Gardner, 2012). Bettelheim (1987) for example mentions fairy-tails as a means of expressing and mediating cultural heritage to children. Other common motives that can be found in fairy-tales have a religious nature being based on biblical stories. In many countries people tell stories and reflect over phenomena in a similar way. But even cultural differences are easier to understand and discuss if they are placed in a context of a story because the structure of oral speech is seen in the way we communicate and think (Henricsson, Lundgren, 2016). Henricsson och Lundgren refer to Bruner (1986) who claims that humans have two modes of thinking, paradigmatic thinking used in science and mathematics, and narrative thinking that organises our experience into narrative structures. His claim about two modes of thought may provoke critique to be too uncomplicated which he seems to be aware of when setting out the argument in the beginning of the chapter Two modes of thought in Actual minds, possible worlds and examining its basis and its consequences further in the chapter (1986). Yet there is no doubt we structure our thoughts differently when telling a story than when arguing, explaining, or analysing. Narrative thinking occurs in various narrative genres, from myths to live stories, helping us to understand ourselves and our surroundings and to learn (Henricsson, Lundgren, 2016). But the listener is not only expected to learn something from the story but rather to experience places and events that are reproduced by the storyteller and then interpret it and create his own version of it based on his own earlier experience (Gustavsson, Thomasson, 2015). This in its turn stimulates taking another perspective, creativity, and imagination.

Oral storytelling is not only universal with its basic narrative structure but also its interpersonal nature (Henricsson, Lundgren, 2016). The authors use Fasts (2001) description of the narrative as a personal meeting where the eye contact between the listener and the narrator and the narrator's voice creates a close relationship and this experience brings a feeling of being important and included. As was mentioned earlier, storytelling and stories enable understanding of one's own and others' lives and reflection on things that have happened to us and others contributing in this way to identity building (Lewis, 2006 in Henricsson, Lundgren, 2016). Bettelheim (1987) also discusses the contribution of stories, more precisely fairy-tales, to children's understanding of themselves, development of their inner world and personality and finding answers to their questions. When the narrative in fairy-tales is built around existential conditions and problems that children can meet in their daily life such as disappointments, anxiety, sibling rivalry, death, poverty, it helps them to understand what takes place in their conscious mind so that they can deal with the unconscious that along with other things determines their behaviour. Fairy-tales are dual in

their nature meaning the good is always opposed to the evil giving children the ground for their choice who they want to identify themselves with (ibid.).

2.2.2 Universal fairy tales and local site-specific legends

The storytelling projects that the project part of this thesis covers belong to the area of intangible cultural heritage and include folk beliefs, folk tales, local legends as well as fairy tales and magical creatures. Some of them are universal while others are local.

An example of a more universal fairy tale is Little Red Riding Hood. The story does not take place in a specific forest, and the grandmother, the hunter and the wolf are not real people, or animals, but rather archetypes. Interpretations of the fairy-tale's moral and motives as well as the plot and the end also vary depending on the author. One of the most common morals says that little girls should not listen to strangers otherwise they may be exposed to danger, in Perrault's interpretation referring to sexual seduction (Bettelheim, 1987). Meanwhile in Brothers Grimm's version there is no implication about sexuality, but the conflict is rather between the child's legitimate interests and the parents' expectations which leads to dangerous consequences. As an addition to that well-known version of the fairy-tale Brothers Grimm has a second one where later Little Red Riding Hood meets another wolf but instead of giving away information about her grandmother, she rushes to warn her, and they defeat the wolf together. Such an ending as well as the final thought the girl has in other versions, that she will never again run off the road into the woods when mother has forbidden it, suggests that she learnt her lesson through her own experience. The motive when the wolf swallows up Little Red Riding Hood is sometimes interpreted as a symbol for the day being swallowed by the night, the sun being darkened by the moon, warm seasons being followed by winter etc. The act of the hunter saving the child and her grandmother in the end symbolises rebirth and renewed identity, in the case of Little Red Riding Hood, she is no longer a child but returns to life as a young girl (ibid.).

Among local legends and beliefs common in Nordic countries we find milkhares and trollhares. In their publication in *Folklore* (1993) Nildin-Wall and Wall give an account on three different types of a legend about hares and their connection to witches. The first belief known from Denmark, Southwest Sweden and even current in the British Isles is that a witch can transform herself in a hare and perform different kinds of mischiefs and malignance. The second belief that exists in all Nordic countries except Denmark is that witches can create a supernatural creature resembling a hare and send it out to steal milk which threatens the stability of a community. This creature is most commonly called "milkhare". Even though in Norway the name "trollcat" occurs as the creature resembles a cat or a grey ball. Yet the authors stress that differences in names and shapes are not so important as the main idea itself that a woman-made object can be made live by magic and sent out to do its owner's mischievous commands is common to the whole area. The third variation of the belief is that a trollhare who is occasionally connected with a specific male or female witch, a female woodspirit, the Devil or can be the Devil himself, lives in the woods where it annoys and fools men out shooting. All these three beliefs can differ in the structure of the story

depending on its function, whether it is the destruction of a milkhare, the exposure of a witch in hare shape, the shooting of a trollhare or a milkhare, or the hunting of a witchhare. As we can see the same magic creature can exist in different variations both within the same country and over its borders. In a multicultural context similarity can have a greater importance than differences and the recognition factor can bring cultures and people together.

2.2.3 Digital storytelling

With arising of new technologies since the mid-twentieth century a new way of telling stories has come into being. As opposed to primary oral tradition Ong (1982) calls it “secondary orality” or new orality that refers to present-day high-technology culture sustained by telephone, radio, television, and other electronic devices dependent on writing and print. A more common term for this new orality is digital storytelling which Miller (2014) defines as narrative entertainment that reaches its audience via digital technology and media including video games, virtual and augmented reality, entertainment content for the Internet etc. The biggest difference between traditional and digital storytelling is that the content is in an analogue form in traditional narratives whereas it is in a digitized form in digital storytelling. The digitizing of content enables easy storage, quick access, transfer among several devices and reconstruction in endless number of ways making it suitable for interactivity (ibid.).

Digital storytelling can be intended for entertaining, educational, promotional, or informational purposes and has some distinctive features such as interactivity, participatory and immersiveness. Yet always having elements of narrative it is part of the old storytelling tradition that dates back to ancient times. Furthermore, Miller (2014) shows similarities to dramatic performances common in all preliterate societies where every member of the community took part in reenactment of myths. These ancient reenactments of myths were a form of participatory drama that involved avatars, role-play and participants’ interaction and work in accomplishing a specific goal. The one significant aspect that has not yet been carried over to most works of digital storytelling according to Miller is those intense emotions, a powerful feeling of catharsis and connection to the divine that ancient rituals and performances aroused in the participants. Another type of a human activity that can be seen as a precursor to digital storytelling is the playing of games which like rituals goes back to ancient times and includes both athletic and board games. In conclusion Miller (2014) outlines some important differences that works of digital storytelling have compared to traditional stories. They are malleable, nonchronological, experienced actively, the user is a co-creator which enables different outcomes.

2.3 Co-design practices in storytelling for cultural heritage

In “Someone Else’s Story: An Ethical Approach to Interactive Narrative Design for Cultural Heritage” Rouse (2019) touches upon a co-design approach in digital heritage interactive

narrative. She outlines several projects that have been conducted within her advanced-level project course on the topic over the past six years. Furthermore, the author gives a set of guidelines to help shape design and development of interactive narrative projects in educational, museum, and heritage settings. Regarding the projects that were developed with community involvement in a co-design process this method allows the participants to take more ownership over the process which results in their true engagement in completing it. To support that approach Rouse (2019) mentions Helguera. In *Education for socially engaged art* (Helguera, 2011) he describes a few factors for successful community engagement. One of them is the artist's true curiosity towards the community, its interests, experiences and concerns and willingness to learn from others. Another factor is participatory dialogue or delicate negotiation as the author calls it which implies constructing relationships between the community and the artist built on respect and mutual exchange of ideas, visions and insights, "artist and community must find the right balance between openness and mutual interest through direct communication" (Helguera, 2011 p.49). Such give-and-take relationships are described with the term reciprocity by Parvin (2018). It includes a few necessary conditions such as transparency about the framing and scope of the project, clarity about expectations, gains and risks, and contingencies. He also mentions that artists and other stakeholders such as researchers often benefit much more from these exchanges than the communities whose stories are collected and shared.

Besides a brief description of several projects Rouse defines some elements of co-design methods described in "Probes, Toolkits, and Prototypes: three approaches to making in codesigning" by Sanders and Stappers (2014). The initial stage is meeting with the client in order to understand their desires and ideas, agree on a schedule of interaction and get help in establishing collaboration with community members (end users), local experts and other partners. The next step would be to have a community workshop giving information and teaching the participants the necessary skills of design with the technology used in the project as well as having design sketching activities where they can share their ideas on the content of the project. Rouse gives some examples of sketching activities that can include a map of the town or the area with the spaces that the residents find important to them or a postcard from the future of the town that shows its identity. As the work is launched and the key ideas are identified it is time to do some research on the topic and to start networking with the experts. At this stage there is a lot of structured brainstorming and feedback from the client and experts while developing initial concept sketches. After that follows a set of workshops on developing a prototype together with the community members. Rouse mentions paper prototypes that can engage the participants in co-design instead of oral feedback or traditional user testing protocols. In the final stage of the developing process a digital prototype is developed and playtested with community members and the client and accompanied by all the necessary information to complete the project.

In chapter *Using augmented reality, gaming technologies, and transmedial storytelling to develop and co-design local cultural heritage experiences in Visual Computing for Cultural Heritage* Holloway-Attaway and Vipsjö (2020) touch upon the shift in museum and cultural heritage practices from the museum visitor to the museum user and story-based experiences

and what requirements this transformation may need in terms of using gaming technologies. They also elaborate on the inclusion of co-design practices in development of a project on the example of the KLUB project. They refer to Sanders and Stappers (2014) review of design practices where the authors encourage cooperative making of prototypes together with a team of experts that work both in and out of design fields which is crucial for understanding how a tool or artefact will work.

In the case with the KLUB project the books were developed by game development students and faculty in collaboration with museum educators, children's librarians, heritage experts and other representatives of the municipalities in a series of study visits and workshops in order for the key actors to be able to share their ideas through co-creative and future thinking making. Reflecting over the work that has been done Holloway-Attaway and Vipsjö see several development areas, one of which is refining a methodological approach for building a prototype based on Rouse's model (Rouse 2019, see Figure 1). This in its turn may even allow for more assessment and evaluation which so far shows to be challenging due to the interdisciplinary nature of digital heritage co-creation that include both technical developers and cultural stakeholders.

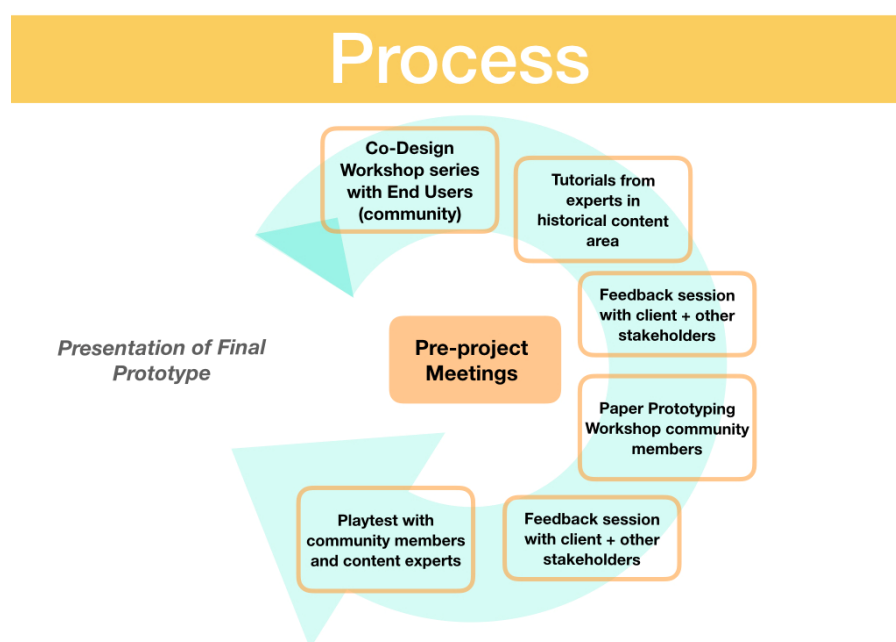


Fig. 1 Co-Design Process Developed by R. Rouse (2019)

Rouse's co-design model shown in Figure 1 supports a few of the success factors in the projects aimed to increase cultural participation of immigrants and their contact with the host community that were mentioned earlier. Co-design process brings people of various expertise and community members including non-natives together contributing to more people-to-people contacts (McGregor, Ragab, 2016). It also advances participatory dialogue (Helguera, 2011) and active participation of the community members in co-creation and co-production which in itself can bring change and contribute to emotional and personal development of the

participants and as a result contribute to integration (Pasikowska-Schnass, 2017, McGregor, Ragab, 2016).

3 Problem description

This thesis aims to study how storytelling, co-design and cultural heritage can strengthen immigrants' personal identity and contribute to socio-cultural integration, and what specific factors in this process may contribute to a successful collaboration (McGregor, Ragab, 2016, Pasikowska-Schnass, 2017, Rouse, 2019, Helguera, 2011, A million stories toolkit).

The internationalisation of Swedish society and increasing cross-border mobility place high demands on the ability of people to live with and appreciate the values inherent in cultural diversity. Awareness of one's own cultural origins and sharing in a common cultural heritage provides a secure identity which it is important to develop, together with the ability to understand and empathise with the values and conditions of others (Skolverket, 2018, p.5). Since the socio-cultural dimension has a positive impact on immigrants' integration and personal development (Pasikowska-Schnass, 2017, McGregor and Ragab, 2016) it is essential that it is included in their daily environments and activities. In the context of the study socio-cultural integration means having access to meeting places, being able to establish contact with native population and having opportunity to participate in socio-cultural life on equal terms regardless of one's cultural, religious or ethnic background (Holmström, Ashjari, 2018, s. 12-13).

Based on the literature review above and the research field of the project the following questions should be asked. How can co-design in storytelling about local homeland culture strengthen personal identity and, can it at the same time contribute to a greater connection in a new sociocultural environment? More precisely:

- How can storytelling, co-design and cultural heritage strengthen immigrants' personal identity and contribute to their socio-cultural integration?
- What factors contribute to a successful collaboration?

3.1 Method

To answer the research questions both qualitative and quantitative methods were used. The qualitative methodology includes semi-structural interviews with participants of two projects, one project manager, potential users and one professional. In some of the interviews an interpreter's service was used. In the case with interviewing children the parents' permission was acquired in advance. A survey with open-ended and closed-ended questions with participants is used as a quantitative method (Mrug, 2010).

In one of the projects described in the next section there were multiple participants which determined the choice of the first research method as survey. It aimed to give a general picture of the participants' circumstances and opinions (Drever, 1995). We also wanted the participants to have more freedom to answer the questions whenever suited them. The questions in the survey were both open-ended and closed-ended (Mrug, 2010). Open-ended questions usually provide deeper and more complete answers than closed-ended questions but at the same time there is a risk that respondents misunderstand some questions which was the case with the survey in this study. One question was misinterpreted so the answers were

misleading and were not included in the analyses. Another disadvantage with open-ended questions is that it is much more difficult to analyse as the answers need to be coded into categories. Though in this study the number of respondents was not so high, and the questions in the survey were almost the same as in the interviews. So, the answers were analysed without coding. The closed-ended questions offered a set of response alternatives but to give the respondents a chance to provide a more accurate answer an open-ended alternative “other (specify)” was included. The results obtained through the survey were analyzed and then formed the basis for further interviews with participants and a professional in one of the projects.

The interviews included different forms, face-to-face, videocalls and chat conversations. For the convenience and current restrictions to meet other people due to the pandemic most of the interviews were videocalls or conversations via chat. The calls were recorded so that the interviewer could focus on the conversation rather than taking notes. That allows for more natural conversation with eye contact, following up questions and reflections on the topic (Persaud, 2010). Later the recordings of the interviews were transcribed. In cases where the recordings were up to one hour long, they were partially transcribed (Drever, 1995).

In semi-structured interviews the overall structure was created by a set of main questions (Drever, 1995). In case of incomplete answers different types of probes such as tell-me-more probe and long question probe were used in order to obtain a more thorough answer (Persaud, 2010). The same questions were asked to the candidates with the same role (participants, users, professionals) so that they were treated equally. But the follow-up questions were different depending on the answers.

One of the disadvantages of this method is that the interviewer needs to be skilled and experienced. Even though interviewing is not a common activity or skill in many people's professional lives it can be compared to a reflecting talk between colleagues searching for answers together. In the educational branch where I work such an exchange and exploring of thoughts, ideas, opinions, and experiences is called collegial learning. Another drawback of this qualitative method is that the analysis of the data can be complex and time-consuming. However, the study does not aim to find a universal way or answers to solve integration issues, but rather to discuss possible ways to use collaboration and co-design. Therefore, interviews and discussions serve more to provide data to analyze than to arrive at a perfect answer or solution.

4 Project description and implementation

To be able to answer the research questions three projects in the field of cultural heritage and storytelling have been developed. Two of the projects were conducted in two school establishments, Skövde Municipality's reception and mother tongue unit and Hjo folk high school, that work with newly arrived children and young adults. The third project was conducted in cooperation with a student of the Cross Media higher vocational education program at DaCapo in Mariestad Municipality.

