



CHANGE MAKER PROGRAMME TOOLKIT

A project created and developed
by Latin American Women's Aid



Latin American Women's Aid

LAWA is led by and for Latin American, Black and minoritised (BME) women. LAWA was founded in 1987 by Latin American women who came as political refugees to the United Kingdom. For more than 30 years, LAWA has worked tirelessly to make this world a place where women and children are free from violence and oppression and can achieve their right to self-determination.

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Change Maker Programme toolkit

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SECTION I. WHAT IS THE CHANGE MAKER PROGRAMME?

Presentation

LAWA's community engagement programme and its 5 years-strong peer-to peer popular education curriculum (#LAWAChangeMakers), which this toolkit is the result of, is at the heart of the values we stand for and the practices we want to live by every step of the way in the challenging but hopeful pathway to end violence against women and children.

Overall, the programme delivered over a hundred workshops and reached over 300 women and girls. But the legacy of this programme goes above and beyond those activities. Its very existence created the space and the resources to develop a flexible framework of community feminisms and popular education which has both articulated and helped us develop our own standards of institutional practices as a led by and for organisation supporting women from Latin America and other minoritised backgrounds in the UK.

This toolkit is an open book and an archive of the concepts discussed, methods used and lessons learned within the programme. It is a testament of the journey of those that took part, and a legacy for those who will be taking part in future iterations of this work. Mostly, it is an invitation to reflect, understand ourselves and make the necessary (but often forgotten) connections between personal and collective change.

That journey is still in the making, and so, we want to dedicate this publication to our sisters from other black and minoritised communities in the UK and across the world, who find themselves asking similar questions in their own communities, and across the different intersections of oppression and privilege in which they (we) live and breathe. This is a resource dedicated to them, (to ourselves) and to the future generations in our families of choice, so that we can keep building, sustaining and healing the collective wounds of personal and collective trauma that if unchecked, we keep reproducing.

Learning never stops, and so, finally, the offer of this toolkit is that you read it as the piece of a puzzle that will help you understand and value how black and minoritised women build knowledge together and share it by creating communities of trust, care and collective healing.

LAWA's Senior Management Team
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Change maker programme

This programme has been a space of personal and collective self-discovery by and for migrant women of Latin American origin living in the United Kingdom. Some of us, did not have much knowledge of the country and culture of our destination and, for that reason, we had high expectations. However, when it comes to putting into practice our rights, skills or trying to make a life in this country, some of us run into challenges we had not previously experienced.

Some of us need to talk about our experiences and perceptions when we try to communicate with British society, or the lack of information on working conditions and wages that led us to depend on abusive labour and emotional relationships, or how we simply do not understand how to assert our rights and live free from all kinds of violence. In this personal journey, we question the established roles of what it is to be a 'woman' and a 'migrant' in the desire to re-educate ourselves on specific issues about feminism and ourselves.

In an attempt to take part in this process of inhabiting a new territory, LAWA created the Change Maker Programme.

This programme encourages an encounter between women from different backgrounds to break the isolation and loneliness produced by migration, learn from their life experiences, acquire new knowledge to rethinking themselves, and have an active role in the struggles in which they are involved.

Intersectionality and non-hegemonic **feminisms** such as **Abya Yala's communitarian feminism** and **black radical feminisms**, are the framework of the programme. From that frame of reference, we are able to discuss topics such as patriarchy and gender violence, feminisms, intersectionality and privilege, colonialism, genocide and historical trauma, mestizaje and decolonial identity; migration, memory and diaspora, liberation and healing crafts; womanhood, feminist solidarity, ecofeminism, sexual diversity, ancestralities, spiritualities and resilience, and the participation of migrant women in grassroots movements.

The programme has also been a co-creation. Through popular methodologies, each activity allowed those who participated to share their words and experience, creating a collective narrative and a common platform with consensual agreements. The aim is to balance the existing power relations without giving way

to censorship, always calling for dissidence with respect and compassion.

This programme is adaptable to various circumstances. Originally consists of twelve workshops and face-to-face activities to be carried out over a year. However, in the pandemic time, we experiment via online, and then we mixed virtual sessions with face-to-face activities. During each workshop, practical and reflective knowledge is provided so each participant analyses her reality and shares ideas that generate liberating actions from a global and local perspective.



Structure

In the spirit of sharing our collective journey by exchanging the knowledge we have gained through our migratory experience to the United Kingdom, we seek to find an echo.

For this reason, we have created this toolkit. In this section, we explain how the programme is divided, a general description of each module, as well as the contents of the workshops.

Module 1. Self-knowledge

The first stage of the programme aims to create an encounter between the participants. This module is planned to be delivered in four to six sessions or workshops to achieve commitment, establish group dynamics, awaken interest in learning, and generate a sense of togetherness through playful or corporeal approach and teamwork.

Analyse and problematise the generalities about feminisms: patriarchy, gender, gender-based violence, womanhood and a brief introduction to decolonial, intersectional and communitarian feminisms. The proposed topics are:

1. Focus group
2. Connecting with each other (Biodanza workshop, theatre of the oppressed, free movements) and ourselves.
3. I am a woman, and this is my power (Introduction to patriarchy, binarism and gender roles).
4. Feminist genealogies (Introduction to decolonial, intersectional and communitarian feminisms from Abya Yala).

Module 2. Critical thinking

It is an introduction to the origins of gender-based violence and the modern-colonial matrix and its links with certain types of mainstream feminisms. It also explores intersectional analysis and privilege and provides theoretical-practical tools that intersectional, decolonial and communitarian feminisms in Abya Yala propose (especially from the categories of memory, body, territory and movement) to face the most varied forms of violence or oppression that migrant and racialised women, sexual dissidents and excluded communities experience in contexts of social mobility.

The proposed topics are:

1. The violence that hurts us (The effects of modernity and colonialism in our bodies-territories).
2. Migrant storytelling workshop (Experiential exploration of communitarian feminism through its categories: memory, body, time, territory and movement, and its links with ancestralities).
3. Diaspora and memory (Introduction to decolonial thinking and diasporic culture).

4. Intersectionality and privilege (Introduction to intersectional feminism and privilege to understand the effects of white supremacy).

Module 3. Healing

Its purpose is to promote actions for change. Participants put into practice their creativity, learning and initiatives discovered throughout this collective journey. It invites them to live in solidarity, recover, and elaborate ancestral recipes to heal the body and soul, experiencing more inclusive and loving relationships and ways of life.

The proposed topics are:

1. Womanhood and Feminist solidarity (Approach to womanhood and solidarity with global struggles for collective liberation).
2. Decolonial healing (Recover and preserve traditions that have been culturally and familiarly inherited to us).
3. Ecofeminism, food sovereignty and “Buen Vivir” (Exercise alternative ways of living with dignity).

After this process, graduation has arrived! All the participants should plan the type of graduation they want to have. They should also decide how to spread the word to invite their families, friends and communities to finish this collective journey of empowerment.

Previously, throughout the sessions, the coordinator of the programme would have made some suggestions on how to graduate: a conventional party

accompanied by an portrait exhibition of the Change Makers, an open show of the work, or an artistic project (whether it is theatre, crafts, or a free performance). Once the group and coordinator knows the type of graduation, the activities and responsibilities can be shared, and everyone gets involved in the celebration.



Programme's journey

For two years, the Change Maker Programme was in Spanish, with an attendance of between 10 and 18 women per session, while the third year was in Portuguese for Brazilian women. In its fourth edition, due to the global pandemic of Covid-19 and the subsequent lockdowns, the programme it developed in Spanish (again) and online, reducing the workshops and mixed with other outdoor activities.

Along with the official programme, the topics and methodologies were adapted to Latin American girls between the ages of 13 years old and 16 years old. We called these part of the programme Change Maker “Chavitas” honouring and celebrating all the girls from Latin American origin who lived between cultures and languages.