4.1 "Fairy-tales and magic creatures from the homeland", Skövde Municipality's reception unit (MME)

The first project had its base at Skövde municipality's reception and mother tongue unit (MME) where I work as a coordinator. The unit admits newly arrived children from other countries aged 6-18 who spend two months there getting prepared for start at school. Besides learning Swedish, they are tested in their literacy and mathematic skills from the country of origin to plan for further schooling based on their previous knowledge and experience (Skövde kommun, MME 2021-04-19). The unit also provides mother tongue tuition and multilingual study guidance for Skövde municipality's schools. While getting the necessary help when it comes to accommodation, schooling, health care and social insurance from the municipality it is the task of teachers, social and cultural workers to include a cultural aspect into their work with new Swedes during the process of integration. The concept of the project was to work with reading and writing fairy-tales in mother tongue tuition and then take one story that would be animated in 2D film and presented at a suitable venue. My role in the project was to manage it which included booking meetings and workshops, keeping contact with mother tongue tutors and other stakeholders, planning, and monitoring the work. Apart from MME other stakeholders that took part in the project were Södra Ryd's library, Skövde municipality's cultural coordinator Sanjin Pejkoovic and a film pedagogue hired by the municipality.

4.1.1 Client

The client of the project was Södra Ryd's library. The library is situated in a multicultural urban area Södra Ryd in Skövde with over 20 nationalities represented. Over half the residents there have a non-swedish background. Generally, the area has a bad reputation but the residents themselves think that the opinion is unfair, mostly because the media tends to highlight problems and negative incidents. Thereby the area has been under development for the past few years. A few key developing areas are promoting a positive identity of Södra Ryd among Skövde residents and the local media, making the area more attractive for old and new residents and visitors, creating more jobs, better infrastructure and recreation possibilities in the area (Planprogram för Södra Ryd, 2018-09-10).

Because of the area's diversity the library serves different needs apart from loaning books. For instance, there is a public service with an Arabic speaking assistant during the library's opening hours. The assistant helps the residents with printing out and filling in forms, translating letters from the authorities, providing information about different services etc. The library is also used as a meeting place. Before the pandemic they held weekly needlecraft workshops where the participants could either bring their own needlework or use the library's material. They also invited guests to talk about common issues in some of the immigrants' cultures such as female genital mutilation, domestic violence and so on. Another project based at the library that aimed to bring people together was "To borrow a Volvo worker". There was a list of workers from Volvo with information about their name, age and interests at the library and anyone seeking contact with a native to meet and practice Swedish could get in touch with a person with similar interests via the library (Södra Ryd's library homepage and facebook, 2020-02-20).

To meet the needs of multilingual readers the library has a range of books in different languages and is willing to buy specific books on people's requests. For the same purpose Södra Ryd's library hosts International Mother Language day (IMLD) on the 21st of February every year. Proclaimed by the General Conference of the United Nations Educational, Scientific and Cultural Organization (United Nations, International Mother Language Day, 2021-04-25) in November 1999 and having been observed every year since February 2000 the day seeks to promote linguistic and cultural diversity and multilingualism.

"Today there is growing awareness that languages play a vital role in development, in ensuring cultural diversity and intercultural dialogue, but also in strengthening co-operation and attaining quality education for all, in building inclusive knowledge societies and preserving cultural heritage, and in mobilizing political will for applying the benefits of science and technology to sustainable development" (United Nations, International Mother Language Day, 2021-04-25).

As the host of IMLD Södra Ryd's library arranges different activities in close collaboration with the Reception and mother language unit. The objective of the event is to raise awareness and promote languages and cultures of immigrants who live in Skövde. The library promotes upcoming events on social media, both their own accounts and partners, for example BryDig facebook account that is a collaboration network for Södra Ryd's development areas, and on Next Skövde which is the tourist agency's website. They also hand out event programs to schools, preschools and other organisations in the neighbourhood and share event information on the official website of Skövde Municipality.

The activities offered on IMLD in 2020 were reading of books in different languages by mother tongue teachers, an exhibition of stories, illustrations and a 2D film with the theme "fairy-tales and magic creatures in new Swedes' countries of origin" made at MME. The theme was inspired by the project Kiras och Luppes Bestiarium (KLUB) which is a children's book series set in Skaraborg cultural environments (Holloway-Attaway and Vipsjö (2020). The stories feature folkloristic mythical creatures that people used to believe lived around Skaraborg. Among those mythical beings are a troll, a mermaid, a water fairy, a giantess etc.

4.1.2 Implementation

To begin with we had a short meeting with a few librarians from Södra Ryd's library and Skövde's main library (Stadsbiblioteket) who actually pulled back from hosting IMLD that year as the event hadn't attracted as many visitors as they had hoped for the year before. Södra Ryd's library however wanted to continue collaboration with the Reception and mother language unit and keep the same setup as the previous year. But we also got free hands to develop the concept.

To make an exhibition of stories we began with proposing a layout for work on fairy-tales and magic creatures from the countries of origin within mother tongue tuition. Since it is a subject that follows compulsory school curriculum and is assessed at the end of grade 6 and 9 the work had to be anchored to the syllabus. The next step was to plan the work with the teachers and to find similar projects as samples for their further work. When introduced to fairy-tales and common magic creatures from their countries of origin pupils were asked to write own stories and make drawings to them (Fig.2). One of the stories was chosen to be adapted to a 2D film that five newly arrived children at MME created with a Swedish speaking film pedagogue. Four of the children had Arabic as their mother tongue and one child had Lithuanian as a mother tongue and German as a school language. The story was originally in Arabic but was also translated into Swedish and German so that everyone would have a text in a language that they understood. We also had teachers and tutors that spoke Arabic, German and Swedish so that children could understand the process and use their language to communicate and understand instructions in Swedish. Before the first workshop with a film pedagogue they worked on sketching selected scenes from the story and making backgrounds and characters (Fig.3). The film pedagogue had two half-day workshops with the children to make the film. They also recorded the story in all three languages and the three versions of the film were put together in one longer film. In addition to that the plan was to have two more workshops in spring 2020 when we would eventually receive new children so that we could compare those two sets of workshops. Unfortunately, that plan was cancelled because of the restrictions to allow extern visitors into the municipality's schools as the consequence of the pandemic.



Figure 2. Illustrations of Alebrijes, a magic creature from Mexico that combines features of different animals.

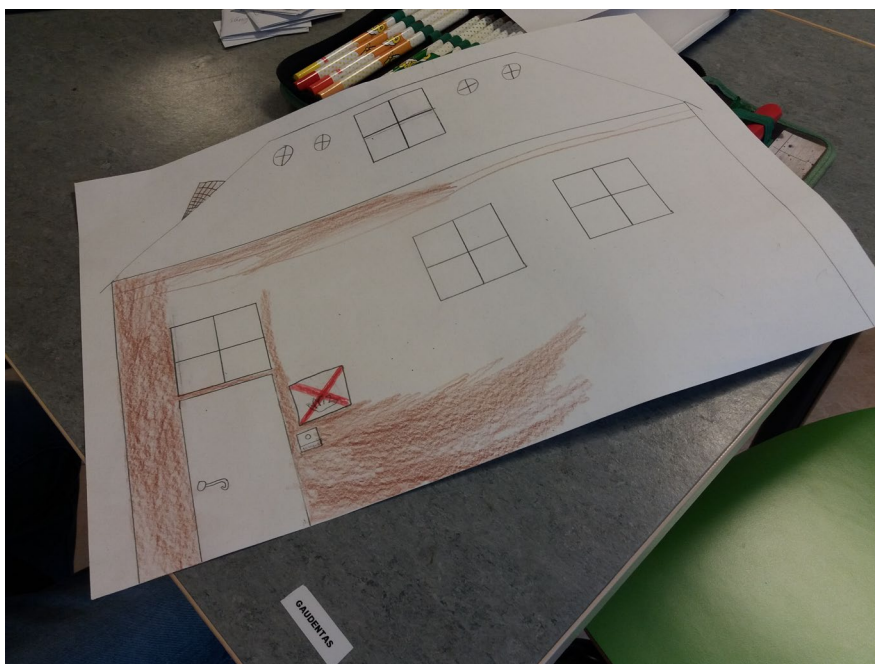


Figure 3. Background to the 2D film “The haunted house”.

Because the project was not completed according to the initial plan there is not enough evidence to be analysed and draw any concrete conclusions. Yet we can still look for any factors that made the first part of the project work out the way we had planned it. In the early part of the project there were used direct observations, a method that is appropriate when studying activities of students (Ayiro Laban P., 2012). Such a method can be costly if using highly skilled observers and prolonged periods of observation. But because the project was based on the unit’s daily activities and the observations were conducted by the staff while participating in the process it turned out to be suitable and practical for the study. One more potential disadvantage when collecting observations is observer influence which refers to changes in behaviour of the participants in response to the observer’s presence (Rosen Lisa H., Underwood Marion K, 2010). That was however not the case in the project for two reasons. As was mentioned above the children met the staff every day and were used to their presence. The activity itself was so new to the children that they were totally immersed in the work learning new skills that they saw the adults present in the classroom as tutors and often asked for help or just sought confirmation that they did everything correctly.

As was mentioned above IMLD 2020 took place in Södra Ryd’s library. The exhibition of stories and illustrations was installed in the beginning of the week so that more visitors could see it. There were also a few activities scheduled over the whole week. But the actual International Mother Language Day was on Friday, 21 February and that is when the 2D film was shown to the public. The teachers from MME took the children to the library to see the exhibition and the film, the final version of which they had not seen (Figure 4).



Figure 4. Viewing 2D film “The haunted house” at Södra Ryd’s library.

4.2 “Close to home”, Hjo folk high school

The second project about legends and myths from the place of birth was carried on at Hjo folk high school with young adult students, both Swedes and immigrants. I did not take part in it myself but had a brief meeting with Lars Vipsjö and two teachers from Hjo in autumn 2019 to exchange ideas and thoughts as we were planning similar storytelling projects. We kept contact afterwards as I was curious about the results of the project and the possibility to include it as a part of my thesis. Later, I booked an interview with one of the coordinating teachers to follow up the project and see if their plans followed through and what factors contributed to it.

4.2.1 Background

Hjo folk high school is a school where students who are 18 years old and older study different courses, from compulsory school and high school level called Allmän to music, art, and other more specialized courses (Hjo folkhögskola, 2021-04-10). In the case with the project work “Close to home” Allmän and the art school worked together. As was mentioned above at Allmän students study courses at compulsory school and high school level to be eligible for studies at a higher level. The art school includes a few different courses, but it was Free art and Concept art and illustration that took part in the project. Free art offers students to try out several art forms such as sculpture, graphics, painting etc. Concept art and illustration is an art and design course for those who are interested in further studies and work within game and film industry. After 2015 migration crisis folk high schools as well as other educational establishments had to make some adjustments in their educational programs to

meet the increasing need of compulsory and high school level education for young adult refugees. At Hjo folk high school they started the so called “folkhögskolespåret”, a program where refugee students would get accommodations at the school campus together with art and music students while studying introduction and language classes. The school organized quiz and film evenings for the participants to get to know each other and spend time together but the refugee students almost never showed up with the exception for sports events. The reason according to the teacher who was coordinating the work and whom I interviewed could be that those activities were constructed in a way that implied natives taking care of their non-native classmates. They were in other words artificial. Instead they wanted to do something so that all the participants, both natives and non-natives, could contribute on equal terms. Storytelling was that common ground. That is how the idea for the project came to life. To tell a story from one’s childhood or the place of birth is important no matter origin and to search for stories or legends is something everyone can do on equal terms even though approaches may vary. Some students for instance contacted their families or relatives, others visited a library archive or used internet sources. In the later stage of the work the art students illustrated these stories or interpreted them freely. The works were later exhibited at school and Municipality’s Culture quarter (Kulturkvarteret Pedagogien, 2021-04-10) which is a gathering place for cultural events in Hjo. Apart from that there is also a cinema, a library, a museum, tourist information and a café in the building.

4.2.2 Implementation

At the initial stage of the project the students from Allmän studied tales, myths, and legends from different perspectives. For example, they studied dramaturgy and its elements in Swedish. In religious studies they read creation myths in different religions. They also looked at different types of mythology, legends, and mythical creatures in history. Finally, in social studies they discussed how myths and legends influenced society, people’s way to live together, norms and how they can be recreated in a story. There were also a couple of seminars with experts in different areas to look at the subject in depth. But apart from writing down stories the teachers had an ambition to include oral storytelling and collaboration with the art students gave that unique opportunity. First the students from Allmän and the art school met to get acquainted with each other, discuss the project, and just spend time together. A week later they met again and built working pairs. The same week Allmän attended a seminar with a drama pedagogue, another one about tales, legends in different cultures and an evening seminar with an ethnologist. Lars Vipsjö, project manager of KLUB, was also invited to tell about the concept of Kira and Luppe’s bestiary. The next time the working pairs met the students from Allmän told their stories that had to include the description of the environment, the main character or a folk belief creature so that the art school students could start interpreting them in a chosen art form (Figure 5).

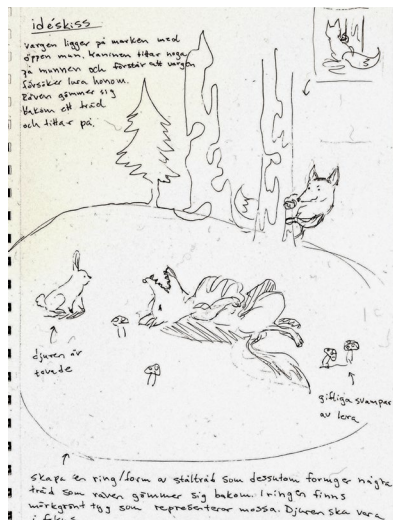


Figure 5. Idea sketching and making process

Meanwhile the students from Allmän continued revising their texts and giving each other feedback so that they could also be exhibited later. The following week Allmän and the art school met again to check if the art students interpreted the stories the way the writers meant. When the work was finished the school had a vernissage with mingle and cider. Additionally, Allmän read their stories for students with disabilities from “Kultur och samspel” program at Hjo filk high school. About a week later the exhibition was moved to Kulturkvarteret (Figure 6). The art students were involved in moving it and putting everything into place. At the opening a few students from Allmän, two of which were non-natives, agreed to tell their stories in front of the audience of about 40 people. They practiced reading and pronunciation extra before the opening so that it would be comprehensible for the audience.



Figure 6. Affiche of the exhibition and the storytelling evening.

4.3 “Our stories at the dinner table”, Cross Media production

The ongoing project “Our stories at the dinner table” is a digital book of recipes, legends and folk belief creatures from different cultures, that is being managed by Ashrak Ghadhban, a student of Cross Media higher vocational education programme at DaCapo in Mariestad Municipality. From the beginning my part in the project was to supervise it together with Lars Vipsjö but at the later stage I was helping Ashrak to revise the book. We also conducted a survey and interviews with the participants to see how cultural heritage and storytelling can contribute to integration of immigrants.

4.3.1 Background

The initial idea proposed by Lars Vipsjö was to have legends and folk belief creatures from different cultures as a united theme for the digital book following the KLUB book series. To collect the material the project was supposed to be integrated with a language practice activity Language café at Södra Ryd’s library. The idea was further developed by Ashrak Ghadhban to include traditional recipes since food culture is a big part of any culture and can awaken more interest among potential participants and users of the book. Henderson (2013) explores how food and culture in Singapore are related to each other and comes to conclusion that food is shown to be a critical dimension of ethnic and national identity but even regional and local identity. Her finding can apply to other countries and cultures as well. The author refers to Horng and Tsai (2010) who define food as a core of rituals, festivals, and other cultural expressions. There are examples of food heritage from different parts of the world that play such a vital role in building stronger local, regional, and national identities that they have been inscribed in UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity. Among them we can find Traditional Mexican cuisine, lavash bread from Armenia, The Mediterranean diet, traditional dietary cultures of the Japanese called Washoku, and many others (UNESCO, 2021-04-20). And so the idea to include folklore and food heritage in the project would probably attract more interest and give a broader context if using the book for discussions and language practice. There were also thoughts about seeking funding for cooking workshops where people from the neighbourhood or other parts of Skövde, natives and non-natives, could come and try out new recipes, make new contacts and practice Swedish.

But as the pandemic continued and new harder restrictions were imposed the language café as well as other events at the library were cancelled. The project transformed completely into a digital format. The goal was also adjusted based on the current situation with self-isolation, remote work and studies, and a lot of services being shut down for physical appointments. For non-natives who are already more or less excluded from social practices because of language barrier, cultural differences or other reasons shutdown in the society can mean that integration process slows down even more. Due to this the project’s goal is now to see how such a digital book can work as a digital language café and contribute to expanding contacts through social media platforms. The book is going to be available through a link at Södra Ryd’s library’s website and may subsequently be published. When it comes to the use of the

digital version there are a few possibilities. It can be used as a regular cookbook at home or at a digital language café via a link. It can be posted on the library's social media and everyone can leave a comment or start a discussion.

4.3.2 Implementation

At the initial stage there were multiple meetings and email conversations between Ashrak Ghadhban, Lars Vipsjö, me and Södra Ryd's library staff to give the project a shape, explore its possibilities, identify tools and strategies to proceed further. The next step was to start promoting the project and collecting stories and recipes. Personal contacts and social media were used to reach out. Ashrak also visited her old workplace in a nearby town, one of Skövde's upper-secondary schools and adult education at upper-secondary level to spread information. Additionally, she appeared on local radio and in a local newspaper. Most of the contributions to the project came from personal contacts. Some contributors retold stories and recipes from memory while others used internet sources. In a few cases more information from internet was added when we revised the texts since they were too short. Some texts were sent in Arabic and had to be translated into Swedish. Since it is Ashrak's mother tongue she could do it herself. So far there is material from twelve countries, Algeria, Brazil, Finland, Iraq, Italy, Yemen, Morocco, Oman, Russia, Sweden, Syria, Germany (Figure 5). But the ambition is to continue collecting stories and recipes as well as illustrate them and perhaps publish the book. The tools used for making the digital book are Microsoft Office Power Point and a free online program FLIPHTML5 that Ashrak learnt to use though YouTube.