The workshops and activities were created to acquire knowledge and skills inspired in the reflexion of the thinker and chicanx writer Gloria Anzaldúa. In her book, *The borderlands. La Nueva Mestiza*, she wrote:

“there will be young women who will be a bridge between cultures, the seeds of a new culture, they will not be afraid to walk between two or more cultures and speak two or more languages.”



Thus, the programme's adaptation allowed girls and young women in our community to understand the complexity of what it means to be Latin American in the United Kingdom, to contribute to their self-esteem, and the organisational capacity of community spaces by changing stereotypes.

This is why co-facilitation was with other women under the role model methodology to exchange intergenerational experiences.

As our readers can read, Change Maker Programme is a process, a collective journey unfinished.

Methodologies

The methodologies that make up the entire programme are part of a grassroots, participatory, co-creative and performative education, where theoretical and practical elements allow for collaboration or reproduction of each contribution to the programme. At the end of each programme cycle, women and girls acquire new knowledge and tools to understand the new challenges what they are facing. While celebrating their existence, they enjoy being together, and create a community that can represent itself both in local and global scenarios.

One of the methodological challenges in feminist programmes and/or collective empowerment is to convene based on age, sexual and/or ethnic identities. However, this programme considers what African-American feminist bell hooks says: “Feminism is for everyone”.

Age, class, socio-economic status, sexual identity and immigration status should not be obstacles to the articulation.

Each workshop is developed following its methodology and resources, but the programme's methodology is transversally based on intersectional-communitarian feminist, popular education, suspicion as

praxis and the decolonisation of knowledge that will be explained below.

1. Feminist popular education

Popular education, also known as education for liberation, is a methodology created by the Brazilian educator and philosopher Paulo Freire (1921-1997). From his work with the peasant communities in Brazil, the educator recognized each subject could produce knowledge and do politics from wherever the subject is (not necessarily from the classroom). For this author, the process of learning and production of knowledge is active and horizontal, where the figure of the teacher and student do not exist. Thus, power is balanced and allows us to think about the causes that produce oppression and the alternatives that can be created to find liberation. Two of his most important contributions concerning this method are:

1. Recognise education is not neutral, objective or rational since there is always a political intention.
2. Education is an active learning process and a tool for articulation between actors who seek their liberation.

Part of the Latin American and Caribbean feminist tradition of the twenty-first century, with a liberating approach, opts for this methodology to address issues of power and gender oppressions, thus linking popular education with intersectional analysis and feminisms.

In this context, intersectionality is an analytical tool to study, understand, and respond to how gender intersects with other identities, and how these intersections contribute to unique experiences of oppression and privilege. To forge new collective knowledge for action and change, intersectionality gives rise to transformative strategies and discerns the power practices hidden in historical structures that preserve oppression.

The proposals of indigenous, black and communitarian feminisms, or **popular feminisms** in Latin America (recently recalled Abya Yala by indigenous women), are also participatory methodological tools. Those who participate start from everyday life and present feelings, and then outline the future they want to live. The memory of their ancestors or the communities to which they belong is their strongest element of millennial resistance. They offer new ways to understand physical and symbolic places, gender, justice, sustainability, power, and other forms of existence.

2. Suspicion as praxis

Suspicion as praxis is a popular methodology to read the reality like a “text”. Widely used in political consensus awareness workshops in Latin America, it starts with basic questions for the participants to give answers according to their reality, context, and territory that can be linked with global realities. Suspicion as praxis as a method has three questions: What worries us? What do we think or believe it should be? What can we change?

This methodology starts from the unique experience of validating what is lived, thought and felt and finds elements in common with other life stories that are also collective. At the centre of the reflection, it places experiences and silences contributed by the people who participate in this analysis of reality to dismantle hegemonic knowledge or what we call common sense. Thus, in turn, it poses a suspicion of knowledge and universal identities.

In this methodology, the experiences of women and communities that have historically been marginalised are the starting point for making and producing knowledge. In this context, women can and should recover their knowledge by learning from each other, questioning, and being suspicious while transmitting knowledge intergenerationally.

3. Decolonial thinking

Decolonising approaches originate from Latin America and the Caribbean to create a dialogue with the experiences of Africa, the East and Asia by historically sharing the experience of colonisation by Central European countries. Decolonial thinking and actions allow us to critically examine the matrix of Western domination under its model of Modernity and its multiple relationships with racism, classism, identity/difference, territorial conflicts and domination of racialised bodies within capitalism. It also questions linguistic and gender subordination to look and seek alternatives to the Western model of life located outside of Eurocentric knowledge.

Amid the global lockdowns by Covid-19, the murder of the African American George Floyd at the hands of a white policeman in the United States alerted us on how to integrate more tools and knowledge to analyse the impact of structural racism.

From this, the anti-racist movements led by racialised people in the United Kingdom emphasised the importance of talking about the legacy of colonialism and imperialism, educating ourselves in anti-

4. Theatre of the oppressed/applied theatre

Theatre of the oppressed is a method created by the Brazilian theatre director Augusto Boal with the aim for marginalised groups (the oppressed) to be in charge of their own stories, cultural production, knowledge and the ‘right to be oneself’. Boal also created a series of drama games that allows actors and non-actors alike to build a dialogue, exchange experiences and discuss actions for social change.

Just like the theatre of the oppressed, applied theatre is done with, by and for a community. It is a term that describes a wide range of socially engaged and aware practices and processes that are responsive to ordinary people and their stories, local scenarios and priorities. It uses active methods and theatre-based approaches committed to promoting participation, human agency and justice.

racist practices and recognising the leadership of women and the LGBTQ+ community. Similar experiences exist in the Latin American community in the United Kingdom, where Afro-Latina women, indigenous descendants and mestizas who are from the peripheries of Latin American cities prioritise the concerns of the communities they represent. The new methodologies responded to this urgency.

5. Public narrative

It begins by telling a personal story in two or three minutes, with the following criteria:

1. Identify a challenge in life;
2. The choice made to respond to that challenge, and
3. The result and learning of other shared stories.

Through this methodology, the aim is to connect with other people highlighting what is common and uncomfortable, what we have marginalised from our personal stories or what we are proud of to understand in terms of how we have been formed under various power structures. We can build trust without fear to speak of power, privilege and oppression among those who participate in the public narrative and reach an agreement of what we want to do with that knowledge about and for us.

6. Transformative dialogues

Emphasis is placed on personal responsibility and self-awareness to allow participants to safely engage with others in honest conversation. The approach emphasises:

1. Attentive and respectful listening;
2. Bring people together, not in confrontation but in trust to address needs involving the community;
3. Seek solutions from a holistic perspective;
4. Build relationships outside of our comfort zone;
5. Honour each person, appeal to everyone's best qualities, and refuse to stereotype;
6. Take responsibility in areas where change is needed; and
7. Recognise the contribution of each participant.

7. Afrofuturism and indigenous futurism

Afrofuturism is defined as an attempt to narrate and transmit through new technologies, the history, mythologies and presence of the African and indigenous communities whose past has been deliberately erased by colonialism, whose energies have been consumed in the search for legible traces of their history, and who imagine a future rooted in their practices.

One way of recovering those practices is through speculative fiction (What would happen if...?) to deal with African or indigenous subjects. Through art, writing or the use of technologies, people from these communities address their concerns in the context of twentieth-century technoculture and imagine life horizons denied to them in the past.



About this toolkit and how to use it

This toolkit is a practical guide, reference material, methodological guide, and/or a work tool. It is the result of five years of research, readings and systematisation of personal and collective experiences. As well, celebrate and recognise the work by those who have been part of the Change Maker Programme, including their facilitators and guests.

This guide is an overview of how to develop a collective approach to create change in the world, from the point of view of Latin American women and women from the global south living in the diaspora. The concepts developed during the workshops and activities that follow the tradition of decolonial and communitarian approach of the Latin American community, intersectional feminism, and feminisms of the Global South, enter into dialogue with feminisms and radical movements of the Afro and Asian diaspora in the UK.

Thinking about possible processes and contexts when planning and/or reproducing the programme, the next chapter explains how to prepare descriptive letters for each workshop. That is, how to implement the programme step by step, methodologies,

and how to co-create. We also offer a brief reflection of the participants' experiences.

To document the collective and personal process, we suggest, that participants complete a Diary of Change: a small notebook where capture their reflections and learnings of each workshop.

LAWA hope those who read and use this practical guide can give us feedback and share their experiences about the results of their programmes. We would be happy to hear from you at info@lawadv.org.uk

This toolkit is an invitation and a guide, not a definitive plan.

Glossary

Abya Yala. Term used by the native Andean people to refer to the American continent from the South of United States to Falkland Islands in Argentina. Call Abya Yala territory is an ethical attitude that recognises the right of indigenous people to live, exist and preserve their history, territory and sacred places beyond the nation-states. Abya Yala means land in full maturity, a name given by the Guna Yala people who ancestrally inhabit Panama and Colombia.

Anti-racism. Confront and question the system of oppressions, beliefs and practices that denies rights to Black and racialised people. The first step is to educate about the heritage of slavery, its legacy and the impact on the construction of our collective consciousness to dismantle ideas and policies that sustain structural racism. The second step is to question the whiteness and privileges of white people to understand how they have benefited from a racist society that sustains their position and to understand how this is the result of a structural and not an individual system of oppression.

Communitarian feminisms.

Recognises that women bodies are the first defence territory against colonisation. Creating a memory of the organisational forms that resisted invasion, genocide and colonisation, and in the face of the advance of transnational extractivist projects that want to appropriate nature and resources to trade globally, women and their communities resist. They see those territories as a common home and sacred space, as are their bodies.

Feeling/thinking. Concept coined within the communitarian feminisms of Abya Yala where groups of indigenous women, peasants and Afro-descendants, allow themselves to talk about what they live and how they reflect on it — they call that process feeling/thinking. Within the ways of life and world views that communitarian feminisms nurture, there is no separation of the mind, feelings and body; everything is related.

Feminism. According to bell hooks, it is a movement that ends sexism and all kinds of oppression. It includes reflection and theory from personal and collective experience where sex, class and race are axes in the political, social and ideological work that makes feminism a transformative project for everyone.

Intersectionality. Concept coined in 1989 by the African American activist and lawyer Kimberlé Williams Crenshaw, recognising how all identity elements act at the same time: oppression, domination and discrimination are defined by elements such as gender, race, social class, (dis)ability, sexual orientation, religion, age, nationality, immigration status and so on. All these elements, and more, act simultaneously according to the place we occupy within power relations.

Mestizaje. The historical product of the territorial invasion and power of Western bodies over native and indigenous bodies and territories to exploit and maintain the colonial institutions in the territories today known as Latin America and the Caribbean. Mestizaje as an ideology that neutralised racial stratification was used as an emblem of national identity cohesion in Latin America and the Caribbean in an attempt to standardise the differences of racialised bodies, and as a way to prioritise social, labour and socio-economic relations. The result was the denial and historical violence of the Afro-descendant and native populations in the name of the nation-state and civilisation.

Grassroots or Popular feminisms.

Territorial-based movements where indigenous and black women and marginalised women from the peripheral neighbourhoods, together with sex-gender dissidents, demand the depatriarchalisation, the end of exploitation and decolonisation. Historically identified with political projects of the left, these feminisms develop pedagogies that question the hierarchies of power in politics, the instrumentalisation of solidarity and bet on projects where collective, creative and common work are the basis of a new socio-economic system.

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SECTION II. UNDERSTANDING POWER AND SOCIAL CHANGE

Introduction

African-American writer Alice Walker said: 'The most common way people give up their power is by thinking they don't have any.' This phrase echoes when people experience personal or collective violence and oppression in a systematic and intergenerational way to the point of normalising them. In the experience of transnational mobility, people who migrate have an imaginary that supports the idea that migrating to a country considered developed such as those of Northern Europe or the United States and Canada is a better place to live in than where they come from. In this imaginary, it is thought that, upon arriving in the Global North, migrants will exercise their rights and achieve goals they have set for themselves. However, the current hostile environment policy against migrants in the UK puts increasing barriers for these communities to exercise the 'cosmopolitan citizenships' promised by multiculturalism¹. Instead, structural inequalities keep widening the gap between the progressive discourses in the global north and the lived experiences of their minoritised communities.

That is why migrant communities need to have a clear understanding of their rights and the role played by gender, social class, migratory status and/or sexual identity in their transnational mobility. Thus be clearer about power tensions and the relationships created as a result. As women and gender dissidents, we need to understand how power makes us aware of the position we have in the face of subordination and take an attitude of resistance, collaboration and transformation.

¹ Check LAWA Annual Reports in lawadv.org.uk/en/about/

Power and its expressions

Considering the complexity of power and its various sources, it is important to know not all of its expressions are visible or recognisable. Following the *Action Guide for Advocacy and Citizen Participation*, we offer the following distinctions of power.



Power over

This type of power has many negative associations because it is expressed through repression, gross use of force, coercion, discrimination, corruption, and abuse. Power over is seen as a relationship of antagonisms: win/lose or all/nothing. Under this vision, power is an instrument that dominates and prevents other people from taking it.

In politics, those who have control over resources and decision-making have power over those who do not or who resist. This power denies the majorities access to important resources such as land, the recognition of the sovereignty of their territory, health services, and work, just as some examples. Power over perpetuates inequality, injustice and poverty.

Power within

It has to do with the sense that people give to themselves (self-love, self-esteem and self-knowledge) and includes the ability to recognise individual differences while maintaining respect for others. Power within offers the ability to imagine and hope, affirming the common human search for dignity and satisfaction.

Power with

It has to do with finding common references among diverse interests and building collective strength. This power is based on mutual support, solidarity and collaboration, multiplying individual talents and knowledge, and helping to build links between different interests to transform or reduce social conflict and promote equitable relationships. Thus, community-based groups who are political advocates or activists seek alliances and build coalitions based on the notion of power with.

Power to

It refers to the unique potential of each person to shape their life and the world. As opposed to individualism, it allows each person to develop abilities and particular knowledge put to the service of others. This power builds on mutual support and opens up possibilities for joint action. Citizenship education and leadership development for advocacy are based on the belief that each person has the power to make a difference.

In our Latin American and Caribbean context, having in common historical patterns of colonisation and oppression, the models of political power we have known could be identified as power over, where politicians and rulers together with small local elites distribute resources and national wealth without benefit to the majority. Thus, thinking about other types of power in more private or local spaces has been difficult.

In the absence of alternative models and relations, the pattern of power over in personal, community and institutional relationships is repeated. This is also true for people who come from marginalised or powerless groups. When they gain power in leadership positions, they sometimes imitate the oppressor because they do not know another model to exercise power. Resisting and imagining other ways of exercising power is the task for today. For this reason, it is important that in the collective spaces in which we participate, our voices, concerns and ways in which we imagine our lives, be heard.

When we reflected on power from our situation as women and migrants, we decided it was important to have in each workshop or session the opportunity to review how we understand and exercise power in all kinds of relationships, and if possible, to promote a departure from

visions of power over and move to more participatory forms.

One of the most important things to achieve is to monitor if the activities or experiences contribute to more just and equitable ways of exercising power. If a majority of participants can recognise they exert or live in power over relationships and have managed to change to power with, power to and power within, that will be a good indicator of the programme.