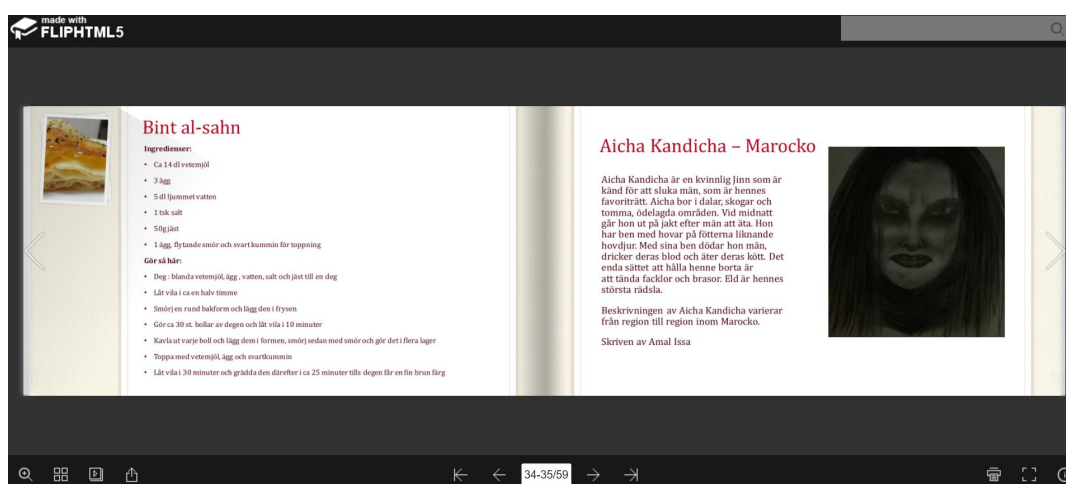


Figure 5. Digital book “Our stories at the dinner table”

5 Evaluation

This chapter presents the results of interviews and a survey. The material is gathered from three subprojects and aims to answer the research questions how storytelling, co-design and cultural heritage can strengthen immigrants' personal identity and contribute to their socio-cultural integration and what factors contribute to a successful collaboration.

5.1 Interviews MME

In the first project that took place at Skövde Municipality's reception and mother tongue unit (MME) there were five newly arrived children involved in the film making together with the film pedagogue and the unit's teachers. It was decided to interview them afterwards but only three out of five children were interviewed due to circumstances beyond my influence as a researcher. In fact, it was supposed to be a pilot study to see how everything would work out, if there would be a need to make some adjustments and what questions were relevant to ask. As was mentioned earlier there were plans to have two more workshops later but everything was cancelled because of the pandemic. The interviews were conducted with the help of an Arabic speaking teacher from MME as the children spoke only a little Swedish by the time for the interviews. The teacher was not a professional interpreter, so it is difficult to say how correct the interpretation was or whether there occurred misinterpretations. Each interview lasted for about 12-15 minutes and the answers were mostly short, even after follow up questions. That is why all the answers are divided into two parts. The first one includes the background and life in Sweden while the second part focuses on film making. It should also be noted that the question about previous film making experience was answered after a follow up question about filming with mobile devices. The initial answer was "no" for all three interviewees.

Participant 1

How old are you? Where do you come from and what language(s) do you speak? How long have you been to Sweden? Do you like it here and what can improve your life?

Answer: I am 12. I am from Lebanon. I speak Assyrian, Arabic and a little English and Swedish. I came to Sweden for four months ago. I do not like my life in Sweden because we do not have our own accommodation. We stay at our relatives' place and it is crowded there. I hope we will get our own rent apartment and have a usual life.

What digital tools do you use? Have you ever made a film? What did you think about making a 2D animation film? What did you learn? What was the best part in the film making?

Answer: I use my smart phone and its camera to film short clips, for example in Snapchat. It was fun to make a 2D film. If I had seen a similar film that someone else had done it would

not be so special. But since I took part in making this one it turned out to be fun. Now I know how to make a 2D film. In the beginning I was very unsure about the result, whether it would be good or not. But I was satisfied in the end. The best think about making the film was to record our own voices. It would be more fun if we could act out the story ourselves, like drama and not with paper figures.

Participant 2

I am 16 years old and I am from Lebanon. I speak Assyrian, Arabic, French and a little English and Swedish. I have been in Sweden for four months. In the beginning I did not like it here but after a few months it got better. Now I understand Swedish a little bit more and have started meeting other people. It is important to be able to speak the language so that you can go for shopping, for instance, and feel you can handle the situation in Swedish. It is also important to get education, accommodation, and a car. You also need to have Swedish friends and do things with them. It is easier with Swedes than Arabs as Swedes are calmer.

I use my mobile and social media daily. I also play computer games. I used to film a lot with my mobile in Lebanon, but not anymore. Before we started making the film, I thought it would be more like a Hollywood film. But it still turned out good even though the figures were made of paper. When you are new in the country it is nice to have free hands to come up with an idea and create something. It was easy to make the film, but it required patience. I learned some new Swedish words like haunted house and others. The best think about making it was that we collaborated and made it together with the teachers and then recorded the story in Swedish which was good. I am looking forward to seeing the film but think that people will laugh at it.

Participant 3

I am 17 years old, I come from Algeria. I speak Arabic, French, a little Spanish and a little Swedish. I came to Sweden for three months ago. I like it here, everything works fine. I am satisfied with everything.

I use my mobile and I play x-box. I have never made a film before, but I film with my mobile camera. It was fine to make a 2D film. It was easy. But it would have been hard without a film pedagogue. I liked recording our voices, but we only recorded a short summary of the story. I learned new words. I am satisfied with the result.

5.2 Interview Hjo folk high school

The storytelling project at Hjo folk high school was interesting for this study because of its similarity to the project at MME. In both cases co-design and co-creation were used as a working approach. That is why one of the coordinating teachers at Allmän, who we will call Helen, was asked to be interviewed. The interview was semi-structured, and to begin with, the interviewee was asked general questions about the background of the project, preparation, and implementation. These questions opened up for a free conversation but to obtain information that would answer my research questions several questions were prepared in advance. They included such aspects as success factors, difficulties, lessons learned and impact on the participants. Below follows the summary of the interview answers.

How did the idea of the project develop?

Answer: After the migration crisis a lot of students with immigrant background came to school. It was clear for the staff that there was an urgent need to create spaces for personal meetings between native students and non-natives. Yet the activities that were common at folk high schools, such as quiz and film evenings, did not appeal to non-native students. They were artificially constructed and implied that natives would take care of their non-native classmates. The staff felt strongly that the meetings should appear on equal terms. Storytelling seemed to be that common ground where people can meet regardless of their origin and share a story from the place of birth. Or one can come from Värmland in Sweden or Eritrea and yet does not know any story and need to find out what stories and myths originate from there.

When the idea emerged, we, the teachers from Allmän, and the art school teachers met twice to coordinate the work. At the first meeting we made a rough planning and created a structure for further work. After that we kept working with our own part. Folk high schools do not follow a curriculum in the same way as compulsory and high schools do, and we have full-time students. So it is easy to plan a project-like assignment and adjust the schedule if needed. With that project we worked cross-disciplinary covering the theme in such subjects as Swedish, social studies, nature science and religious studies. Totally it took about nine days, three days a week between 9.00-14.30 to work with it.

The students could choose anything that was interesting and engaging for them within the theme of myths and tales. One student for example studied myths within MC culture. The approaches in search for material varied. Some went through old church archives or contacted their old church priest in the hometown. Others tried to get a hold of their relatives in their homeland. One evening we helped one of the students to make a call to his grandmother in Afghanistan who he had not talked to for many years. Another student who grew up in Sweden took a contact with his grandmother in Lebanon. That resulted in meetings between younger and older generations. But there were also students who could not take contact with their families as they had fled from them or had relatives in Sweden that were not supposed to know where they were.

What factors contributed to the desirable outcome?

Answer: In general stories engage, they let us go back to our history, our background. But there were a few factors that contributed to the project's success. The biggest one was that the collaboration between the students from Allmän and the art school had a client-like nature and that the works were exhibited. It gave the assignment a new dimension. It would not be that serious if they worked with their classmates that they also sit and laugh with at breaks. But working with someone, who you do not really know, you sharpen up a bit. To have a choice was also important in terms of equality. It was up to each student to choose whether he would contact his grandmother or visit a library. But at the same time, we encouraged the students to reach for someone who could tell a story. We wanted to encourage oral storytelling. A big advantage for non-Swedish students was to keep revising their texts and, in that way, improve their language skills.

What difficulties did you meet in the process?

Answer: There were some practical issues when it came to making a call to Afghanistan because of bad connection. Another problem was when the students tried to find a story from their hometown but did not find any. Or when the story was only four lines long, and how it would work out telling it verbally, perhaps add some details or write own story. Those who could speak very little Swedish had also difficulties to complete the assignment. Some did not have time to revise their texts. A few students from the art school had to take a sick leave so the working pairs were uneven in the beginning but then some students from Allmän did not turn in their papers in time and had to pass up from having their stories illustrated. There was also one lecturer who became sick and had to be replaced with another one.

Did you notice any impact from the project on the participants? For example, did the seminars with experts lift the participants' ability to narrate? Did the participants improve their Swedish?

Answer: The answer is both yes and no. In general, we see students' personal growth and increased self-esteem during a school year at folk high school. To attend a seminar sparkles interest and motivation that one takes with him into the assignment. It gives weight to it. The students meet their teachers every day and when someone from the outside gives a lecture it creates dynamism which is important. The lecturer is an expert in the area and is invited so that the students get as good education as possible. To have an exhibition as a final part of the work gives a feeling of importance and a belief that what the students create will turn out to be good. It also gives pride to see that your childhood story from Kenya is brought to life in a form of an image. But at the same time, it was scary for some. One of the students said that she did not know how something she created could be exhibited.

Reflections and Lessons learned

Answer: It is easier to collaborate in a project when you do not have to plan the whole workflow together. We at Allmän started the work with stories and the art school took it over in the later stage and worked with illustrations and exhibition.

(The interviewee emphasizes the importance of creating spaces to meet and conditions to contribute on equal terms).

Immigrants are often undermined in integration contexts, in my opinion, in a meaning that natives are supposed to step in and become friends with non-natives, which is not a good condition for integration. Even theme days at school are often arranged according to the Swedish reference frame, for example, human rights, tolerance etc. So, the assignment in this project was formed in a way where Allmän were clients to the art school and not as a project where they would be taken care of by natives. But overall, this assignment did not differ from other ones that we usually do at school. This is how we usually work.

5.3 Survey and Interviews, Cross media production

For this last subproject it was decided to start with a survey with the participants to get a general information first. Later two of the participants were interviewed as well as two potential users and a professional.

5.3.1 Survey

There are recipes and stories from 12 countries and around 12 participants including Ashrak and myself. One more person who did the survey illustrated one of the folk belief creatures. Totally we received back 11 surveys with answers. The questions aim to see how well the non-native participants are established in Sweden, what their well-being depends on and whether they have interest in the digital book as a means of communication with others and for learning Swedish. One of the participants is from Sweden so some questions were directed specifically to non-natives, and one was to be answered if you are born in Sweden. These specified questions were not obligatory so that those who are not referred to in the questions could skip them. Unfortunately, the question to natives was misinterpreted by non-natives who also answered it. Their answers do not show the result that was needed, that is why it is not included in the evaluation. There were also questions about gender and age (What gender and age group do you belong to?) but I decided not to include them here either. In my opinion, the question about age should be more specific, asking what age a person is,

to be analysed and lead to any concrete conclusions. As for the question about gender, the result showed that the majority of the participants were women. The choice of the participants was a convenience choice (Battaglia, 2008). Ashrak asked people she knew personally whether they would consider taking part in the project. So, overrepresentation of women among the participants cannot prove that they, for example, are more interested in cooking and culture. In some questions the participants had to give a text answer while in others they had to choose from a few alternatives or mark their interest towards the book or their comprehension of it on a scale of 1-5 where 1 is the lowest and 5 the highest rate.

How long have you lived in Sweden?

Hur länge har du bott i Sverige?

11 svar

17 år

4 år

14 år

56 år

15 år

31 år

6 år

16

25 år

Do you like your life in Sweden? Why/why not?

Trivs du i Sverige? Varför/Varför inte? (om du är utlandsfödd)

10 svar

Ja , trivs i Sverige jag född utland

Jag trivs för att Sverige är mitt andra hemland

Ja, skyddsnät

Trivs

Ja, eftersom jag flyttade hit som ung.

så där. jag trivs inte mycket för det är svårt att få jobb och försörja sig

Bra

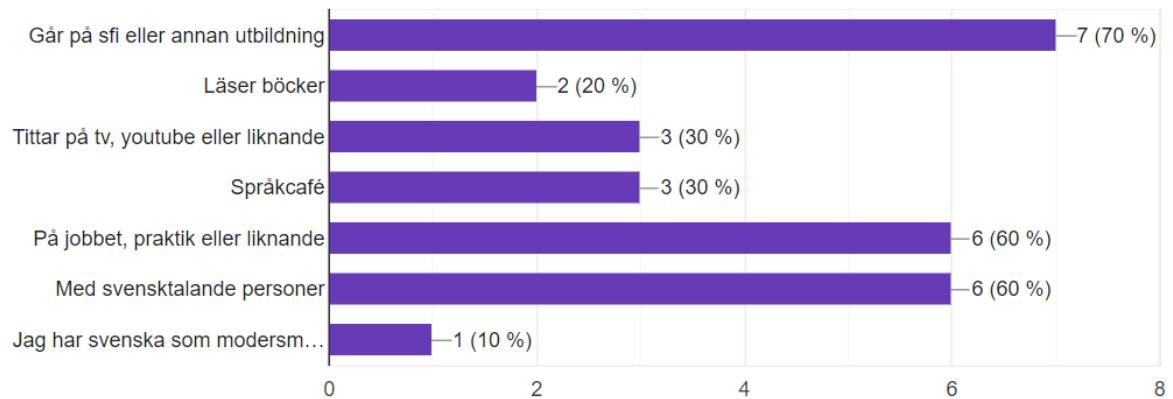
Självklart det är mitt Land nu

ja,Jag trivs bra i Sverige,därför att Lika rättigheter och skyldigheter.

How do you learn Swedish?

Hur lär du dig svenska? (om du är utlandsfödd) Flera alternativ kan väljas.

10 svar



How often do you meet Swedes? What do you do together?

Hur ofta umgås du med svenskar (om du är utlandsfödd)? Vad gör ni då?

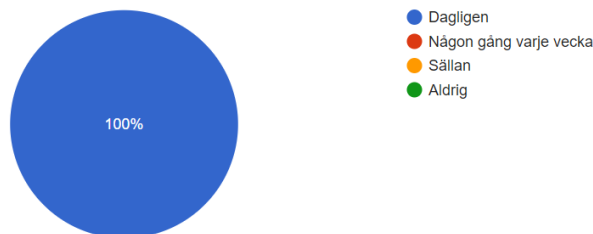
10 svar

jag umgås mycka med svenska jag jobber
Sällan
Varje dag med min man
Allt
Av den tid jag är med vänner, är 80% av tiden med svenska vänner. Vi brukar ha film- och spelkvällar och ibland lagar vi även middag ihop.
aldrig
Dagligen
Alltid
Ja,jag har svansk kompisar,vi fika bland tillsammans.

How often do you use digital tools, e.g. social media, google translate, apps and similar tools?

Hur ofta använder du digitala verktyg, t.ex. sociala medier, google translate, appar och liknande?

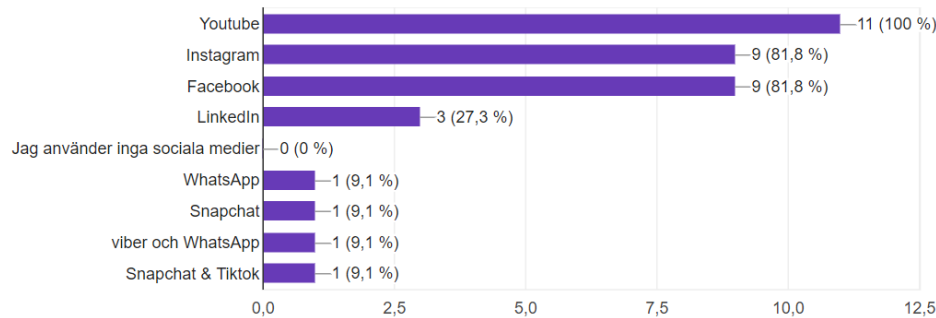
11 svar



What social media do you use?

Vilka sociala medier använder du? Flera alternativ kan väljas.

11 svar



Why did you agree to contribute a recipe and a story to the digital book? What does it mean to you?

Varför tackade du ja till att lämna ett recept och en berättelse för den digitala boken? Vad betyder det för dig?

11 svar

Det byter mycket för att påminner mig min land .

Betyder till mig att läsa andra mIn kltur o min mat

Det är trevligt att delar med mig recept. Inget speciellt

För att dela med mig till andra mattradition och sagor från mitt hemland

Historia är viktigt

Jag lämnade varken en berättelse eller ett recept, utan jag bidrog med en bild till en av berättelserna. Jag såg det som en möjlighet till att testa en ny teknik som jag inte är van vid (akvarellfärg). Jag är inte fullt nöjd med bilden, men det betyder mycket att den ändå kommer med i boken.

Rolig grej

jag vill hjälpa till bara

Det är rolig att laga mat

Jag älskar att laga mat

Jag tror det roliga och spännande för mig ,föratt det är lätt man hittar recept på digitala boken .

Why did you choose this recipe and this story?

Varför valde du just det receptet och den berättelsen?

11 svar

För att det är min favorit och populär mat .

Jag gillar det recepteta

Är duktig på att laga den här rätten

För att det är lätt att göra, gott, festlig och traditionellt i mitt land

Matens betydelse

Jag vet faktiskt inte. Det bara blev så. Jag läste berättelserna och fick upp massa bilder i huvudet. Sen bestämde jag mig bara för att pröva att illustrera en och det blev en bild till berättelsen om Succuba.