Empowerment in the Change Maker Programme

At the Change Maker Programme, we believe when women and gender dissidents migrate, they should have a more active role in their liberation. When migrating was not an easy option or part of our planned life trajectory, integration to the new country may be more difficult but not impossible. Residing in a new place, forming a community and preserving elements of our culture and origins is not always easy. But we have the right to change our points of view, re-educate ourselves on issues that in our countries may be taboo or treated under stereotypes, and acquire new experiences to get actively involved in the new country.

That is why we believe in the self-determination of each woman and gender dissident to build a life free of violence from their circumstances and realities. We believe in self-representation (agency), having a voice and the capacities and abilities each person develops in their life to feed themselves emotionally, affectively, bodily, spiritually and materially.

By developing their power as Change Makers, women and gender dissidents increase their self-esteem by validating, acknowledging and celebrating their life's journey. They also create powerful narratives and actions to drive the transformation they long for, and achieve better living conditions for themselves, their families and the community to which they belong. From these actions, we understand the idea of empowerment.

From this holistic perspective, women and gender dissidents create safe spaces and break power asymmetries as an exercise of equality and power among women, where no one feels above others or takes a position of neutrality or authority on issues that affect us all.

We try to build political, critical and committed subjects to eliminate the cultural, social and symbolic elements that separate us from our subjectivities or emotions, reconciling our feelings, actions, thoughts and corporalities. Thus, eradicating the violence that hurts us, and obstacles that make us compete among ourselves, especially those who share similar historical heritages.

When designing, facilitating and/or coordinating the programme, one must be aware of these factors to try, as far as

possible, to respond to these challenges. For this reason, the programme ranges from generating personal and collective confidence and self-esteem to mutual support in campaigns and projects for social change and self-presentation.

The programme is enriching because it allows participants to know and manage their power, skills and knowledge from an intersectional, communitarian and decolonial approaches, the resources, social networks and/or spaces where the exercise of their political, social and cultural rights becomes a reality, as well as the goal of being free from any type of violence.

Glossary

Cosmopolitzan citizenships. Phrase coined by the German philosopher Immanuel Kant in the eighteenth-century, in which he expressed an ideal world where everyone is treated as a citizen. It is a long-term educational project that links justice and solidarity. Today, in times of human mobility and policies of dehumanisation of migrants and refugees, the idea of being a citizen of the world is something increasingly difficult to achieve.

Global North. It recognises the European countries that after the Second World War began a process of economic reconstruction of their territories, having in common a historical legacy of being colonial empires and later capitalist countries. With their welfare state policies, the United Kingdom, Spain, Italy, France, Switzerland, Austria and Germany became attractive and in competition with Canada and the United States to define world geopolitics.





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SECTION III. IMPLEMENTATION OF THE PROGRAMME

Resources

One of the great challenges of developing programmes like this one is to be clear about the human, material and financial resources available for the entire programme and each activity. This also depends on the number of participants, the continuity as a group, and the needs and space where the activities take place. Take note of the following:

Money: When money is allocated to the programme in general, consider what type of activities need to be carried out and what materials need to be purchased.

Personal: Consider whether the facilitation will be carried out by the staff of an organisation or group. Maybe some workshops or specific activities requires external facilitators, artists or specialised personnel.

Experience and skills: The designer, coordinator or facilitator must have previous experience and theoretical and practical training in popular education or grassroots activities. Having a gender perspective of decolonial, intersectional, anti-racist or communitarian feminisms, or knowledge and skills to work with different groups, needs and methodological

approaches to enrich the programme, and make decisions when a content, theme, methodology or approach must be changed.

Information and knowledge: Whoever coordinates and facilitates the programme must know what information is important to include in the workshops and activities, whether it is practical and/or theoretical.

The workshops are participatory and co-creative: Always be open to listening to the contribution made by those who participate and benefit from the programme. If it is necessary to change the order of some workshops or methodologies to achieve a better understanding of the addressed topic, be flexible.

The role of the facilitator

Given that we want to promote horizontal relationships in women's spaces and each workshop or activity to be supportive among equals, whoever facilitates is part of the process and knows how to balance the power and responsibilities. Ideally, a small team distributes tasks or can be flexible enough to rotate responsibilities and thus offer a unique experience in each workshop.

The facilitator must plan in detail all the technical and material requirements to ensure the equitable, creative and playful participation of the attendees, and, above all, deal with the challenges involved in convening, encouraging and following up on each of the women, as well as facilitating workshops and activities. It is valid to ask for help or reschedule the workshops if needed.

The facilitator also promotes mutual respect, supports the negotiation of existing tensions among participants, and establishes boundaries to ensure the space is safe and ethical. As a workshop leader, the facilitator must offer knowledge and theoretical and practical tools so the participants affirm their knowledge, analyse

problems from their most immediate concerns and discover answers for themselves in their empowerment process. By being part of the process, the facilitator recognises her physical, emotional and intellectual capacities and limitations.

Planning

Planning helps develop strategic thinking and action. It is important whoever designs, coordinates and/or facilitates has a clear idea about the process to follow, the possible obstacles and challenges, and the available alternatives so the programme can be implemented, developed, monitored and replicated.

Priorities must be established to carry out the programme to a good result, constantly researching the topics that make up the content, offering pertinent information to the participants, and making decisions if the content needs to be restructured.

Planning has three functions:

It is a support tool: It helps to align the topics with the relevant methodology, keeping control of the times, and above all, meeting the objectives and process to achieve the desired results.

Strengthens the institutional vision: It is part of the strategic thinking of the organisation or group because, in addition to putting into practice the principles, vision and collective mission, it builds a narrative where the staff or members of the group, as well as the beneficiaries and donors see the effectiveness of projects like this.

It is the result of unique knowledge: Those who benefit from this programme create their narratives at the centre of their experience and discover what they have lived and learned throughout changed their lives positively.

Descriptive letter

The descriptive letter is the document used to develop the workshops. A tool gives guidance on the activities, methodologies, resources and results of a workshop. It is the step by step in a course, workshop and facilitates the observation and order of different planning processes. Through the descriptive letter, different stages that mark the development will be explained, the objectives set, the contents, and what the facilitator and those who participate have to do. At the end of the workshop, the descriptive letter becomes the document that systematises and collects the collective experience to follow a process and help in the final evaluation.

The descriptive letter helps to have a general vision of what the workshop was and the process generated throughout the programme when fulfilling the objectives and especially to make an organisational analysis, if necessary. In addition, if the participants wish to replicate the workshop in their own space, they have a guide. Here is the example we use in each workshop:

Descriptive Letter

Workshop name		Place	
Date		Time	
Facilitator			
General objective			

Module 1.

Session 1.

Specific objectives	Content	Activities to develop	Methodologies	Resources	Facilitator activities	Participant activities	Results / Feedback / Evaluations

Module 1

Self-knowledge

Summary

The analysis and problematisation of generalities about feminisms are introduced: patriarchy, gender, gender-based violence, womanhood, sisterhood with a brief introduction to decolonial, intersectional and communitarian feminisms.

The topics to be developed in the workshops are:

Workshop 1.1.

Focus group

Workshop 1.2.

Connecting with each other (Biodanza workshop, theatre of the oppressed, free movements).

Workshop 1.3.

I am a woman, and this is my power (Introduction to patriarchy, binarism and gender roles).

Workshop 1.4.

Feminist genealogies (Introduction to decolonial, intersectional and communitarian feminisms from Abya Yala).

Workshop 1.1.

Focus group

Introduction

Before starting the sessions, it is necessary to have a previous meeting to get to know the group, listen to the members' concerns and proposals of how they would like to organise the space. We call this a focus group.

General objective

Bring together women who are interested in being part of the programme to learn about the modules, topics and general information, with the idea to give feedback, create group culture and points of agreement.



Objectives

- Offer general information about the programme
- Recognise our need to be part of a community
- Generate empathy and dialogue
- Give our voice and contribution to reflect the development of the programme

Teaching resources or materials

General stationery: attendance list, coloured postage, markers, pens and labels.

Printed flyers with the contents of the programme with spaces to make notes.