Klassisk svensk mat med berättelse som passade till

min mammas favorit

Inget speciellt

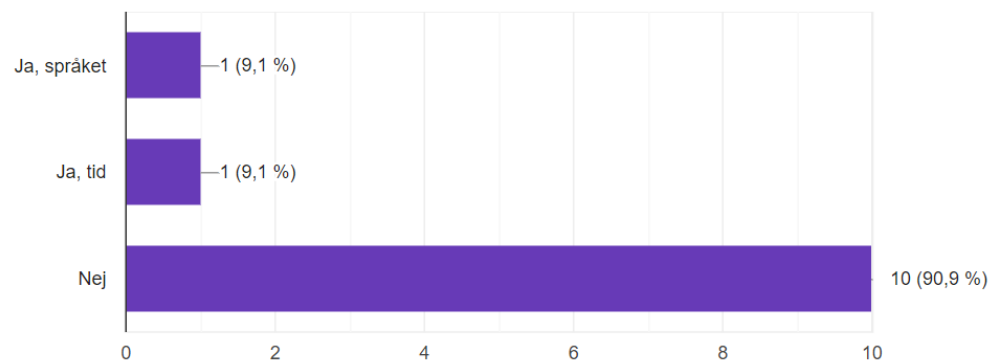
Mitt favorit

Därför att det lätt recept.

Did you have any difficulties to participate?

Har du stött på någon svårighet med att vara med? Flera alternativ kan väljas. Om du väljer annat skriv svaret bredvid.

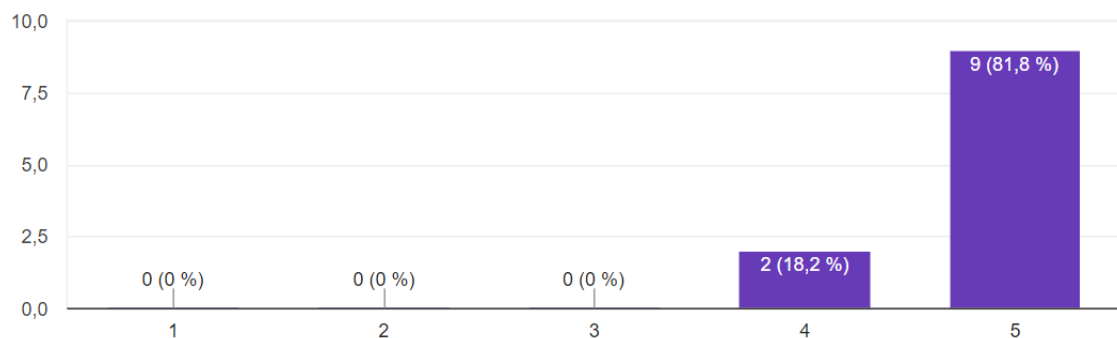
11 svar



How much are you interested in the digital book?

Hur stort är ditt intresse för den digitala folktro- & kokboken? 1 är lägst och 5 är högst.

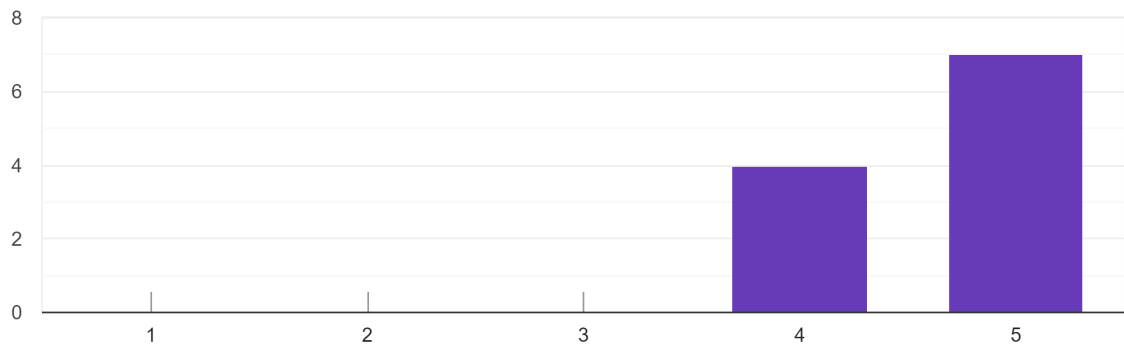
11 svar



Would you consider using the book for cooking, discussions about stories with others or in social media?

Kan du tänka dig att använda boken för matlagning, diskussioner kring berättelser med andra eller i sociala medier?

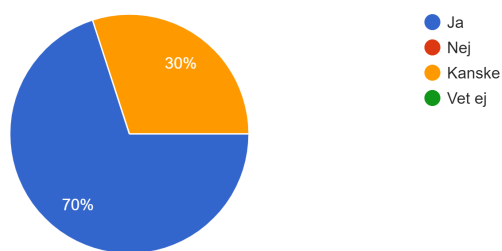
11 svar



Can such book help you to develop Swedish? (if you are non-native)

Kan en sådan bok hjälpa dig att utveckla svenska? (om du är utlandsfödd)

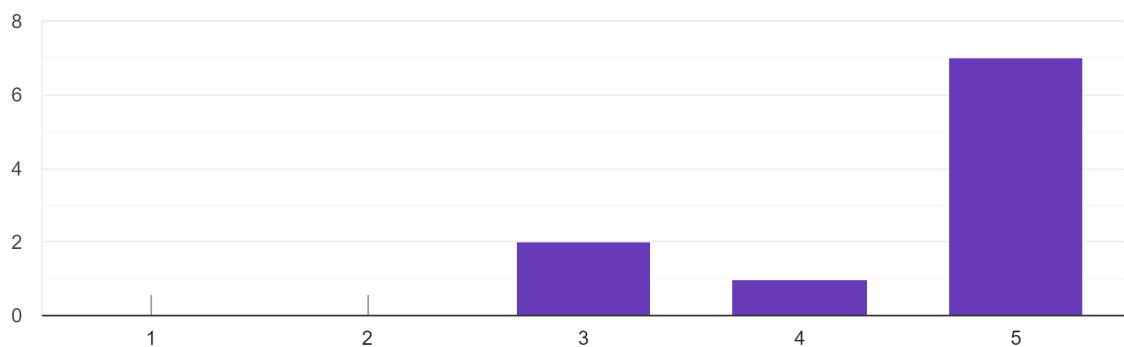
10 svar



How much Swedish do you understand in the book?

Hur mycket svenska förstår du i boken? (om du är utlandsfödd)

10 svar



5.3.2 Interviews with participants

Based on the answers of the survey it was decided to add a few questions and interview those participants who have lived in Sweden for a shorter time. Most of the participants have lived in Sweden for a long time and are satisfied with their life in Sweden. They have some contact with Swedes, for example colleagues at work, friends, or family members unlike the newly arrived participants. A WhatsApp group was created by Ashrak who knows the participants in personal. One of them took part in the survey while the other one did not. None of them speak Swedish very well so the questions were translated into Arabic directly in the chat where the participants answered them. After Ashrak translated the answers into Swedish I was able to ask a few follow up questions in the chat. Then Ashrak called them up and wrote their answers in the chat again. Bellow follows the summary of the answers.

Participant 1

How old are you? How long have you lived in Sweden? How do you learn Swedish? Have you ever attended language café? Do you like it in Sweden? How often do you meet Swedes and what do you do together? What can improve your life in Sweden? What do you do on your free time? What interests do you have? Do you like culture, for example art, music, dance, literature?

Answer: I am 42 years old and has lived in Sweden for three years. I study Swedish at adult education centre. I have never attended language cafe. I am satisfied with my life in Sweden because I decided to start a new life here. I do not have any contact with Swedes except at school. Two things that can improve my life in Sweden is getting a job and meeting Swedes. On my free time I like to cook and read books. I am not so interested in culture.

How much are you interested in this digital book from 1 to 5 scale? Why did you agree to submit a recipe and a story for the digital book? What does it mean to you? Why did you choose that recipe and that story? Can you consider using the digital book for cooking, discussions with others or on social media? Can this book help you to develop your Swedish? Are there other ways to use this book to promote intercultural meetings? Were there any hinders for your participation, for example lack of time or language barrier? Would you change or improve anything?

Answer: I am very interested in the book (5 out of 5). There is no specific reason why I agreed to take part in it but the idea itself is good. The recipe that I submitted is one that my mother used to make. Using the book for cooking can help me to learn new words and develop the language skills but I am not sure there are other user areas. It was hard to participate because of the language barrier. A suggestion to improve the book is to include several countries and to have both a main course and a dessert for each country.

Participant 2

Answer: I am 26 years old. I came to Sweden for 4,5 years ago. Since that I have been on maternity leave and have not had a chance to learn Swedish or go to language café. I like my life in Sweden and consider it my second homeland. I do not meet Swedes much, only the staff at the kindergarten. It is a matter of time to get used to the new homeland and like it here even more. I do not have any free time as I devote all my time to the family. I like culture, mostly music.

I am very interested in the book (5 on 1-5 scale), and think it is nice to participate in a project about my own culture and other cultures. Otherwise it does not mean anything special to me. The recipe that I contributed to the book is my favourite and regarding the story I used to hear it from my father. I am unsure whether I would use the book, maybe in the future when I know the language and mostly for cooking and learning about other cultures. Language barrier was one of the difficulties that I experienced with participating in the project. I did not have much time either. I do not consider the book useful for learning the language. You can learn a few words for cooking, for example, but not the words that are common in everyday life and when you meet people. It does not really help when you want to integrate in the society. What really helps is attending school and having a job as you meet classmates or colleagues and talk to them. I think that there should be several countries and participants in the book.

5.3.3 Interviews with potential users

The choice of potential users for interviewing was again a convenience sampling (Battaglia, 2008). One of them is a colleague of mine whom I first met at a language café a few years ago. The other one is a trainee at my job. Knowing a little about their background and having weekly contact with them through work I found it convenient to ask if they were interested to be interviewed for my thesis and tell me how they built up their life in Sweden. Before the interviews the potential users were sent a link to the digital book to look at it. They were also informed how the book can be used to meet people digitally and practice Swedish. The questions aim to find out how well-established the interviewees are in Sweden and what they think about the digital book.

User 1

How old are you? How long have you lived in Sweden? How do you learn Swedish? Have you ever attended language café?

Answer: I am 29 years old. I have lived in Sweden for 5 years. I use different ways to learn Swedish. When I just arrived in Sweden, I lived in a refugee camp where I studied Swedish twice a week with the Red Cross. Later I attended SFI (Swedish for immigrants' class) for a short period. Then I started working and kept learning new words at work. I also choose five new words to learn every day, paste them on the wall in different rooms at home and repeat them for example when I make food. One more way to learn Swedish that I use is to watch films and programs for children because they are easier to understand for beginners. I listen to the radio and read newspapers.

Do you like it in Sweden? How often do you meet Swedes and what do you do together? What can improve your life in Sweden? What do you do on your free time? What interests do you have? Do you like culture, for example, art, music, dance, literature?

Answer: I like it in Sweden now when I have a job and friends, but it was very hard in the beginning. To get in contact with natives is a big challenge, especially for adults, it is not like children, because Swedes are very private people. I still do not have any Swedish friends or acquaintances. The only time I meet Swedes is at work and at language café. On my free time I like to cook, meet my friends from the homeland and watch films. I also like to listen to music.

How much are you interested in this digital book from 1 to 5 scale? Can you consider using the digital book for cooking, discussions with others or on social media? Can this book help you to develop your Swedish? Would you change or improve anything?

Answer: I am very interested in the digital book (5 on 1-5 scale). I can absolutely consider using it, mostly trying out recipes from different countries. The book is also useful for learning new words. I am positive to the idea to have a digital language café and talk about the book or cook together. But I think that publishing it would be good as well because not everyone can use digital tools. I also think it would be good to have a brief information about each country in it.

User 2

How old are you? How long have lived in Sweden? How do you learn Swedish? Have you ever attended language café?

Answer: I am 21 years old. I came to Sweden from Ethiopia for six years ago. I am a very active and sociable person. When I was new in Sweden, I learned Swedish at school, with friends and at football practice. I also attended language café at three different places regularly. It is a good way to learn Swedish when you meet people from different countries over a cup of coffee and talk Swedish.

Do you like it in Sweden? Why/why not? How often do you meet Swedes and what do you do together? What can improve your life in Sweden?

Answer: I enjoy my life in Sweden. Swedish people are kind and helpful. For about three years now I have been living in a Swedish family who help me a lot. Sometimes I meet Swedish friends of my host family. I also have friends from other countries. We call each other, go out, sometimes watch films together. But a big challenge in Sweden is the migration process which is very slow. It takes a long time to get a residence permit. The Swedish Migration Board hinders young people to become a part of the society. I was denied a permit even though I tried hard to integrate. I went to school, played football. Now I have a temporarily permit while I study at high school, it is called “gymnasielagen”.

What do you do on your free time? What interests do you have? Do you like culture, for example, art, music, dance, literature?

When I have free time, I play football or watch films. I am also engaged in the Somali cultural association in Skövde where I help school children of different ages with school assignments and homework twice a week. Before the pandemic we used to meet at the association's premises but nowadays it is digital. I like culture too. In Ethiopia I was a part of a traditional dance group.

Follow up question: Do you still dance in Sweden or keep other traditions?

Even in Sweden I keep following traditions, mostly when there are holidays and other celebrations. In the Somali association we celebrate important holidays and that is when we can dance, show traditional clothes, and tell a little about Somalia. We have books in Somali there. We usually read them to children and young people and talk about the language and what some words that they do not know mean.

Follow up question: Do you think it is important to keep your culture?

Yes, both culture and language. It is a part of me. A lot of languages and cultures disappear. So, it is important to preserve the language. I learn about Swedish culture and how people live here but no one can force me to assimilate.

How much are you interested in this digital book from 1 to 5 scale? Can you consider using the digital book for cooking, discussions with others or on social media? Can this book help you to develop your Swedish? Would you change or improve anything?

I am quite interested in the book; I give it 4 out of 5. I would like to read the stories more accurately, learn about other cultures, and even try out some recipes. There are some words in the book that are new to me, so the book helps to learn them. But it can be hard for older people to participate as they do not always speak Swedish, but they can tell their recipes and tales for someone else to write them down. I would love to see more recipes and tales from other parts of the world, like Italy and Brazil. I noticed that one of the recipes in the book is missing the description of all the steps. I see that some Somalis make a similar dish and I would love to make it too but want to follow the steps when making it.

5.3.4 Interview with a professional

Lastly, a professional within the cultural area was interviewed. Since Södra Ryd's library was involved in the digital book project as an adviser it was appropriate to interview one of the library's staff. Besides the questions about the book the intention was to get a broader picture of the library's work in the multicultural area. Before proceeding to the questions, the interviewee was informed about the subject of the thesis and the research questions. To each question follow-up questions were asked to get a more detailed answer.

What is your profession? Where do you work?

Answer: I work as a librarian but initially I studied archaeology and later a master program called ABM (Archive, Library and Museum). I have worked as a librarian since 2015 and in Södra Ryd's library since 2018.

What goals does Södra Ryd's library have and how does it pursue them?

Our work is based on The Swedish Library Act that says that libraries and literature should be available for everyone. There is also a clear democratic mission in the legislation. We do not have any specific goals in Södra Ryd but we are engaged in the area's development plan (Planprogram för Södra Ryd, 2019-10-31) together with other stakeholders in the neighbourhood. A lot of the activities we do are based on that plan and take into account that many residents in Södra Ryd have an immigrant background. We must work more actively to show that apart from books the library is first of all a meeting place where people can come to do activities, sit and talk or read. We know that some residents, not only immigrants, live crowded, so we want them to use the library as a living room. We see that school children come to us to do their homework and young people choose to hang out with their friends at the library.

Because of the demography of Södra Ryd we need to work quite a lot to lower thresholds so that everyone feels welcomed when they visit the library. We also try to meet with cultural associations in the neighbourhood and establish cooperation as a part of Södra Ryd's development plan. We speak about our activities and want them to visit us too. As an example, we had the Somali cultural association come and read books in Somali at the library.

We are also present at meetings with other stakeholders in the area. Unfortunately, we did not succeed in finding actors to collaborate with more actively.

Follow up question: Why is it so?

Answer: People do not have time to participate outside regular hours of work in cultural non-profit associations. We want it to be an exchange. When we visit an association, we want them to come to us as well and do an activity at the library.

Another reason might be that the person who is responsible for the development plan has been absent a lot for the past two years. So, we have lost pace. It feels that it has been hard to maintain contacts and collaboration. Maybe it's because people are being replaced and it is run by a board. And that we have not written down properly what it is we should collaborate on.

Follow up question: What activities did you have before the pandemic? How did it go with the activity “borrow a Volvo worker”?

Answer: Handicraft was popular and attracted older visitors, mostly women over 50 I would say, among them natives who are pensioners, and women with immigrant background over 50. We also had Swedish classes. Arabic speaking residents were in majority so people who speak other languages usually came in pairs. To have someone who accompanies you to do an activity seems to be important.

It went very well to “borrow a Volvo worker” until Volvo workers were temporary laid off due to the pandemic. But we are planning to continue collaboration in autumn. It was completely voluntarily. I think we had 30-40 loans and about 20 people who borrowed.

Follow up question: What did they do together?

Answer: Those who signed up were to meet at the library once. Some decided to continue meeting, some did not click with each other. Some needed help with a specific thing, for example, a CV and when it was done everyone was satisfied. There was one woman from Romania who wanted to learn Swedish fast, so she met the whole team of workers, one at a time 5 days a week and practiced spoken Swedish.

Follow up question: Did you have language café?

Answer: In fact, no. We did not find any volunteers. Besides it is the Matteus church in Södra Ryd that arranged language café. And we had Swedish classes and other complementary activities to practice the language.

Follow up question: When the pandemic came, were you able to switch your activities to a digital format?