For the facilitator

- Be very clear about the programme's ideas and importance.
- Observe the reactions of the people and let them participate by presenting their ideas, asking questions or making comments about the contents of the programme.
- Ability to work with a group of 10-12 people for 2 hours and manage expectations. Motivate fair participation.
- Collect the results and their subsequent analysis.

Do not do a focus group when:

- There is no clarity about the content of the programme and its process.
- Your audience/public/beneficiaries are not defined. For this reason, it is important to have previously carried out a mapping of spaces where your audience can come from.
- You do not have a space and facilities ready to carry out the planned activities.



1.Space preparation

The workshop must take place in a clean space without distractions.

There has to be a table with refreshments and another space with everything related to stationery.

2.Icebreaker activity and introduction of the participants

Some of the attendees may know each other so they can sit together. However, we must generate a dynamic for those who arrive alone, so they integrate and feel included. When they are all ready, the facilitator welcomes them and invites them to perform the dynamic. This will be a stretching exercise, and the attendees look at each other in silence for a minute. In that minute, the idea is they think how they would like to look at themselves: with more love, more peace of mind, more kindness or less fatigue, etc.

At the end of the exercise, the facilitator asks them to describe how they felt in a single word while they introduce themselves.

3.Introduction to the programme

At the end of the introduction, the flyers are distributed and they are invited to learn about the programme. A PowerPoint presentation may have been prepared to detail the programme, objectives, benefits of being part of it and expected results.

After this explanation, invite the attendees to give their opinion about the programme, and participate with feedback and suggestions.

4.Group participation

The facilitator shows them the flyer and briefly explains what each workshop consists of and why they carry that sequence. If necessary, she will use specific case studies based on the close reality of the attendees and will listen to their opinions, taking into account, for the final analysis, which issues collectively have more consensus than others.

The group decides what types of outings they want and when they want them to happen so the information is included in the programme.

5.Collective reflections

The notes taken are written in order on a white/blackboard or flip chart under the following axes:

1. Programme contents
2. Periodicity and hours
3. Group communication channel
4. What kind of results are desired, and how they imagine their graduation

It is concluded by forming a circle. The facilitator asks: 'What are you leaving with today? Please say it in one word.'

6.Final reflections

The importance of having attended this workshop and the contribution they made to enrich the programme. The agreements are reaffirmed and the date and place are set for the first session.

Workshop 1.2.

I Am a Woman, and this is my Power

Introduction

This workshop will be given the task of reviewing the personal stories of the women who participate and their ancestral memories, the origin of the inequality and gender-based violence. It will be a brief introduction to **patriarchy**, **binarism**, **gender roles**, and their effects.

Those who participate in the workshop will rediscover the skills and strategies to transform their violent environment and seek alternatives for recognition and visibility to know how to recognise the personal and collective power and how to manage it to transform structures of domination and exclusion.

General objective

Review the binary concept based on gender, gender roles, and the essentialist idea of being a woman. As well, review the ideas about **femininity**, and offer some highlights to name the daily oppressions and strategies women have developed both in the present and past to assert their voice, presence and transforming power.

Objectives

- Talk about binarism in our lives and how it has affected us when living gender roles and the idea of femininity.
- Review the power relations we build daily and on which the inequality towards women and sexual differences are based.
- Present the matrix of oppression and privileges of intersectional feminism
- Exercise and imagine ways in which women can exercise their power in different scenarios.
- Increase personal and collective trust in the group.



Teaching resources or materials

General stationery: attendance list, workshop evaluation format, coloured postcards, markers, pens, timeline (either done manually or in a PowerPoint presentation), magazines and newspapers, glue, markers and materials to make crafts.



Methodology

Popular education

SEE: Observe and reflect internally on how women have been made visible, invisible, violated, celebrated, heard or silenced. Attention will be paid to the matrix of oppressions and privileges.

JUDGE: Give a personal and collective word of linking our history to the collective, moving in time and space, interrupting the experience of being a woman, and questioning that concept.

ACT: Make an individual timeline, identifying the challenges faced as women that are crossed by power relations, whether based on gender, class, race, education or their roles in the space they inhabit (home, family, religious community, community, workplace, etc.) and what has been learned when exercising personal power.

For the facilitator

- Have a general idea of their ages so when coordinating the elaboration of the timeline, the women identify constant struggles and resistances fought intergenerationally, by generations and from local to global.
- Encourage women to develop their creativity.

Step by step



1.Space preparation

The workshop must take place in a clean space, without distractions. The chairs are placed in a circular shape and in each chair, a sheet of A3 size paper, some coloured markers and a pen are placed. There is a table with all the refreshments and another space with everything related to stationery in general.

2.Icebreaker activity and introduction of the participants

Some of the attendees may know each other, so they may sit together. We must generate a dynamic for those who arrive alone, so they feel integrated and included. When they are all ready, the facilitator welcomes them and invites them to sit down and take the materials that have been left on the chair for the development of the workshop.

The facilitator makes an introduction round and asks: for you, what does it mean to be a woman? While the floor is given, the facilitator takes note of the keywords each participant relates to being a woman and writes them on post-its. At the end of the introductions, all the post-its are placed on the white/blackboard and the initial theoretical reflection begins.

3.Activity

The post-its are placed on the white/blackboard and the facilitator asks all participants to observe what they have said and to help put in order the words that relate to a woman's body (long hair, hips, belly, etc.) with the roles of women (mother, wife, daughter, worker, etc.), with the social roles (housewife, domestic worker, student, etc.) and with the ideas of femininity (beauty, youth, good habits, etc.). At the end of this first exercise, the facilitator asks:

1. Who told us this is what it means to be a woman?
2. With which of these roles do we identify ourselves?
3. Which of these roles harm us or we do not want to assume?
4. Do you think it is difficult to be a woman? (This last question should be posed by linking the issue of race, class, socioeconomic status, social origin, immigration status, religion, and other intersections that give diverse points of view)

These questions will guide the group to a better understanding of the matrix of oppression and privileges, which will be presented to them, either in hard copy or on a slide. The facilitator explains the second module has a whole workshop on the

introduction to intersectional feminism, so for that moment, only a brief reference will be made. It is important to know not all women share the same oppressions and privileges, since it depends a lot on their position concerning structural power. Intersectionality is briefly explained and why it is important to analyse our presence in the light of that category. Then, they are invited to be a part of the personal exercise each one will develop.

For fifteen minutes, each participant will have to work on her own lifeline/story. She will write her name(s) on the paper with her paternal and maternal surname, and in case of having changed it for marital status, she must add it after the family surnames.

With another marker, they will write at the top a word-feeling connected with their name(s), with their paternal and maternal surnames, and with that of the husband, if applicable. With another colour, they draw at the bottom a symbol that connects them with the institutions that have formed them and without which they believe they cannot live or be (it can be home, family, country of origin, religious tradition, a sport, a hobby, etc.). At the end of the personal exercises, they share in a circle their work with the group.

4. Group participation

The facilitator gives the floor to the participants and asks them for a brief introduction, including full names. As she listens to each participant, the facilitator builds a timeline divided into three: past, present, future.

Previously, the facilitator have a keywords list of what women say about their paternal name and surname; in the present, she does the same but takes into account what they say about the maternal surname and the married surname (if applicable).

The facilitator explains how many linked their name to some personal taste or event that the mother, father or family considered unforgettable, and the reason they decided to name them that way.

When the participants talk about their paternal surname, the facilitator highlights the impact of patriarchy, starting from the fact that institutionally and culturally a surname makes us dependent on or “property” of someone, a male, who in the exercise of his paternity was perhaps violent, loving, prohibitionist or paternal when trying to advise on how to be a ‘worthy woman.’