Answer: Not so much. Digital language café is the only activity that we managed to start in collaboration with ABF, Workers' Education Association (ABF Skaraborg 20210525). It is max 7 people who meet via Teams and talk about different topics. They sign up on ABF's web site.

Follow up question: Is it any group, in terms of age or language, that you do not reach because events and services have become digital? And have you discussed any possible solutions?

Answer: We lose older visitors who are not so used to the digital world. The ability to read and write is much more important in the digital format. So older people with immigrant background, do not fix it. We have discussed the problem but do not have any solution so far. We held tutorials for digital tools before the pandemic, but you still need to meet in person and show how they work.

Can this digital book about recipes and folk beliefs benefit your goals? In what way?

Answer: I hope that we can still have activities around the book. In the beginning Ashrak met our colleague, a project manager of Mångspråk, who had ideas about cooking and language practice. She had a genuine interest in both. I personally think that it is an interesting combination, recipes and stories. But then it should be an activity within the development plan for Södra Ryd. We could have cooking workshops and talk about the stories in the book.

Do you see any other possibilities to use the book to encourage meetings between people? Some of the ideas are to have digital cooking workshops or use the book at a digital language café or discuss the book on social media.

Answer: I think it is possible. But a big problem that we have faced during the pandemic is that we have lost our network of contacts when we have not been able to meet people. I am not sure whether the library and the development plan are the right forum now. ABF is probably more suitable because they already have a well-established contact with the target group. They also collaborate with SFI. The thing is that people must also catch up with their lives. Activities that we offer are appreciated but there are not so many people who participate.

(We continue talking about the answers that I got from the participants of the digital book project. Most of them are interested in the book and can consider using it in the ways mentioned earlier. Yet, one of the participants that I interviewed said that she has hardly any free time. She also thinks that the best way to learn the language is at school or at work when you talk to people there. Having a job and being able to provide for yourself and the family is highly prioritized for obvious reasons. And, unfortunately, people do not see any bigger benefits to invest their time and efforts into the cultural aspect.)

Answer: What you describe is what we meet all the time. Having a job goes before anything else. We have been working on educating immigrants that in Sweden you need to do a lot on your free time to develop so that you can find a job. Volunteering and participation in cultural associations is a part of the Swedish system and is an advantage when you apply for a job. A possible way to encourage participation in such activities is to build in the cultural aspect in obligatory activities such as SFI or other educational and trainee programs where participants are paid a compensation when they attend them.

I find it very frustrating that we cannot give people who we meet what they want. We can give things that will hopefully result in a job. The thing with the library is that our activities are optional.

6 Analyses

This chapter includes the analyses of the results that are presented in the same order as the projects in the previous chapters.

6.1 Analyses of interviews MME

To answer the research questions the interviews in this project touch upon such aspects as how the interviewees see their new life in Sweden, whether they are satisfied or what improvements need to be done, and how they experience the film making process. All three children who were interviewed have lived in Sweden for a few months and have not yet had time to learn Swedish so that they can communicate freely. Though participant 2 sees the difference between then and now, he says that he can understand Swedish a little bit and have started to make contacts. It is not sure whether he meets Swedish speakers or perhaps other immigrants that speak the same language. All of them speak a few languages which can help them to communicate with others. Participant 2 says that knowing the language is the key to “enter” the society. In his opinion language together with education, accommodation and a car are very important factors to live a good life in a new country. Participant 1 also emphasizes that living in an own apartment improves life. In his view this is when you have a normal life. Participant 3 is on the contrary satisfied with his life here. The difference in their “first” impressions may depend on different conditions of life both now and back in the home country.

They also say that they have learnt new words while making the film. One of them mentions that it is an advantage for newly arrived immigrants to have freedom to come up with ideas and create. The same person even mentions that co-creating the film together with the teachers was fun. It can be added that the teachers that took part in it spoke Arabic, so they were helping the children to understand instructions, ask questions etc. One of the participants has German as his school language so we invited a German speaking tutor who could prepare him for upcoming workshops in advance. According to the interviewees it was easy to make the film even though it was the first time they were making a 2D animation film. Participant 3 mentions that it would not have been that easy if not for the film pedagogue who was invited to teach them how to make such a film. This factor together with support that the participants received from their teachers contribute to the success of collaboration in the project. Participant 2 adds that it required a lot of patience. When you do not speak or understand a new language doing practical things is a good way to learn the language. Perhaps that is what participant 2 means when he says that co-creating is favourable for newcomers. It does not require the same amount of mental efforts compared, for example, to speaking and writing activities. Yet, they got a chance to record their voices in Swedish and they practiced pronunciation before. All of them seemed to appreciate this part of the film making. The preparations, choosing scenes from the story and making sketches to them required using the language as well. When I spoke to the teachers, they confirmed that this process was also valuable for the children’s language development.

Together they could find right words and make sentences with the teachers' help. The last part of the preparations included making paper figures and backgrounds. Even here in this practical activity they could practice the language by saying what they were doing. They all were satisfied with the result even though they had quite different expectations about the film. One of the participants thought it would be like a Hollywood film and when it did not turn out that way, he was afraid that people who would see it would laugh. The reason for that might be his general ideas about what a film is, that real films are long Hollywood-like films with real actors playing in them, while other forms are not so obvious to be considered as films. When the participants were asked for the first time whether they had made a film before, they answered no. Then they were asked a follow up question if they had filmed with their mobiles and the answer was yes. Another participant had an opinion that it would have been better to dramatize the story instead of using paper figures. All that can prove the assumption about their perception of a film genre. It also seems that making a 2D animation film did not impress them much. But it is rather their own participation and co-creation process that they appreciated, to be a part of it and see the result. This is indeed what Pasikowska-Schnass (2017) means when she says that it is not only the outcome but also the process itself, co-creation and co-production, that can bring change in one's life.

When it comes to success factors in collaboration it is necessary to look closer at the disposition of the whole project. Firstly, there was a person who coordinated the planning part, all the contacts and arrangements from the beginning till the end, including the final exhibition at the library. Secondly, the project was implemented in two parts. The stories were written within the mother tongue tuition which is a part of compulsory school and the film based on one of the stories was made with newly arrived children at the reception unit. This way each part of the project did not take very long time to implement, even though the total time was longer, about one hour a week for two months to work with stories and two-three school days for two weeks to make the film. Therefore, it was easier to coordinate one part at a time. The fact that the film pedagogue was hired for the project eliminated the risk for the person in charge of the technical part to jump out of work. The same concerns the teachers who work at MME and just followed their daily tasks even if the frame for the work was given. The disadvantage of such an arrangement is that the participants were not involved in shaping the frame, for example, the choice of the story or what technical solution would be used to make the film, due to the lack of time and limited access to both internal and external resources. One of the children, for instance, wished they had dramatized the story. But within the frame they got free hands to create. Another advantage was that there were teachers who spoke the same languages as the newcomers. So, the language barrier was partially eliminated, and any misunderstanding could be easily solved. Even in mother tongue tuition the pupils were able to write in their first language. Finally, the stories and the film were presented at Södra Ryd's library as a part of the International Mother Language Day and the children from MME were taken there to see the final version of it. To contextualize the project this way can make the work more meaningful for those who take part in it. Unfortunately, one of the participants had fears that people who would see the film would laugh at it. So, presenting the final work to the public is probably not always a motivating force for everyone.

6.2 Analyses of interview, Hjo folk high school

The objective of the interview with the coordinating teacher of the subproject at Hjo folk high school was to study how they work with integration of non-native students through a storytelling project. School is a social and cultural meeting place that apart from its educational task teaches a set of values, among them equality, solidarity, tolerance etc. It also promotes cultural diversity (Skolverket, 2018). At Hjo folk high school there is a strong belief that meeting between native and non-native students should occur on equal terms. The teachers' earlier experience showed that a lot of activities, both within and outside school hours, implied that natives would take care of their non-native classmates. To break that pattern the staff came up with the idea of a storytelling project work where the students of Allmän program and the art school would collaborate in a client-like manner. The teachers created conditions for the students to meet and contribute on equal terms. But equality did not mean one and the same. It rather meant that all the students had freedom to choose the direction and approach to complete the assignment which had a universal theme of myths and tales from the place of birth. The students could choose what kind of myth they would work with, for instance, a myth from a hometown or from a MC culture. They could also choose whether they would search for information through public sources such as a library, an archive, internet, or contact someone in person. To be able to access information in a language that you master contributes to equality as well. For non-native students it is an opportunity to own the knowledge fully, without any language barriers, even though to communicate it to others in Swedish can be a challenge and some students really struggled with that.

To eliminate the newcomers' underlying position, they were given a role as clients to the students from the art school. They ordered a "product" or a "service" from the art school, more specifically to illustrate or interpret their stories in a chosen art form. According to Helen, who coordinated the work, it was one of the success factors that made the whole assignment more meaningful and realistic. It can also lead to higher performance as students tend to take it more seriously when working with someone who they do not know very well. Non-native students had to adjust their language in interaction with the art school students. For instance, they had to explain things and pronounce words clearly to be understood. It also reversed the narrative of immigrants as consumers of the welfare and the ones who are supposed to assimilate in the host country to storytellers, the ones who are recognized and valued for who they are, their cultural background and knowledge. Not only can it strengthen identity but this personal meeting between the storyteller and the listener can create a close relationship (Henricsson and Lundgren, 2016) which according to Parvin (2018) is very important in storytelling and listening practices. Otherwise collected stories risk to turn into commodities. This experience can also bring a feeling of being important and included (Henricsson and Lundgren, 2016). This is what integration is about, being a part of a diverse

society where people have the right to be different, where they meet and have an exchange with each other (Holmström, Ashjari, 2018).

Another important condition when it comes to equality was the choice of the theme for the assignment. The way societies live is reflected in many things around, for example what is discussed and referred to is often things that are not as well known outside the society. So, Helen warned for exclusive nature of theme days at school. Therefore, it is crucial to find universal things to meet around as a starting point. As was mentioned in the background section to tell stories and the structure of storytelling are universal and can be recognized beyond the cultural borders and language proficiency (Henricsson, Lundgren, 2016). The teachers at folk high school had the same idea about the theme chosen for the assignment. Helen underlines it on a few occasions that stories engage, that they touch upon our personal history, that we all are familiar with narrative genre. Besides, myths and legends belong to the field of intangible cultural heritage which is a part of one's cultural identity. Recognising it and bringing it into the host community proves to be favourable in the context of integration (Pasikowska-Schnass, 2017).

The exhibition and the storytelling evening at Hjo's cultural centre Kvarterhuset also put the assignment into a meaningful context. From the non-native students' perspective, they took it even more seriously and put a lot of efforts to revise their texts and improve pronunciation so that they were well-prepared when presenting their stories to others. But there were also students that doubted their ability to create something that could be exhibited or feared public speaking. Some of these students overcame their fears in the end. The teachers could see the feeling of pride the students had for their own contribution and for being seen for their work, which can lead to emotional and personal development and increase their economic opportunities to integrate (McGregor and Ragab, 2016). Helen says that in general students grow personally and develop their self-esteem during a school year at folk high school. She also adds that this assignment was not different from other ones because this is how they work at Hjo folk high school. Therefore, it can be concluded that Hjo folk high school's working approach benefits personal development and integration of students with immigrant background into school environment. But it should also be highlighted that their students are over 18 years old and are more mature and experienced in some regard compared to school pupils which may be reflected in their attitude towards school and its educational goals. Moreover, some of them do not have a residence permit yet and may see schooling as an opportunity to eventually receive it and are more school motivated.

Finally, one more lesson learnt in the project is what made it easy to collaborate. In the initial planning the teachers divided responsibilities so that they did not have to meet regularly as they did not have so much time for meetings. Helen said that it was an advantage to be responsible for only one part of it and when Allmän did their part the art school took over.

6.3 Analyses of the survey and interviews, Cross media production

Below follows the analyses of the survey and interviews with participants who contributed their recipes and stories to the digital book as well as interviews with two potential users and a professional who shared their thoughts on the use of the book for integration purposes.

6.3.1 Analyses of the survey and interviews with participants

To see how well-established the participants are and what their well-being depends on they were asked a direct question whether they enjoy their life in Sweden but also some more indirect questions such as how long they have lived in Sweden, if they have contact with Swedes, how they learn the language. The answers to some questions also indicate if a person works which is probably one of the most important factors of well-being and integration in a new country. As the answers below reveal when you work you meet your colleagues and learn Swedish.

In general, the answers show that those participants who have lived in Sweden for a long time are satisfied with their life in Sweden. Among the reasons named are welfare benefits, equal rights and obligations. They meet Swedes in their daily life. Some have Swedish colleagues; others have Swedish friends or family members. One person who has lived in Sweden for only a few years and does not have any contact with natives named hardships to find a job and support himself as the reason for his unsatisfied life in Sweden.

To establish contact with natives requires speaking their language and that is why this aspect is taken into account in this study. Most of the participants learn the language at work or at school and with Swedish-speaking people. The last category was not specified and can include both natives and non-natives, among them even multilingual people. It is rather having a conversation in Swedish that makes a difference. What the answers about the immigrants' establishment in a new country show is that it requires time to learn the language, build up social life and integrate in the society.

The questions about digital tools and social media aim to find out to what extent the participants use them which can even indicate eventual difficulties to use the digital book. All the participants replied that they use digital tools daily. It can mean that they will not have any bigger issues using the book in its digital format. The answers also show what media can be suitable for promotion and use of the book in the future. The most popular social media that everyone or almost everyone uses are Youtube, Instagram and Facebook. Regarding co-design and co-creation as means for promotion of socio-cultural integration, using digital tools can be both beneficial as it opens up for a lot of possibilities, and at the same time challenging if the participants have limited digital skills. This needs to be kept in mind when coordinating co-design practices and enough time should be planned for workshops to learn using necessary digital tools.

Further, the participants were asked questions about the reasons and meaning with their contribution to the book. The answers vary. For two participants it does not mean anything special. One of them just wanted to help. The other one thinks it is nice to share a recipe. A few others like to cook and that is why they shared their recipes. According to one participant it is easy to find recipes in a digital book. He or she probably means that the recipes are more easily accessible for others in a digital format compared to a physical book. Two others said that it means a lot to them that people will read about their traditions. For one more person it means so much because the recipe and the story remind him or her about the homeland. In addition, the person who made the illustration saw an opportunity to try a new painting technique. The illustrator got a visual picture of the creature in the head. She is not quite satisfied with the result but feels it to be very meaningful that the illustration is going to be in the book. Most of the participants chose their or other family member's favourite recipe that they are good at or the one that is easy to make. Other descriptions are popular, significant, traditional, festive, and delicious. In other words, they all tried to choose a traditional dish that represents the country they come from. The answers reveal that sharing one's own cultural heritage and participating in the socio-cultural life through such a project is important to the participants. McGregor and Ragab (2016) mean that such a positive experience can contribute to emotional and personal changes and as a result lead to job opportunities. Unfortunately, the connection between personal development through a cultural project and job opportunities in the future is intangible which we will discuss more in the analyses of the interview with the librarian from Södra Ryd's library in the next section. What can be added here is that with our personal growth our self-esteem and confidence grow too. When we are confident, we no longer see limitations. Instead, we can convert them into possibilities, we can come up with ideas, set goals and move forward to achieve them.

Regarding the language in the book most of the answers show that it was not an issue. Only one person finds the language to be a barrier for participation. For one more participant the lack of time was a problem. The overall understanding of the language in the book is high for 8 out of 10 people. Two people assessed their comprehension as moderate. Whether the book can help to develop one's language skills, 7 participants said yes, while 3 people are unsure and answered maybe. No one thinks that it will not help at all. Just like digital skills the language proficiency is an advantage for participation in co-design and co-creation which itself also stimulates the use of Swedish. At the same time, it is crucial not to exclude immigrants from co-design practices because of the lack of their language skills but rather plan for support in communicating their ideas just like Ashrak did when she translated some of the stories and recipes from Arabic to Swedish.

The last questions to be analysed here touch upon the participants' interest towards the book itself and its use which in both cases is high. 9 people measure their interest as 5 and 2 people measure it as 4 on the scale from 1 to 5. The numbers are slightly different when they were asked whether they can consider using the digital book for cooking, discussions with others or on social media. 7 people can highly consider doing it while 4 people measure possibility for that to 4 out of 5. The difference between interest and use can be explained if we look at the answers about the language in the book. It is the same number of participants who

understand most of the language in the book. All three participants who answered that they have a moderate understanding of the book even measured whether they can consider using the book to 4. The fourth person who answered the same has Swedish as mother tongue. The answers point out that the language difficulties may decrease the motivation to use the book to some extent as well as whether you gain anything from it or not. The participant who comes from Sweden apparently do not see the same benefits from the book as the non-natives who can practice Swedish and establish new contacts at the same time.

The interviews with the participants aimed to gain a deeper understanding of their experience and opinions. Although some of the questions and answers were identical to the ones in the survey and the answers were not so detailed, some new perspectives still emerged. Both the participants have been to Sweden for a short time. Participant 1 attends a Swedish class which is the only place where she meets Swedes, apparently her teachers. Outside school she does not have any contact with natives. Participant 2 has not had opportunity to start learning the language at school because of the maternity leave and does not meet many Swedes either, only kindergarten teachers. None of them have ever been to a language café. Both interviewees like their life in Sweden but seem to prioritize different things. Participant 1 considers job and contact with Swedes an important improvement in life while participant 2 does not have the same needs in her current life. She is very devoted to her family and does not have free time to think about anything outside the needs of the family. She also means that it takes time to establish life in a new country. Yet, she thinks that the best way to learn the language is at school and at work, when you meet people there. Concerning the book, she does not think it helps to develop the language that is needed in everyday life. The vocabulary of the book is very specific and does not help if you meet people. Participant 1 on the contrary thinks that she can learn new words from the book. She does not reflect on the limiting topic area, perhaps because she already studies Swedish at school and sees the opportunity to extend her vocabulary that way. But she does not see any other ways to use the book either. It seems that they are more used to conventional ways of meeting people and learning the language, as they mentioned school and workplace for these purposes.