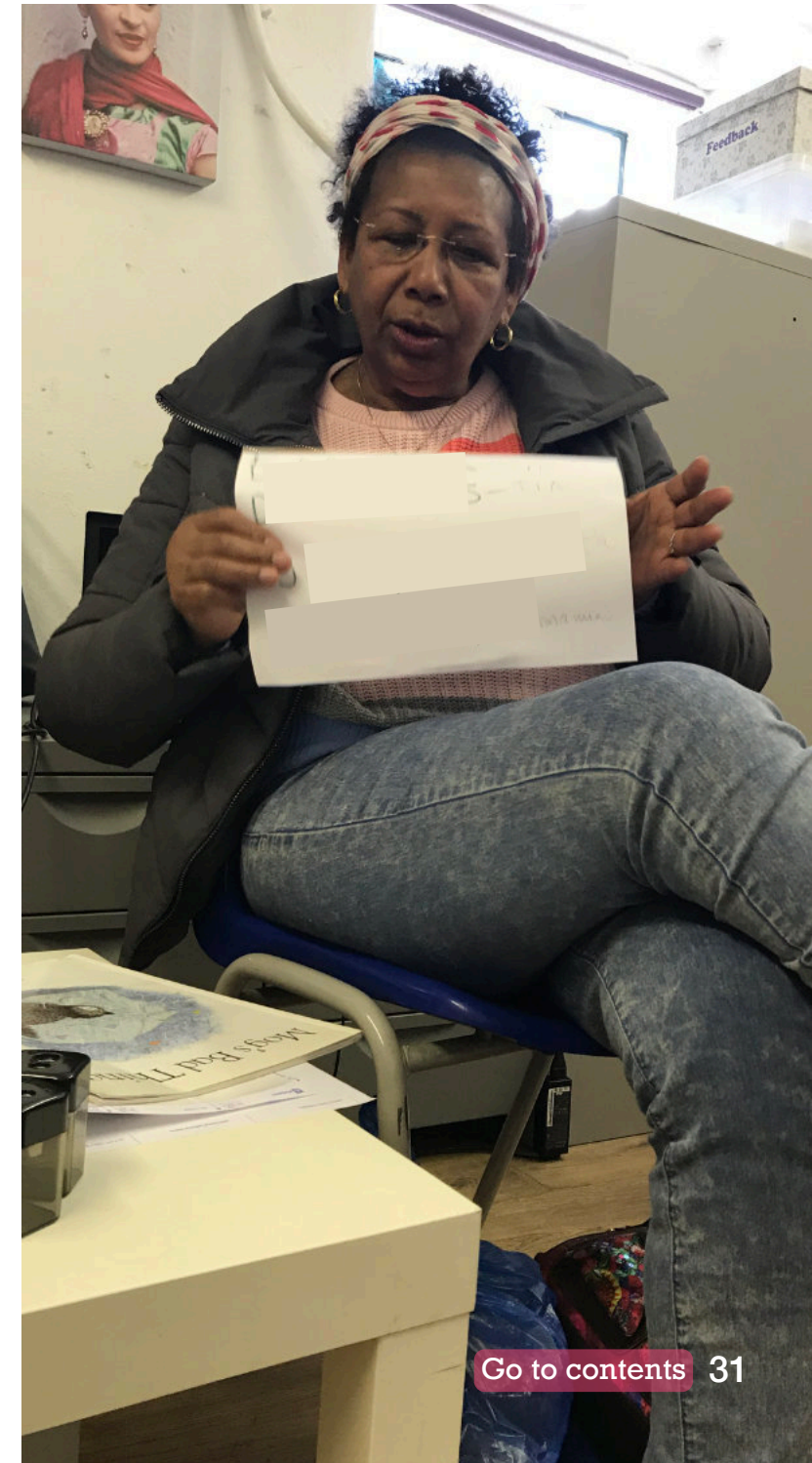
There is then a space for comments.

Moving to the present, the facilitator talks about what the participants linked to their maternal surname, trying to reflect on the relationships and conflicts with mothers due to the fact they are women. It is important to understand certain patterns are reproduced in adult life and can help us understand or reject ourselves in the relationships we build with other women who are not from our family. The idea is to note how patriarchy has borne fruit from domestic to public spaces and the need to break them.

For those who are married, when taking into account the surname of their partner, note that although women have won many rights. For certain institutions, it is still important to present them as women ‘of’ because it gives an idea of being a good woman from a conservative perspective, and which is also used to facilitate access to other privileges.

Comments are heard. There is a break so everyone fills the future section on the timeline.

At this point in the workshop, they are asked to talk about the symbols they linked to the institutions with which women identify and feel they cannot live outside of them. The facilitator makes a list. At the end of it, the facilitator guide the reflections



on how both public and private institutions have historically restricted the participation and rights of women, and have even reinforced gender roles and the value of men over women. However, it is possible to change them in favour of women and future generations.

To show the change, the facilitator can name the stories of women who came to break institutional barriers and left a legacy we enjoy. Therefore, the invitation is open to women to think of other women in their community, their family lineages or role models, who inspire her struggle, with the following statement:

If *(name of the admired woman)* managed to break or change *(name the situation of injustice)*, when in her time *(place her in time and space)* it was difficult to do that, today I, *(full name with surnames)*, can change *(the structure to which one belongs or is not conceived to live without or outside of it)*, in my favour and my future generations.

This statement will be the first thing to be written in the Diary of Change. At the end of this exercise, the statements are given to the facilitator who will hand them over in another workshop.


5. Collective reflections

Each woman will save her exercise and integrate it with her statement in her Diary of Change that will be prepared at the beginning of the second module.

In case painful experiences are shared, the facilitator should remember this is a safe space and what is said and expressed in the workshop remains confidential.

6. Final reflection

Remember, not be afraid to name yourself, recognise your oppressions, but also remember your power in recognising your desires and ambitions. Lead the change in your life and have a personal and social improvement.



If _____
managed to break or change
_____,
when in her time
(_____)
it was difficult to do that,
today I, _____
_____,
can change _____
_____,
in my favour and my future
generations.

Workshop 1.3.

Connecting with each other

Introduction

Our body is our altar, our territory of struggles, our battlefield. Many times, we have not been able to integrate bodily experiences with thoughts, and we have even lost the ability to contact physically with other people, including our partners, children or relatives. Fast life and its constant changes have effects on our bodies and our corporalities. Exploring our bodies, our emotions and our feelings through free movements will allow us to connect with ourselves and with the energies of other women.

General objective

Experience sensations that allow stress, pain, worries, and grief to be put aside through human contact. Through gentle touches, movements, hugs and moments of silence, feel self-affection, and compassion.



Objectives

- Develop creativity through the body.
- Encourage self-exploration and group exploration.
- Improve personal self-appreciation.

- Enhance feelings of friendship, solidarity, affection and love.

Methodologies

Biodanza is a comprehensive body free movement method that proposes the connection between body, emotions, feelings and spirituality. Is a journey of self-exploration. It proposes human integration, organic renewal, affective re-education and relearning of the primary functions of life.

Teaching resources and materials

- Comfortable clothes
- Some sand and stones
- A small mat or towel
- Water and fruit for hydration
- Bring to the workshop a belonging made with some organic material: wooden sculpture, seed necklace, clothes made or embroidered by hand, etc. (in small proportion).
- Flowers, seeds and fruits.



For the facilitator

The facilitator must have a natural posture, without mystification, allowing a spontaneous, open, affective, respectful and charming bond without creating expectations.

The facilitator should not discriminate between group participants.

What kind of biodanza is used in the workshop?

For this workshop, we will work with the lines of experience of affectivity and transcendence from an intersectional, communitarian feminist perspective: all rhythms are allowed, all bodies are welcome.

Conditions

- Participants must be open to creating a safe, ethical and playful space.
- Everyone is responsible to learn.
- It is a space for liberation and self-exploration.
- No one will judge what you do with your body and through it.