6.3.2 Analyses of interviews with potential users

Compared to the participants the potential users that were interviewed have lived in Sweden for a relatively short time, 5-6 years, yet they both are well-established in different areas of life. User 2 was about 15 years old when he came to Sweden. He went to a compulsory school and played football on his free time. As a result, he learned the language and established contact with both natives and non-natives quite quickly. Besides that, he has been living in a Swedish family for a few years which also gives him opportunity to use the language more often, learn things about Sweden and meet new people through the host family. User 1 came to Sweden at the age of 24 and lived in a refugee camp first. Even though they had a Swedish class twice a week the contact with natives was limited. Later he studied Swedish at the education centre for adults and soon afterwards got his first job. Now he has another job and studies other courses at the adult education centre. He meets Swedes at work and language café, but he says that he does not have any Swedish friends that he can

meet on his free time. He explains it that children can easily make friends when they play but for adults it is more difficult. What he probably tries to say is that he does not have access to meeting places or free time activities where people with common interests meet regularly. When children go to school they communicate in the classroom, on breaks or at after school activities. Just like User 2 did when he played football after school.

Both interviewees have attended language café which is a place for people to meet and talk Swedish. But it seems that they see it more as one more way to learn and practice the language. And even if they get acquainted with natives there, they do not meet them outside that context, probably not with colleagues either for that matter. As user 1 noticed Swedes live a very private life, but maybe it is not the private lifestyle but rather the lack of context that makes it hard to establish that contact. Another thing is what you like to do on your free time and how active you are. User 2 still plays football and says himself that he is an active person. He is also engaged in the Somali association's different activities, among them celebrations, reading books for Somali children, help them with homework from school. It seems that he takes a lot of initiative himself and has a wide network of contacts. Integration is a mutual process (Pasikowska-Schnass, 2017, McGregor and Ragab, 2016) and both natives and immigrants need to open for a dialog. Though a big problem for him is the migration process as he does not have a permanent residence permit yet. He thinks that it is a problem for young people who try their best to integrate, in other words, learn the language, go to school, and do other activities.

User 2 also has thoughts about culture, language, traditions, and their importance to one's identity. You can live in another country and learn about its culture, but you do not have to assimilate. He means that it is important to preserve your own culture and language no matter where you live. "It is a part of me" he says. He seems to be concerned that languages and cultures can disappear if you do not preserve them. He mentions what work the Somali association do to promote its culture and language. They follow traditional celebrations and educate young adults and children who are probably born in Sweden and have never been to Somalia or Ethiopia about their culture, traditions, and language.

Both User 1 and User 2 are interested in the digital book of recipes and stories. User 1 measures his interest to 5 out of 5. He seems to have a genuine interest in the recipes. Even earlier in the interview he mentions that he likes to cook. Using different strategies to learn Swedish he also sees possibility to learn new words from this book. Additionally, he is curious about other countries and their culture and suggests that the book should include some information about each country. Moreover, he thinks that the book can be used in a digital language café or a digital cooking workshop. He has attended language café before and is familiar with its format. In his opinion the digital book needs to have a printed version as well because not all people who would potentially use the book can use or have access to digital tools. User 2 measures his interest 4 out of 5 and motivates his answer saying that he wants to read the whole book first. He seems to have a sincere interest in other cultures, especially those that are not like his own. He gives example of countries like Brazil and Italy and says that it would be nice to have more of countries like that in the book. He also would like to try a recipe from Finland. Just like User 1 he is aware of the book's limitations to

reach out a wider audience. He mentions that not all older people with immigrant background master written Swedish so they may need help to participate or use the book. So, to use the book requires digital skills and language proficiency in writing and reading which are two factors that may hinder some of the target group from using it.

Analysing the answers of these two potential users and the participants we see that differences in how well one is established in the Swedish society depend on age, time spent in the country, environment, interests, and personality.

6.3.3 Analyses of the interview with a professional

To get a professional perspective on the digital book and the issues that are brought up in this study a librarian from Södra Ryd's library was interviewed. The interviewee gave some examples of their work in the area as well as uncovered challenges that the library deals with regarding socio-cultural integration. These challenges reflect the dual nature of integration, that is how differently the host community and immigrants sees it, what integration goals should be set and through what means they are reached.

Initially we started the interview with questions about the interviewee's current occupation at Södra Ryd's library and whether they have any specific goals considering their location in Skövde's most multicultural urban area. Their mission as a library does not differ from any other library as it is based on the Swedish Library Act and includes democracy questions and work on making the library and literature accessible to everyone. The difference from other libraries that do not have a similar demography is that in Södra Ryd they work actively to educate immigrants on library's mission as well as the vision for the area's residents to use the library as a living room where people can come and spend time together or by themselves. This work gives results because school children and young people visit the library for that purpose. As the librarian that I interviewed also mentioned the library has become a common place to spend time when the weather is bad outside. In fact, there are not so many other places to go in the area, so the library is a familiar meeting point in Södra Ryd. For children the library is a well-known space too because it is connected with the school building.

As a member of the network for the area's development plan Södra Ryd's library holds a variety of activities. Just to mention a few there are handicraft workshops, languages classes and a so-called "Borrow a Volvo-worker" activity. All of them combine two purposes, to meet people and practice Swedish. As for the handicraft activity the target group is women over 50. The shared interest towards handicraft unites natives and non-natives. "Borrow a Volvo-worker" is another activity where people meet around an interest or a purpose, for example to get help with a CV, which showed to be a successful concept. The librarian emphasises that the activity was voluntary so those 30-40 people who signed up had a great commitment. The idea is to meet at the library, have a chat or get help with something. Some people are satisfied with only one meeting while others continue meeting. For example, there

was a whole team of Volvo-workers who practiced Swedish with one woman five days a week because she wanted to learn the language quickly. But there were also cases when people did not click.

We also talked about collaboration with other actors in the neighbourhood as a part of Södra Ryd's development plan. Apart from their own activities the library tries to build up a network with local cultural associations and other actors. The goal is to spread information about their work among different groups of the area's residents. Another goal is to get an exchange, so that these actors can visit the library and do an activity, for example read aloud books in the mother tongue for children. Unfortunately, they have not succeeded in establishing a regular collaboration so far. There are a few reasons for that according to the interviewee. Firstly, the associations' work is voluntary, and it is hard to find time to do something in addition to their regular hours of work. Secondly, having a person who coordinates the network and collaboration at place has also been an issue. The person who is in charge of the development plan has been away from work back and forth for the past two years which has slowed down initiatives within the network group. Finally, the network has not discussed what they should collaborate on so there are no written agreements on that and consequently no collaboration goals set up.

Further, the interview touches upon the pandemic's consequences for the library's work. Most of the activities have been cancelled as digital solutions did not seem to be an option. We did not discuss the actual reasons for that, but the interviewee's answers indicate that some of the regular visitors, especially older generation, would have difficulties to use digital tools. To teach them to use these tools requires physical meetings which is not allowed because of the pandemic right now. The respondent also points out that using digital tools requires being able to use written language in a different way. She does not specify in what way but if you cannot read or write in Swedish, which some older non-natives cannot, it can be even more difficult to understand and use the language in digital tools. It can be the tool's interface, settings or instructions that make it hard for older users to navigate through the tool. Besides that, the library's goal is to get people together through different activities. They want people to feel free to meet with others at the library and spend time there as if they were in their own living room. Therefore, having a digital analogy may not attract as many people. The only activity that became digital is a language café. The library has actually never hosted language cafés before the pandemic because the Matteus church in Södra Ryd fulfilled this function and Södra Ryd's library had other complementary activities to practice Swedish. So, this digital language café is rather a new activity that is hosted by ABF that has other Swedish classes as well, for example, Swedish for parents on parental leave (ABF Skaraborg, 2021-05-25).

Concerning the digital book of recipes, legends and folk belief creatures and its use as a digital product the respondent thinks that it is more suitable for ABF as they already have digital language café and manage to maintain good contact with their target group even during the pandemic while the library has lost some of their network contacts due to it. Yet, in her opinion, the content of the book can be used in activities at the library. She thinks that it is an interesting combination to have recipes and legends in one book which can be used

for cooking workshops and discussions about stories and what else people bring with them from the homeland and want to share with others.

Despite the variety of the activities that the library used to offer before the pandemic the overall attendance was not so high according to the interviewee. Some of the possible reasons can be lack of the language proficiency or being in language minority among Arabic speaking participants as was mentioned in the interview. But the most likely reason is that people do not see these activities as something that gives job opportunities, so they are not so willing to invest their free time into them. As the respondent also says that people have their lives to manage and living in a new country may sometimes require more efforts to handle it and there is hardly any free time left for something else. In the beginning of the interview it is mentioned that Södra Ryd's library puts a lot of work on informing visitors on their mission. They also educate the residents on the Swedish system and how the society here works. For example, the importance of one's involvement in voluntary work and free time activities as one of the ways for personal growth which also contributes to one's possibility to find a job in the long run (McGregor and Ragab, 2016). This connection between free time activities, personal development and job opportunities may not be so logical for people from other cultures. Besides, just like different forms of culture can be exclusive for non-natives (McGregor and Ragab, 2016), uncommon forms of free time activities may not always appeal to them. The way the interviewee sees it, the cultural aspect should be included in obligatory educational programs where people get compensation for taking part in them. It is not an uncommon practice in Sweden to get enrolled, for example, in a labour market training program and get financial support when you are unemployed (Swedish public employment service, 2021-05-26).

7 Conclusions

The following chapter presents conclusions based upon the results of the study. Further follows discussion and finally some directions for future work.

7.1 Summary

In this thesis we studied how storytelling, co-design and cultural heritage can contribute to immigrants' personal development and their socio-cultural integration. In the chapter Background the term integration was defined in terms of its different dimensions. The focus for this study was the socio-cultural dimension that implies conditions for and actual participation in the socio-cultural life of the society (Pasikowska-Schnass, 2017). It was also identified that some necessary conditions for socio-cultural integration are having access to meeting places and being able to establish contact with native population. Language plays a vital role in this regard too. Participation on equal terms is also identified as a core of integration (Holmström, Ashjari, 2018, s. 12-13), for example, having a universal theme for a school assignment or a cultural activity, such as myths, legends, folk belief creatures and food culture, makes it possible for everyone to contribute with something. The recognition of one's cultural heritage in the host country can strengthen identity which is again favourable in the integration context (McGregor and Ragab, 2016, Pasikowska-Schnass, 2017). As was also suggested in the interview with the professional, cultural activities should be included in educational and trainee programs since participation on optional grounds is relatively low because the impact from them is often intangible and immigrants do not get immediate advantage, for instance job opportunities.

It was mentioned earlier that Rouse's co-design model (Rouse, 2019) includes elements that can be beneficial in the context of socio-cultural integration. Even though none of the projects studied in this thesis followed through all the steps of the model, one or more elements can be identified in their implementation. For example, at MME and Hjo folk high school experts in areas of storytelling and filmmaking were invited as lecturers and tutors and both the teachers and the participants had a positive response about it. The working process at Hjo included feedback sessions between "the client" and "the artist" where they could have a mutual exchange of ideas and visions and establish a reciprocal relationship (Helguera, 2011, Parvin 2018). Some of the elements of the co-design model such as co-design workshops and tutorials can even be seen in the project "A million stories" described in the background. Additionally, "A million stories" project demonstrates the importance of such factors as artist's curiosity towards the community, willingness to learn from them and taking time to uncover common points of interest when establishing collaboration (Helguera, 2011, Parvin 2018). In Cross media production project the participants were the owners of the content and they also had a chance to give feedback on the pre-final version of the digital book in the interviews and the survey. All these elements of the co-design process promote people-to-people contacts and active participation in co-creation and co-production. As the results of the study demonstrates the process also had impact on the participants' emotional and

personal development. In the project at MME one of the children had doubts about filmmaking at first but was satisfied with the result in the end and said that she knew how to make an animation film now. In Hjo folk high school the teachers could see their students' pride when the stories and illustrations were finished and presented to the public. Finally, the participants of the digital cookbook project expressed their appreciation to be able to share their cultural heritage with others. Therefore, we can argue that co-design is an effective method that strengthens identity and contributes to socio-cultural integration (Pasikowska-Schnass, 2017, McGregor, Ragab, 2016).

Even though all three subprojects belong to the field of cultural heritage and use some elements of the co-design model there are some things that distinguish them. The age groups differ from school children to young people and adults which may explain differences in their perception of the process and the outcome. For children and young adults, the projects were a part of schoolwork which was planned and coordinated by the teachers. For adults the participation in the digital cookbook project was optional and those who took part in it did it on their free time. In younger age there is more focus on education and school is seen as a primary goal while for adults the focus is shifted to job opportunities and self-sufficiency.

Another distinguishing difference is how long the participants have lived in the host country. Some have lived in Sweden for a shorter time, from three months to 4-6 years; while others have lived here from 15 to 54 years. This is an important factor in terms of well-establishment. As the results show the longer one lives in the country the more one adapts to the environment, establishes contact with Swedish-speaking population and takes part in the social life. Yet, what else plays a role is at what age you move to the new country. Arriving at a school age one has opportunity to socialise at school and after school activities. It seems to be more available and contextualised for school children.

In all three subprojects we can also observe two human perspectives of the immigration process, immigrants themselves and the host community. Both having their own vision and means of integration. While professionals interviewed for the study see carefully planned cultural activities or school assignments on equal terms as something that contributes to integration in a long run, immigrants' focus is on more tangible things such as accommodation, job and self-sufficiency.

7.2 Discussion

In the background chapter we argued that Rouse's co-design model (2019) is favourable for socio-cultural integration and in the previous section we identified what elements of it were used in each subproject. The model includes co-design workshops with end users (community), tutorials from experts, feedback sessions with clients, paper prototyping, playtest with community members and content experts and finally presentation of final prototype. As was already mentioned none of the subprojects followed through all the steps, but probably the closest one is from Hjo folk high school. The school assignment there was

built on collaboration between a client and an artist and as follows included co-design workshops, tutorials and feedback sessions. In the other two subprojects the process was dependent on access to meeting places, human resources and tools and as a result the participants had less influence on the process. For instance, children at MME did not have any choice of how they would adapt a written story to a film. To hire a film pedagogue to make an animation film was steered by the financial support from the Municipality. Then the vision was presented to the children and their part in the process was to make it this way. Even the story was chosen for them for the convenience sake as it would have been time-consuming to translate a few stories into at least three languages and somehow read them together and discuss. Without a doubt they were still engaged in the creative process of choosing scenes for the film, drawing characters and backgrounds and recording their voices. But in the end one of the children expressed some thoughts on dramatizing the story instead of making an animation film with paper figures. The same child experienced satisfaction with the result and that she learnt how to make an animation film. But the personal impact could perhaps have been greater if they had had more freedom in their choices. As for the subproject at Hjo folk high school it would have been valuable to interview some of the participants and hear about their experience and impact the assignment had on them. We only heard the teacher's version of it and can not claim that this is exactly how students perceived the process and the outcome.

The initial idea of the digital cookbook within Cross Media production was to collect stories in person at a language café or workshop at Södra Ryd's library. But as it became impossible due to the pandemic the recipes and stories were collected through telephone calls and other communication channels. The phase of establishing relationship between a storyteller and a listener was missing and the stories got isolated or as Parvin (208) describes it got disconnected from story scenes and turned into commodities. This way the participants probably lacked complete understanding of the project and its purpose. This is probably why they did not see any clear benefits from it in terms of integration in the society and future job opportunities. Therefore, the digital format of collecting stories and taking part in a project with integration objectives is not the best option. To have a greater impact it needs to be framed into a meaningful context, for instance a workshop at the library, and the participants need to be more involved in the process in different stages. Additionally, a digital product as the result of collaboration needs to be completed with an analogue version to target a larger group of users or community members.

Another interesting aspect about collaboration that came up in the background and interviews with the professionals is that it is important to uncover common objectives, what to collaborate on. In the project A million stories that was described in the background and at Hjo folk high school the initial stage of collaboration was to go through co-working plan and who is in charge of different parts of the project. In the interview with the librarian from Södra Ryd's library it became clear that no objectives were identified in their networking group for development of Södra Ryd. In this regard co-design could be a method that improves this situation.

7.3 Future work

The subprojects that were examined in this study can be used as examples of cultural practices used as a part of socio-cultural integration. An attempt was made to see what elements of Rouse's co-design model (2018) were used in the projects and what benefits they had for participants within the integration context. It would be interesting to fully implement the model in a similar project, study the process and do impact assessment on a bigger scale.

Furthermore, in this study it was suggested how the digital book of recipes, legends and folk belief creatures can be used in digital language café, on social media and in cooking workshops. The participants, the potential users and the professional had interest in the book and saw some potential in using it to promote intercultural meetings and learn Swedish. The project is still ongoing, and the ambition is to collect more recipes and stories and eventually publish it. But it would be reasonable to follow up the further development of the book and study how it is implemented for given purposes.

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Appendix A - Transcript, Interviews MME

Elev 1

Hur gammal är du?

12 år

Hur länge har du varit i Sverige?

4 månader

Vad tycker du om Sverige? Trivs du här?

Jag trivs inte så bra, har bara bott här i 4 månader. Vi bor hos en släkt, och det är trångt.

Vad kan bli bättre för att du ska trivas?

Att ha ett vanligt liv och bo i egen lägenhet.

Vilka språk talar du?

Assyriska, arabiska, engelska, franska, lite svenska.

Vidare ställs frågor om filmskapande.

Använder du digitala verktyg, t.ex. mobil, ipad, dator. Vilka och när?

Jag använder mobil 24 timmar 7 dagar i veckan.

Har du någon gång skapat en film?

Nej.

Filmar du med din mobil?

Ja, jag filmar för Snappchat.

Vad tyckte du om att skapa en film på skolan?

Hade jag tittat på en sådan film som någon annan gjort hade jag undrat vad det var för något, inte något speciellt. Men eftersom jag var med och skapade tyckte jag att det var häftigt. Nu vet jag hur man gör.

Vad har du lärt dig när du gjorde filmen?

Innan man börjar göra något nytt blir man osäker hur det blir, om det blir bra. Men nu vet jag hur man gör.

Vad var det svåraste?

Inget.

Vad var det roligaste?

När vi spelade in röster.

Blev du nöjd med filmen? Hade man kunnat göra något annorlunda?

Jag är nöjd. Hade vi gjort det med riktiga människor som teater, inte pappersfigurer, hade det varit roligare.

Elev 2

Hur gammal är du?

Jag är 16 år.

Hur länge har du varit i Sverige?

4 månader

Vilka språk talar du?

Assyriska, arabiska, engelska, lite franska, lite svenska.

Trivs du i Sverige?

I början var det dåligt, nu blir det bättre. Jag har kommit igång med svenska lite, förstår lite mer, börjat träffa andra.

Vad är viktigt för att trivas?

Språket är viktigt. Så att man blir mer säker när man till exempel går och handlar. **Vad mer är viktigt förutom språket?**

Att fortsätta läsa i skolan, ha utbildning. Kunna ha bostad, bil.

Vad är nästa steg för dig att komma in i samhället?

Ha svenska kompisar, göra saker med dem. Det är lättare med svenskar än araber, de är lugnare.

Använder du digitala verktyg, t.ex. mobil, ipad, dator. Vilka och när?

Jag använder mobil och dator, sociala medier.

Har du någon gång gjort en film?

Nej

Filmar du till exempel med din mobil?

I Libanon filmade jag mycket men inte i Sverige.

Vad tyckte du om att skapa en film på skolan?

Tänkte att filmen skulle bli som västern eller mer Hollywood liknande. Men det var bra för oss som har bott i Sverige kort tid. Att vi fick frihet att skapa, komma på något.

Var det svårt eller lätt?

Det var inte svårt. Man behövde tålamod för det tog tid.

Vad har du lärt dig?

Nya svenska ord som spökhäus. Jag spelade in rösten på svenska vilket var bra.

Vad var det roligaste?

Samarbeta, att eleverna och lärarna gjorde det tillsammans. Det bästa blir att titta på filmen. Men jag tror att folk på biblioteket kommer att skratta.

Elev 3

Hur gammal är du?

17 år

Hur länge har du varit i Sverige?

3 månader

Vilka språk talar du?

Arabiska, spanska, franska, lite svenska

Trivs du i Sverige?

Ja, allt fungerar. Jag är nöjd.

Använder du digitala verktyg?

Jag använder mobilen.

Har du gjort en film tidigare?

Nej

Vad tyckte du om att skapa en film på skolan?

Bra

Vad var det roligaste?

Det roligaste var berättelsen.

Vad något svårt?

Det var lätt. Hade filmpedagogen inte varit där hade det varit svårt.

Är du nöjd med resultatet?

Ja. Men fick bara sammanfatta kort i filmen när vi spelade in rösten.

Lärde du dig mer svenska medan ni gjorde filmen?

Ja. När jag kom hit hade inga ord med mig.

Appendix B - Transcript, interview Hjo folk high school

Hur kom idén om projektet fram?

2015 kom flera flyktingar till Sverige. Ca ett år efteråt kom flera ungdomar som behövde läsa svenska på grundskolenivå. Man ska vara 18 år för att gå på folkhögskola. Vi på folkhögskolan funderade mycket på hur vi skulle få till möten mellan de konst- och musikdeltagare som är svenska ungdomar uppvuxna i Sverige och har svenska som modersmål. Vi startade ett projekt som hette folkhögskolespåret. Många invandrarungdomar skulle bo på folkhögskolan på särskilda boenden för att integreras och gå på olika typer av språkintröskning. Folkhögskolan kunde vara en bra miljö. Det handlar inte bara om ungdomar med svenska som andraspråk utan en blandning av ungdomar, man ville gärna få till möten men de här möten kändes väldigt konstruerade. Man anordnar filmkvällar, trivselkvällar, spelkvällar. Många gånger upptäckte man att de här invandrarungdomarna inte kom på dessa kvällar. Sportaktiviteter gick jätte bra men det var svårt att få dit dem på de här aktiviteterna.

Vi ville skapa något skolarbete där man kunde mötas och känna att man bidrar på lika villkor. Om de svenska ungdomar ska ta hand om barnen. Vi ville inte ha ett sådant projekt. Att få berätta någonting ur sitt ursprung är viktigt oavsett varifrån man kommer. Sagor och sägner är något som vi kan leta på lika villkor allihop. Det är många från Värmland som inte har någon aning om hur sagor och sägner ser ut där. Som om jag är 20 och är uppvuxen i Eritrea så vet jag inte heller det kanske. Man är mer bekant med youtube klipp, sedan har man med sig sagor, minns lite från barndomen. Att man tittar lite på sagor och sägner. Att börja ta reda på det och göra det en del av svenskämnet, historiaämnet och samhällsämnet. Konsten att berätta också, vad har sagor och sägner haft för betydelse i historien, hur har de sett ut, titta på mytologi gjorde vi. Så man fick välja lite om man ville jobba med nordisk mytologi, afrikans mytologi och så. Vi ville också ha med den muntliga berättande. Där fanns det den unika möjligheten att möta konstskolan. Deltagare på allmän kurs blir uppdragsgivare åt konstskolan. De ska mötas och tolka deras berättelser i fri konstform. De som jobbar med konstskola och de som jobbar med Concept art, mer datorspelinriktad. Antingen att tolka i form av ett concept, tvådimensionellt eller på konstskolan fick de mycket mer fria händer. Man möts kring ett ganska jämnt projekt så det var viktigt att de på allmän kurs var uppdragsgivare och inte bara berättare.

Först gjorde vi en förträff där de skulle träffas, vi fikade och minglade på konstskolan. Vi pratade kring projektet, deltagarna på konstskolan visade sina arbetsplatser. En vecka senare träffades vi igen och de parade ihop sig, de träffades två och två. De på allmän kurs övade på att berätta muntligt och skrivit ner det på papper. Det tog olika lång tid då det var olika ambitionsnivåer, olika hur mycket svenska man kunde osv. De satt konstskolan igång med sin del medans allmän kurs fick möjlighet att jobba vidare med sina texter så att de blir utställningsbara. Då första utkastet blev inte helt korrekt språkligt, det viktigaste var att konstskolan fick texterna. De fick läsa varandras texter, korrekturläsa och ge synpunkter.

Sedan möttes konst och allmän igen på mitten och fick visa sina tolkningar och diskutera hur man tolkat, om man förstått rätt. Så det blev som ett uppdrag för dem.

Vi hade en vernissage på skolan där de presenterade några från konst, några från allmän. Sedan stod utställningen öppen och vernissage, cider och mingel. Någon vecka senare flyttades utställningen ner till kulturkvarteret. Konst fick i uppdrag att hänga utställningen där nere och skapa utställning utav det här. Sedan hade vi en berättarkväll på kulturkvarterets kväll. De som ville kunde berätta sin saga. Vi sa att vi kör invigning av utställningen. Det var 5-6 stycken som valde att sätta sig och berätta. Två av dem var sådana som hade svårt att presentera inför grupp och som verkligen övervann det med det här. Sitta i en fåtölj och läsa i mikrofon inför publik av ca 40 personer. Det var en kille från Syrien. Hans berättelse var sju sidor lång. De har tränat på det.

Under projektets gång hade vi några gemensamma föreläsningar som vi bjöd in till. Lars Vipsjö, klubb-projektet bara för allmän kurs. Två föreläsare för både allmän och konst en kväll om Sagor. Det blev inte så bra för att hon pratade för fort, skulle läsa en saga från 1700-talet. Ändå en samlingspunkt. Vi hade också tidigare deltagare från folkhögskolan som jobbar med att levandegöra sagor och sägner från Värmland. De pratade om dramaturgi, hur man berättar en historia och skapar karaktärer.

Hur fungerade samarbetet emellan lärarna?

Vi lärare i arbetslaget hade inte tid att träffas, vi hade bara två möten. Första gången inledande möte, grovplanering, skapa struktur. Och så jobbar vi på var sitt håll med de här sakerna och ser till att vi möts i det här uppdraget. Det ligger i folkhögskolans sätt att jobba på det här sättet. Vi jobbar hela dagarna, då är det lätt att planera in en sådan aktivitet, det är lätt att flytta runt.

Ni jobbade med det här i flera ämnen. Hur var det?

Första tre veckorna jobbade vi bara med det här, tre dagar i veckan mellan 9-14.30. Sammanlagt nästan 9 dagar. Vi har inte kursplaner på samma sätt men ger samma innehåll. Vi tittade på skapelseberättelser i de olika religionerna. I historia olika typer av mytologi, sägner och olika typer av varelser. I svenska jobbade vi med dramaturgi. I samhällskunskap tittade på hur sådana berättelser har påverkat samhället, människors sätt att leva tillsammans, fick med normer, hur en berättelse kan återskapa en norm.

Har arbetet haft inverkan på deltagare? Har föreläsningar lyft deras förmåga att berätta? Har deras svenska förbättrats?

Både ja och nej. Föreläsningar skapar intresse och vilja, som man tar med sig när man gör uppgiften. Det ger tyngd till uppgiften. Man träffar sina lärare varje vecka och när någon utifrån kommer skapar det dynamik som är så viktig. Han eller hon är en expert och kommer hit för att ni ska få så bra utbildning som möjligt. Känslan av att det man gör är viktigt. Att ha en utställning och berättarkväll visar en tro på att det ni gör blir riktigt bra. Få syn på sin barndomsberättelse från Kenya fick liv i form utav bild. Den stolthet som den skapar. Samtidigt var det skrämmande för några. "Jag vet inte hur något som jag skapar kan sitta på uppe en vägg..." sade en av deltagarna.

Vad mer fick ni för respons från deltagarna?

En del grävde i gamla kyrkoarkiv, kontaktade sina gamla kyrkoherdar. Vi satt några kvällar och försökte få tag på en gammal mormor i Afghanistan som man inte pratat med på jätte många år. Det blev en kontakt mellan deltagare och en äldre generation. En annan valde att forska kring myter inom MC kulturen och en kontaktade sin farmor i Libanon. Och han har vuxit i Sverige hela sitt liv och har svenska som modersmål. Vi skapade ett

brett spektrum där de kunde välja sagor, myter, mytologi så det fanns stort intresse och engagemang.

Vi utvärderade lite efteråt med konstdeltagare. De var jätte nöjda med det här projektet, att kunna mötas och få ett uppdrag som kändes på riktigt och inte bara ett skolarbete. Det var lärorikt och roligt.

Det man ser på folkhögskolan generellt under hela läsåret är att deltagare växer som människor, ökar självkänsla, utvecklas som personer. Just i det här arbetet var det muntlig och skriftlig träning, interaktion med andra, man behöver justera sitt språk för att den andra förstår. När man möter någon som inte är pedagog, behöver man berätta, förklara, tänka på uttal. De som valde att läsa upp tränade uttal, prosodi, blev helt fantastisk motivation. Framträdande, en lyft för dem. En utveckling. För stort för att alla skulle våga. En visning för en grupp Kultur och samspel, deltagare med funktionsnedsättning/begåvningshandikapp. Flera som valde att berätta för dem.

Vad gjorde att projektet lyckades, vilka faktorer?

Berättelser engagerar överlag. Man börjar nysta bakåt i sitt eget liv, sin egen historia. Att ha ett uppdrag, att det ska ställas ut är en framgångsfaktor. Och att det finns ett fritt val där. Det fanns de som flytt undan sin familj, de kunde inte kontakta sin familj. De har flytt och har släktingar i Sverige som inte ska veta vart de är. Lära känna sin egen historia och sin bakgrund. Man fick välja graden av privathet. Vill jag kontakta mormor eller vill jag leta i världsbiblioteket. Vi uppmuntrade till att de skulle ta kontakt med någon som kunde berätta en historia, att vi ville ha mer muntligt berättande. Men det gick lika bra att ha andra kontaktvägar. Man fick göra det som upplevdes viktigt för en själv. Samtidigt som man får en uppdragsbetoning tillsammans med andra personer. Det blir en annan dimension när man möts från olika kurser. Man skärper till sig lite. Det blir inte lika allvarligt om man gör något med en person som man sitter och garvar med varje rast. Men det blir mer allvar när det är personer man inte känner riktigt. De här faktorerna samspelade att det blev bra.

Vilka svårigheter mötte ni?

Det var svårt att få kontakt trots att deltagare ville, att ringa någon i en by i Afghanistan, ingen uppkoppling. Nu ska jag gå tillbaka till min hemtrakt och hitta en historia men fanns inte. Eller en sägen som är 4 rader lång. Hur skulle det bli om det blir muntligt. Om du lägger till detaljer. Skapar en egen berättelse. Några från konst som blev sjukskrivna, ojämna par. Det löste sig då några inte lämnade i tid och fick avstå från att ha en bild/illustration till sin text. Sjukskriven föreläsare avbokades och ersatt av en annan.

De som hade minst svenska. Blev tydligt för några när de skulle skriva helt själv utifrån en berättelse hur lite svenska man hade. Lärorikt att bearbeta texten på svenska. De som hade sämst svenska har sämst förutsättningar. Hann inte korrekturläsa. Vi släppte det och gick vidare.

Vilka lärdomar har ni fått av arbetet?

Det var kul och enkelt att samarbeta om man inte gör projektet där vi måste samarbeta i planeringen. Enkelt att samarbeta kring ett uppdrag, det blir som en stafettpinne när konstskolan tog över. Sedan blev utställning. Vikten av att skapa mötesplatser, det sker på lika villkor. Kan vara jobbigt att känna att det är vi som ska bli kompis med dig, ingen bra förutsättning. Bra att ha någonting med sig in i mötet att det känns att man kommer på lika villkor. Temadagar utformas utifrån en svensk kontext, t.ex. mänskliga rättigheter, tolerans. Blir inte på lika villkor. I det här arbetet kände man att man kom med någonting,

som uppdragsgivare det blev ett samarbete, och inte ett projekt där man ska ta hand om mig.

Blir jobbigt när folk är borta. Var lite problematiskt att para ihop då antal deltagare var ojämna på de två linjerna.

Det här projektet skiljer sig inte från andra projekt vi gör på skolan.

Appendix C - Transcript, interviews with participants, potential users and a professional

Deltagare

Innan intervjun titta på boken via länken nedan.

<https://online.fliphtml5.com/lxsan/fwob/?1618384491495>

Deltagare 1

Hur gammal är du?

42 år gammal.

Hur länge har du bort i Sverige?

3 år

Hur lär du dig svenska? Har du deltagit i språkcafé någon gång?

Vuxen utbildning/ SFI . Nej har inte varit på språkcafé

Trivs du i Sverige? Varför/Varför inte?

Jag trivs för att jag bestämmer mig att börja ett nytt liv här.

Hur ofta umgås du med svenskar? Vad gör ni då?

Jag umgås inte med svenskar bara på skolan

Vad behövs för att du ska trivas (ännu mer)?

Att få jobb eller träffar svenskar

Vad gör du på din fritid? Vad har du för intressen?

Matlagning och läsa böcker

Tycker du om kultur? Om ja, vad (konst, musik, dans, litteratur, annat)?

Jag tycker inte om kultur och museum

Hur stort är ditt intresse för den digitala boken? 1 inte alls intresserad – 5 mycket intresserad.

Jag ger 5

Varför tackade du ja till att lämna ett recept och en berättelse för den digitala boken? Vad betyder det för dig?

Jag tyckte att idén till boken var bra därför deltar jag i boken. Det betyder inget bara att vara med

Varför valde du just det receptet och den berättelsen?

Min mamma har lagat alltid den här rätten till mig

Kan du tänka dig att använda den för matlagning, diskussioner med andra personer eller på sociala medier?

Självklart dem kommer att hjälpa mig att lära nya ord

Ser du fler möjligheter med den digitala boken för att bidra till möten mellan människor?

.kanske inte säkert

Har du stött på någon svårighet med att vara med, t.ex. tidsbrist, språkhinder eller annat?

Språksvårigheten

Kan en sådan bok hjälpa dig att utveckla din svenska?

Så klart kommer boken att utvecklar språket

Har du några övriga synpunkter om boken? Behöver något ändras eller förbättras?

Fler länder och mer varmrätter och efterrätt, jag märkt att vissa recept är bara efterrätt och ingen huvudrätt.

Deltagare 2

Hur gammal är du?

26 år

Hur länge har du bott i Sverige?

4 och ett halvt år

Hur lär du dig svenska? Har du deltagit i språkcafé någon gång?

Jag har varit mammaledig sen jag kom till Sverige därför kunde jag inte lära mig svenska.
Nej jag har inte varit på språkcafé

Trivs du i Sverige? Varför/Varför inte?

Jag trivs i Sverige. Sverige är mitt andra land

Hur ofta umgås du med svenskar? Vad gör ni då?

Jag umgås aldrig med svenskar, jag träffas dem bara på förskolan.

Vad behövs för att du ska trivas (ännu mer)?

Mer tid

Vad gör du på din fritid? Vad har du för intressen?

Har inget fritids alls. Jag ägnar min tid åt familjen

Tycker du om kultur? Om ja, vad (konst, musik, dans, litteratur, annat)?

Jag gillar kultur och framför allt musik

Hur stort är ditt intresse för den digitala boken? 1 inte alls intresserad – 5 mycket intresserad.

Jag ger 5

Varför tackade du ja till att lämna ett recept och en berättelse för den digitala boken? Vad betyder det för dig?

Det är trevligt att delta min och andras kultur i en bok. Betyder inget speciellt

Varför valde du just det receptet och den berättelsen?

Det är min favorit maträtt, när det gäller folktro, har jag hört den flera gånger an min pappa.