Suggested music for this workshop

In this selection of songs, Spanish, Portuguese and English have been included, as they are the languages of the Latin American community with which we work in the United Kingdom. But local, ethnic, personal taste and cultural music can be used.

Step by step



1. Preparing the space

The workshop must happen in a clean space, without distractions.

There is a table with all the refreshments and another space with everything related to stationery.

There is a list of music that will be played throughout the session with a good sound system.

In a separate space, spread out the towel will be placed on top of the stones and sand.

2. Icebreaker activity and introduction of the participants

All participants sit in a circle without shoes. They sit comfortably, looking around. The facilitator asks each participant to introduce themselves and to do a stretch with any part of their body.

At the end of their introduction, the facilitator makes a brief explanation of what biodanza is.

Workshop phases

1. Soft music

Participants stand up and walk in a circle, gently stretching and concentrating on parts of the body that are sick, tired, or tense. As you walk, your shoulders, neck, and hips relax, and you try to think of a landscape that evokes tranquillity. This exercise is done throughout two songs (approx. 10 minutes).

2. Meeting music

Two lines of people form, staring at each other to work in pairs. The music begins, and two lines move towards each other, each woman crossing in between the women of the opposite line. Then, they repeat this same exercise three times while slightly touching their hands as they do it.

In the end, each woman returns to their original line, and make a reverence to the new partner they have in front of them. The facilitator asks the lines to disperse and walk around the room in free movements. While walking, they are invited to reflect on the emotions felt and transmitted (approx. 20 minutes).

3. Music of vitality and creativity

Here the participants are asked to improvise movements that make them feel joy, transcendence and empathy. They can give hugs, or caress each others hair, shoulders or offer massages. Before doing these exercises that involve mutual contact, there needs to be consent. If the people who participate agree, only then will the exercises be done.

Those who want to continue exploring their emotions can alternate in the group joining the activities or they can look for the space where the towel is with the stones and sand and experience how nature impacts their bodies. They can just walk in the space or dance.



4. Closure: collective massage

The intensity of the music is lowered and a series of conscious breaths are done. A circle is formed and the facilitator passes some wipes to clean their hands and then puts oil to massage their hands and the hands of those who are on their right and left.

To close, the facilitator invites to all participants to build an altar everyone offers a flower, seeds or some personal object made of organic material. The experiences and collective learning will be share. In the end, there is a brief silence to be grateful for the moment.

5. Final reflections

This workshop is very important to reconnect physically. In the United Kingdom, it is not common for people, beyond family and close circle, to express empathy physically. Sometimes migrants adapt themselves to that type of physical distancing. Reconnecting, looking strangers in the eye and exchanging gestures, bring us back to feeling visible and appreciated.



Workshop 1.4.

Feminist genealogies workshop

Introduction

With the migration, the life experiences we have accumulated are a powerful resource so as not to lose the authenticity and sense of belonging in the face of unexpected changes.

These “traces” have a place in our emotions and bodies. When we talk about what has defined our lives and how we have come to awaken an awareness of our needs and capacities, we often refer to the struggles of our ancestors. Naming the women of our family lineages, those who inspire our struggles or provide us with reflective knowledge and/or political commitment, or the women with whom we make a community.

General objective

Reaffirm the sources of our personal and collective power by recounting through words and symbolic elements who we are and where we come from, transmitting the struggles of our ancestors and how they enrich us.

Objectives



- Explore the memory and teachings of our ancestors, of wanting to know and communicate that knowledge in our own words.
- Rethink the structural oppressions that have been experienced since immemorial times in the bodies and emotions of women, mapping this from what we name, know and want to know.
- Visualise as Change Makers.
- Tell our stories collectively as an act of resistance, with a discourse that goes beyond **space-time**.

Methodology

Transformative storytelling for social change*. Words are powerful when they build a story with a message that transforms lives or can affect those of others who participate in active listening. If we add visual and participatory content to the narrative, the story ceases to be personal and becomes collectivised. Some of the methods through which stories can be transmitted are a forum, theatre, participatory radio, place-based storytelling, photo-voice, digital storytelling and participatory video, crafts, fanzines, and symbolic maps. Creative storytelling methods for social change are:

Multilayered: Incorporate different creative forms of communication and expression, including drama, photography, film, drawing, design, creative writing, and music.

Narrative-driven and story-based: Production is driven by the articulation of a powerful story (as opposed to producing beautiful or compelling images).

Co-created and collaborative: The entire process is collaborative, as participants and facilitators participate in the joint creation of content and form. The form of the product itself is the result of iteration between different perspectives. The articulation of a powerful story is related to the production processes.

Motivated by action research and a transformational agenda based on critical social learning: They emerge from an action-research tradition that links critical social learning to a transformational agenda in terms of social justice. The processes are driven by the desire to see social changes or transformations. It is not only about reflecting an aesthetic sensibility, but also about the embodied articulation of how changes can occur.

Can form the basis for citizen action and advocacy: These methods have to do with reflecting different social realities and

*To learn more about this methodology: www.participatorymethods.org/resource/transformative-storytelling-social-change-website-and-online-handbook

projecting them in spaces where they are often not recognised or heard and creating opportunities for dialogue within this process.

For the facilitator

Builds a type of genealogical tree on a flip chart or white/blackboard having an image or symbol in the centre that allows the participants to remember part of their family legacies. Pay close attention to what each of the participants says, taking note of the keywords of each participation. From the central symbol, four branches emerge:

Personal: Collect the participants' experiences from what their bodies and emotions tell them, and if those bodily and emotional sayings are related to the ancestors of their **personal lineages**.

Collective: A brief review of the contributions of women within the feminist movement, social movements, and activism have given me and how their struggle feeds my struggle.

Structural: Reflect on how patriarchy has manifested itself in my genealogies (personal and collective telling) and what my ancestors had to overcome.

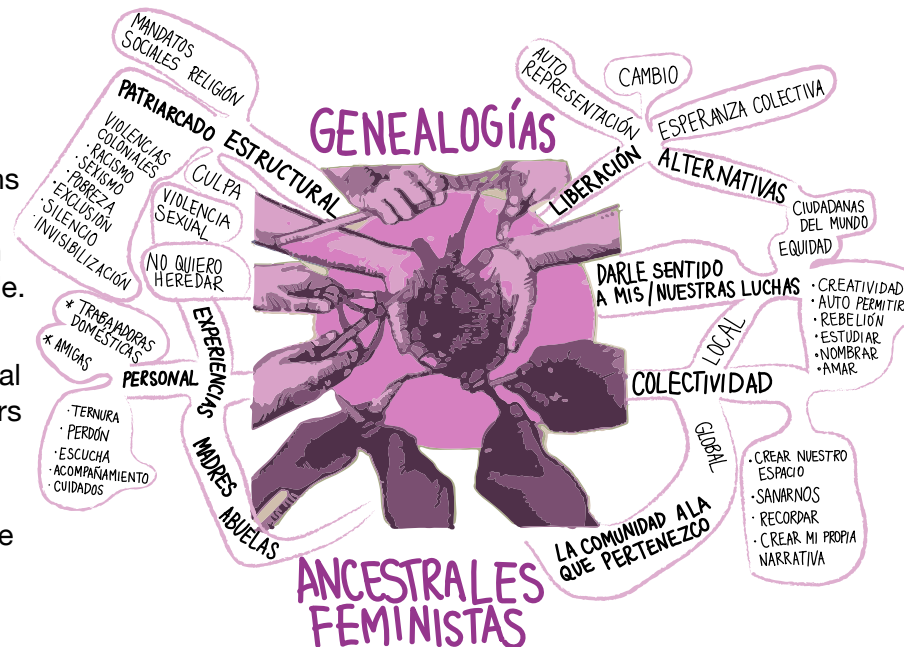
Liberation alternatives: Like me and the women in my community, they can generate alternatives of liberation for the present, future and intergenerational legacy.