Kan du tänka dig att använda den för matlagning, diskussioner med andra personer eller på sociala medier?

Det svårt att svara på denna frågan just nu , kanska i framtiden när jag lär mig svenska

Ser du fler möjligheter med den digitala boken för att bidra till möten mellan människor?

Kanske

Har du stött på någon svårighet med att vara med, t.ex. tidsbrist, språkhinder eller annat?

Såklart tid och språk

Kan en sådan bok hjälpa dig att utveckla din svenska?

Såklart när det gäller matlagning och kultur men inte så mycket.

Följdfrågor: Hur menar du om matlagning och kultur men inte så mycket vad? Språk? Varför/varför inte i så fall? Vad kan hjälpa istället?

Boken kommer att hjälpa vid matlagning, när det gäller att man lagar mat och några ord från folktro men kommer boken inte att hjälpa att lära sig språket på helheten. Boken innehåller ord som kan hjälpa vid matlagning som recept, ingredienser och så vidare men inte ord som man använder dagligen eller när man träffar kompisar. Den hjälper inte heller om man vill integrera sig i samhället. Skolan och Jobb är det bättre sätt att lära sig språket. När man jobbar, har man kollegor, kan umgås med.

Har du några övriga synpunkter om boken? Behöver något ändras eller förbättras?

Recept från fler länder och mer deltagare

Användare

Användare 1

Hur gammal är du?

29

Hur länge har du bott i Sverige?

5 år

Hur lär du dig svenska? Har du deltagit i språkcafé någon gång?

Brukade gå på språkcafé. Studerade svenska 2 dagar i veckan med Röda Korset på flyktingläger. Brukar välja 5 ord varje dag och träna på dem, hänga ordlistan i köket, sovrummet, läser när han lagar mat. Tittar på svenska filmer från youtube, lyssnar på radio, barnkanalen där det är lätt svenska. Läser Aftonbladet i mobilen. Gick på sfi en kort tid. På jobbet, lär sig nya begrepp varje dag.

Trivs du i Sverige? Varför/Varför inte?

Ja, trivs bra. Men svårt att komma in i samhället. Därför att man inte umgås med svenskar, de är försiktiga.

Hur ofta umgås du med svenskar? Vad gör ni då?

Bara på språkcafé och på jobbet.

Vad behövs för att du ska trivas (ännu mer)?

När man är ny blir svårt då ingen hjälper. Svårt att bekanta sig med svenskar särskilt när man är vuxen.

Vad gör du på din fritid? Vad har du för intressen?

Lagar mat, umgås med kompisar från hemlandet, tittar på film.

Tycker du om kultur? Om ja, vad (konst, musik, dans, litteratur, annat)?

Ja, musik. Lyssnar på musik när jag städar, lagar mat.

Hur stort är ditt intresse för den digitala boken från 1 till 5?

Väldigt intressant, 5 för att man lär sig recept från olika länder.

Kan du tänka dig att använda den för matlagning, diskussioner med andra personer eller på sociala medier?

Ja, titta på recept, ingredienser. Har läst några berättelser, de är bra. Men mest intresserad av recept.

Kan en sådan bok hjälpa dig att utveckla din svenska?

Ja, lära sig nya ord eller träffas digitalt, prata och göra tillsammans.

Ser du fler möjligheter med den digitala boken för att främja möten mellan människor?

Bra idé att publicera, inte bara digital bok.

Har du några övriga synpunkter om boken? Behöver något ändras eller förbättras?

Lägga till lite info om varje land, t.ex. var det ligger och så.

Användare 2

Hur gammal är du?

21 år

Hur länge har du bort i Sverige?

Nästan 6 år

Hur lär du dig svenska? Har du deltagit i språkcafé någon gång?

Lärde mig svenska via fotboll, skola, kompisar. Jag är väldigt aktiv. Har deltagit på språkcaféer på 3-4 ställen, Skövdebostäder, Skövde bibliotek, Elim kyrkan.

Trivs du i Sverige? Varför/Varför inte?

Jag trivs i Sverige. Jag känner mig bra i Sverige. Folket och samhället är bra. De försöker hjälpa. Jag har bott hos en svensk familj i ca 3 år. De har försökt att hjälpa mig mycket.

Hur ofta umgås du med svenskar? Vad gör ni då?

När vi spelar fotboll. Går ut ibland, inte bara svenskar utan också nyanlända från andra länder. Kan ringa varandra och träffas, titta på film. Träffar andra svenskar med värdfamiljen.

Vad behövs för att du ska trivas (ännu mer)?

Själva migrationsprocessen är långsam. Tar lång tid att få uppehållstillstånd, att komma in i samhället. Jag försökte min bästa att göra allt jag kan. Gick i skolan, spelade fotboll. Men migrationsverket stoppar ungdomar. Det tar tid att bli svensk medborgare. Jag fick avslag första gången. Nu har jag något som heter gymnasiet, tillfälligt uppehållstillstånd medan man läser på gymnasiet.

Vad gör du på din fritid? Vad har du för intressen?

Fotboll, kolla filmer, hjälpa barn och ungdomar. Vi har somaliska föreningen i Skövde. Hjälper med läxor, matte och annat. Barn från åk 4 till gymnasiet. Jag hjälper dem ideellt. Förut 2 ggr i veckan. Nu är det digitalt. Innan pandemin 25 barn, nu 10-15 barn.

Tycker du om kultur? Om ja, vad (konst, musik, dans, litteratur, annat)?

Väldigt mycket. Tycker om kultur. I hemlandet var med i dansgrupp. Vi läste dikter, sagor och dansade.

Följdfråga: Fortsätter du med det i Sverige?

Jag försökte med det. Jag har fortfarande min kultur, jag vill inte tappa den. Jag känner mig att det här är du liksom. Även om man bor i Sverige, absolut ska man anpassa sig i samhället men man kan fortfarande ha kvar sin tro och sin kultur. Ingen kan tvinga dig att assimilera. Det är bra att lära känna andra kulturer, hur människor lever. Men samtidigt ha kvar sin kultur är viktigt.

Med min fråga menade jag om du utövar den. Brukar du fortfarande läsa, följa traditioner, t.ex. i somaliska föreningen när det är högtider?

I somaliska föreningen har vi många böcker, sagor. Jag brukar läsa dem högt för barn, ungdomar. Språket är svårt, jag brukar förklara vad det betyder. Samtidigt firar vi högtider och fester. Och då kan man dansa lite, se hur man klär sig traditionellt. Det är inte alla som vet om traditionella kläder även i Somalia. Så vi berättar lite.

Tycker du att det är viktigt att bevara kulturen och göra det levande, fortsätta med den?

Absolut. Viktigt med kultur och språk. Många kulturer och språk i världen försvinner. Skriftspråket, skriva för att bevara språket.

Hur stort är ditt intresse för den digitala boken från 1 till 5?

4

Kan du tänka dig att använda den för matlagning, diskussioner med andra personer eller på sociala medier?

Absolut, skulle vilja läsa och lära känna andra kulturer. Även hur man lagar mat.

Kan en sådan bok hjälpa dig att utveckla din svenska?

Jag tror det. Jag kan inte alla ord, maträtter, vad de heter.

Ser du fler möjligheter med den digitala boken för att främja möten mellan människor?

Tror det. Men de gamla har svårt att skriva rätter. De kan säga hur man gör och någon skriver ner.

Har du några övriga synpunkter om boken? Behöver något ändras eller förbättras?

Receptet för finsk soppa kan kompletteras med hur man lagar den stegvis. Fortsätta samla in recept från flera länder. Det var roligt att läsa recept från Italien och Brasilien, flera recept från sådana länder.

Intervju med yrkesverksam

Intervjun inleds med information om studien och dess frågeställningar.

Vad är ditt yrke? Hur länge har du jobbat som bibliotekarie? Och i Södra Ryd?

Intervjuaren har jobbat som bibliotekarie sedan 2015, och i Södra Ryd sedan 2018.

Berätta om uppdrag som ni har på ditt jobb?

Svar: Huvuduppdraget bygger på bibliotekslag vilket innebär att bibliotek ska vara tillgänglig för alla. Grunduppdraget är att litteratur ska vara tillgänglig för alla människor. Det finns också ett tydligt demokratiuppdrag i lagstiftningen. I Södra Ryd har vi inga speciella mål förutom det att vi jobbar med områdesutveckling. Vi jobbar tillsammans med alla i stadsdelen. Det finns en handlingsplan för områdesutveckling och mycket av det vi gör bygger på den.

Följdfråga: Kan du ge exempel?

Svar: Vår verksamhet bygger mycket mera på att vi gör aktiviteter. Och det har ju att göra med att vi har många som inte har svenska som första språk. Vi behöver jobba mycket mer aktivt med att visa vad biblioteket är för någonting. Biblioteket är en mötesplats och att det finns böcker där. Men i första hand är vi en mötesplats, dit man kan komma för att göra aktiviteter, sitta och prata med någon eller hitta en bok som man vill läsa. Att det är liksom den här helheten i biblioteket. Och att många i Södra Ryd ... och det har egentligen inte med att man har en annan utländsk bakgrund utan att många har svårare socio-ekonomisk sits än i andra stadsdelar. Många bor trångt och använder biblioteket och det vill vi gärna och det blir som ett vardagsrum. Att man är med på biblioteket på ett annat vis än vad man är på andra bibliotek. Man har inte de inomhus ytorna att röra sig på i sitt hem.

Följdfråga: Märker ni att bibliotekets yta utnyttjas i det syftet?

Svar: Ja, framför allt unga har hittat biblioteket som en plats, det är vår upplevelse. Det är många som kommer och hänger med sina kompisar. Är det dåligt väder då går man till biblan istället. Det är vanligt. Och det har också att göra med att vi hänger ihop med skola och att det är en känd miljö för barnen. Många har det med sig att till biblan kan man gå.

Följdfråga: Vilka aktiviteter har ni haft innan pandemin?

Svar: Hantverksträffar har varit populära. Jag tänker så här om vi ska prata integration och språkbiten så har det varit en jätte rolig smältdegel just språk så och möten. Det har varit flest kvinnor men har varit enstaka man någon gång.

Följdfråga: Är det någon ålder som utmärker sig på de här träffarna?

Svar: Man kan säga att de flesta är äldre, gissar att de flesta är över 50 i alla fall. De som har utländsk bakgrund är lite yngre. De med svensk bakgrund är mest pensionärer.

Sedan har vi haft många kurser, svenska kurser till exempel har varit populärt. Det blir ändå mötet med biblioteket och andra människor. Integration handlar precis som du säger om språk, och det kanske inte spelar så stor roll vilket språk det gäller. Det är lite överrepresenterat med arabiska. Det vi märkt är att det kommer ett litet gäng, pratar man pashtu då tar man med sig minst en som pratar pashtu också. Att ha någon med sig känns viktigt.

Följdfråga: Hur har det gått med att "låna Volvoarbetare"?

Svar: Det hade gått bra men tappade styrfarten när Volvoarbetare blev permitterade. Planen är att plocka upp det igen till hösten. Det var frivilligt, verkligen frivilligt.

Följdfråga: Har ni någon statistik på hur många som blivit utlånade?

Svar: Ska se om jag kommer ihåg. Runt 30-40 utlån och runt 20 personer som gick och lånade. De flesta har blivit utlånade. Flera har blivit utlånade några gånger.

Följdfråga: Vad gjorde de tillsammans?

Svar: Det var olika sorters träffar. De som skrev upp sig, det var att träffas en gång på biblioteket. Och sedan fick man se om man klickade, om man ville fortsätta träffas. Det var några som kom och ville ha hjälp med CV och då var man klar första gången och alla kände sig nöjda. Det var allt från att komma med en specifik fråga eller att man inte klickade med varandra. En kvinna från Rumänien ville lära sig svenska väldigt fort och då träffade hon hela arbetslaget på Volvo, en person varje dag fem dagar i veckan.

Följdfråga: Var det ni som anordnade språkcaféer?

Svar: Nej, vi har inte gjort det. Vi har inte fått till det med volontärer. Det är Matteus kyrkan i Södra Ryd som har den biten. Så vi kör annat som har med språk att göra för

att komplettera som kurser och så. Vi hade projekt mångspråk, så som svenska kurser, bokcirklar på lätt svenska och så. Vi har också ommöblerat en del av biblioteket till mångspråk och ser till att det finns variation av böcker på olika språk. Just för att demografin ser ut som den gör hos oss behöver vi jobba ganska mycket med att sänka trösklar och att alla känner sig välkomna när de kommer till oss. Många har inte en bild av bibliotek, dit man kan gå bara för att vara. Och just det här med språkbiten. Vi jobbar också med utåtriktad verksamhet, försöker vara ute, föreningar och många andra som besöker. Det är också tillsammans med områdesutveckling. Stormöten där alla är välkomna och då är det många kulturföreningarna från Södra Ryd som är med och närvarar. Vi har jobbat tillsammans med somaliska kulturföreningar. De har varit hos oss och hållit i sagoläsning. Vi har varit med dem några gånger och träffats och pratat. Sedan har vi varit på mötesplatsen Träffpunkten för äldre. Vi försöker också vara delaktiga i skolan. Vi har varit i Assyriska kyrkan och pratat om verksamheten. Vi informerar om vad vi gör. Det vi gör är mer på individnivå. Det har varit svårt att hitta föreningar att jobba aktivt med.

Följdfråga: vad beror det på?

Svar: man har inte tid att delta utanför sin vanliga verksamhet. Vi vill gärna att det blir ett utbyte. Kommer vi ut till en förening vill vi att de kommer till oss och gör någonting också.

Följdfråga: Ingår inte föreningar i det samarbete?

Svar: Det kan nog bero på att områdesutvecklare för Södra Ryd har varit borta en hel del under senaste två åren. Då har vi tappat farten. Känslan är att det har varit svårt att upprätthålla kontakt och verksamhet. Det kanske är för att det byts ut personer och det drivs av en styrelse. Och att vi kanske inte skrivit ordentligt vad det är vi ska samarbeta kring.

När pandemin kom har ni kunnat ställa om aktiviteter till digitala?

Svar: Inte så mycket. Tillsammans med ABF drog vi igång digitala språkträffar. Det är det vi har lyckats med. Det är max 7 personer, man anmäler sig direkt till ABF. Informationen om träffar ligger på Bibliotekets hemsida och facebook konto. Upplägget är detsamma som på vanliga språkträffar. Man pratar kring ett ämne. Man får fördela ordet tydligare när det är digitalt.

Följdfråga: Är det någon grupp, åldersmässigt, språkmässigt eller annat, som inte nås när allt har blivit digitalt?

Svar: Det är de äldre som inte är så vana som vi tappar. Där är det läs- och skrivförmåga blir mycket viktigare. Och då är det de äldre med utländsk bakgrund som inte fixar det digitala.

Följdfråga: Har ni diskuterat hur man kan få in de i den digitala världen?

Svar: Vi har pratat om det men har inga lösningar. Sedan har vi jobbat med handledning även innan. Men det är det här att man behöver lära sig och då behöver man ses.

Vad tycker du om den digitala boken? Kan den främja ert uppdrag?

Med boken har vi mest varit en bollplank. Tanken var från början att kunna ses och dela mat. Jag har fortfarande en förhoppning att vi kan ha en verksamhet kring den. Det är en rolig kombination, berättelser och matlagning. Det blir då mer inom områdesutveckling. Att man skulle kunna ha matlagningsträffar. Samtala kring berättelser, vad man har med sig.

Ser du fler möjligheter med den digitala boken för att främja möten mellan människor? Till exempel digitala matlagnings- och språkträffar, eller att man lägger ut boken på sociala medier där man kan kommentera. Om det finns intresse för det.

Svar: Det tror jag säkert. Men det har varit ett jätte stort problem för oss under pandemin att vi har tappat väldigt mycket kontaktnät när vi inte fått träffas på det viset. Så jag är inte säker om bibliotek eller områdesutveckling skulle vara rätt forum just nu. Då skulle man då kanske göra kopplingen till ABF, det är de som just nu har den här målgruppen hos sig. Samarbete med SFI också.

Det är också så med människor, att man måste hinna med sitt liv. Mycket av det vi erbjuder är uppskattat men det är också ganska få som deltar. För allt vi gör är frivilligt. Hitta tid och plats för att göra de här sakerna.

Jag berättar lite om svaren som vi fick från deltagarna. De flesta är positiva och är intresserade av boken. Vi intervjuade dem som hade bott i Sverige minst, 4-6 år. Då tyckte en av dem att familjen kom före någon fritid. Och att man lär sig svenska på utbildning eller jobb när man kan prata med folk. Att kunna försörja sig är det största behovet och då hamnar kultur längre ner bland saker man prioriterar.

Svar: Det du beskriver möter vi hela tiden. Att jobba går först. Vi har jobbat mycket med det att i Sverige behöver man göra mycket just på din fria tid för att utvecklas, för att kunna hitta ett jobb. Det svenska systemet bygger lite granna på ideellt arbete eller föreningsaktivitet, den typen av kulturell verksamhet är en fördel för att kunna få ett jobb. I kombination med att man kan lägga in så mycket man kan av den kulturella aspekten i det som är obligatoriskt t.ex. SFI. Arbetsförmedlingen har till exempel flera program som man kan gå om man inte fått jobb på länge. När man inte kan gå på SFI

längre. Då kan man lägga hantverksaktivitet som man får timmar som man sedan får ersättning för. Det hade varit en väg att gå. När vi haft referensgrupper kring vad vi ska jobba med kretsade det sig mycket kring att ha ett jobb. Med vår verksamhet kan vi inte ge folk jobb. Vi kan bygga på de här personerna med mer kunskap, mer saker som de behöver för att sedan kunna gå på ett jobb.

Jag upplever det ofta så frustrerande att vi inte kan ge de personer vi möter det de vill ha. Vi kan ge saker som förhoppningsvis resulterar i ett arbete. Vi jobbar med frivillig verksamhet. Det är vår grej.