Teaching resources and materials

General stationery: attendance list, coloured post-its, markers, pens and labels.

If you opt for symbolic elements, have magazines, various images, coloured markers, scissors, glue, white sheets, coloured sheets available. Photographs and brief biographies of feminist women linked to black feminism, intersectional feminism, Chicano feminism, queer movement, communal feminism, and liberationist social movements. Preferably, these feminists should be familiar to the people in the workshop.

For example, if the workshop is taking place in an Afro-Colombian community in the Choco region of Colombia, the facilitator should know a little about the history of the place and discuss some key personalities to honour the legacy of these women. It all depends on the context where the workshop takes place and the needs of the group. Or, to recover women of the local community that remain in the collective memory who may not have a photo, but an image can be made by endowing it with symbolism with the available materials.



Conditions

It may be that when each woman briefly tells part of her personal story, she refers to sad or traumatic moments. If this happens, the facilitator should know when it is convenient for the person to continue or stop. The objective of the workshop is not to awaken pain or memories that are difficult to contain but to create a safe, playful space for the transfer of knowledge.

Step by step



1. Space preparation

The workshop must take place in a clean space, without distractions.

There is a table with all the refreshments and another space with everything related to stationery.

2. Icebreaker activity and introduction of the participants

All participants sit in a circle. The facilitator hands each one coloured post-its and a pen so they can write down the concepts with which they will construct a genealogy. She asks the participants to introduce themselves and mention a quality they learned from the example of other women and that they developed after many experiences.

3. Creating the genealogical tree

From that presentation, the facilitator takes out the key concepts and will put them in the **PERSONAL** branch of the tree.

To work the **COLLECTIVE**: On a table, the biographies of the chosen women are prepared. Either women can choose the biographies because they identify physically, the phrase tells them something, or they are curious to know more about

them. Groups of three participants will be formed and share information from the biographies of the women they have chosen. Fifteen minutes will be given for this activity.

The facilitator will ask each group to name a representative who fills in the tree's **COLLECTIVE** branch with key concepts of what each group took from each biography.

4. Collective reflections

All participants return to their place, and the facilitator fills in the tree's **STRUCTURAL** branch, starting with the question: What will these women have in common with the ancestors of our family lineages and with our own lives? Invite them to reflect.

The idea of filling that branch is to become aware of how the patriarchal system throughout history has manifested and violated both close and distant women. Reflecting that being a woman carries the risk of being within structures of domination, but with possibilities of liberation.

5. Thinking liberation from our genealogy

The participants will be asked to think of a story created with the 'traces' that their ancestors left as a legacy. The story must carry a universal message that recovers

valour, courage or resistance.

The story can be made in a collage, fanzine, symbol, play, etc., according to the methodology of transformative stories for social change. This activity can be done personally or collectively depending on the number of participants. This exercise will be completed in thirty minutes.

6. Closing: presentation of works

An empty table is placed in the centre of the space so the work can be displayed and explained there. Each participant or group shows their work and tells the story very briefly. Each story should take no more than five minutes. This time limit will allow those involved to focus on the message. From this exercise, the facilitator takes note of the keywords to fill in the tree's **LIBERATION** branch.

The facilitator closes the workshop with the tree, reflecting on the importance of recovering what our ancestors and other women of the past and present have done or are doing for their self-determination.

Visualise the tree to see the complexity that goes through the personal and collective, so when thinking: 'Why is this happening to me?', the approach is transformed from believing this is something personal to the idea that we have confronted and fought, won, and lost battles.

Glossary

Ancestors. It refers to the recognition made from the communal feminisms of Abya Yala and the radical black feminisms to the people who came before us and whose legacy has lasted throughout generations. Many of these women or people from past times were preserved in the collective memory because as part of the oral tradition. Each generation or person that remembers the legacy of those ancestors can redefine the narrative by adding value to the deeds and feats done by those women that are seen as examples to follow.

Binarism. It is the system that defends the idea that sex is equal to gender. Hence, those who define themselves within binarism only recognise two genders: masculine and feminine, and two point of view (black/white).

Femininity. Social construction assigned to women to define them as the weaker sex, as people who must be guarded and cared for under the roles of daughter, mother, saint or good woman, emphasising virtues that define their morality, such as purity, virginity, temperance, goodness, maternal instinct and angelic beauty.

Gender. Social and cultural construction historically assigned to men and women in association with their biological sex. Conversely, gender identity is the experience of people as they feel it, so it may or may not correspond to the sex assigned at birth. Gender expression is how we show ourselves to the world through our personality, language, behaviours, and political choices. Sexual orientation is the physical, erotic, sexual, libidinal, affective, intellectual and spiritual attraction that we feel towards another or other people.

Liberation. Political project that puts at the centre the historically marginalised communities that resist and seek collective liberation from the oppressions. This project requires the necessary time and space to carry out a continuous work of self-care and healing, allowing to share values and visions to undertake actions towards collective liberation.

Space-time. Term used within communitarian feminisms to make a holistic mention of the territory inhabited since time immemorial by their communities. The vision of borders and linear time does not fit within their framework and way of organising. The

people of Latin American origin in the diaspora use this category today.

Patriarchy. It is a historical system of oppression that prioritises the needs and privileges of men over women to sustain symbolic, economic, social, cultural, religious and material power within the institutions that govern our societies. Nowadays, we speak of the macho, racist, colonising and capitalist patriarchy to refer to the global culture system in which women lives and LGTBQ+ folks are target of violence.

Genealogies. An imaginative exercise within the diaspora that allows us to connect with people and communities that provided us with resources and wisdom to face migration, territorial displacement and cultural assimilation. Naming and putting each person in a real or imaginary place, as if it were a constellation, creates a horizon to transform intergenerational relationships and heal those bonds that must be restored.

Module 2

Critical thinking

Summary

Explores the origins of gender-based violence, the modern-colonial matrix and its links with certain types of mainstream feminisms. Delves into intersectional analysis and privilege, and provides theoretical-practical tools that intersectional, decolonial and communitarian feminisms from Latin America offer to face the most varied forms of violence or oppressions that migrant and racialised women, sexual dissidents and excluded communities experience in contexts of social mobility.

The proposed topics are:

Workshop 2.1.

The violence that hurts us (Analyse the effects of modernity and colonialism in our bodies-territories).

Workshop 2.2.

Migrant storytelling workshop (Exploration of communitarian feminism through its categories of memory, body, time, territory and movement).

Workshop 2.3.

Diaspora and memory (Introduction to decolonial thinking and diasporic culture).

Workshop 2.4.

Intersectionality and privilege (Introduction to intersectional feminism and privilege to understand the effect of the white supremacy).

Workshop 2.1.

The violence that hurts us

Introduction

Communitarian feminists in Abya Yala reclaim indigenous, peasant and black experiences to recognise the battles waged today by women and non-binary people. Battles that are fought from our bodies-territories and within the knowledge that has historically been imposed on us as truth. From this feminist approach, remembering the trauma colonisation left on our bodies, emotions and life, should lead us to reclaim our lives free of violence and as spaces of liberation, health and care.

In this workshop, we will work from communitarian feminism and the historical trauma and influence on the welfare of people and communities in the diaspora, as is the case of the Latin American communities in the United Kingdom.

General objective

Discuss how the connection between historical trauma and current experiences of stress, hatred of our bodies, eating disorders, competition among women and racialised people are the result of colonisation, genocide, and racist global

policies. Recover part of the healing and resilience strategies that connect us with our ancestral lineages.

Objectives



- Generate a reflection about what are the cultural structures to hurt our bodies-territories.
- Link personal narratives to a common feeling that allows us to speak with confidence and without taboos about the issues to hurt us.
- Give a liberating and healing reading to our story, locating what is our responsibility and what is not.
- Celebrate our bodies and their diversity.

Methodology

Mapping the body-territory seeks to show the oppressions felt from those bodies as a disputed territory.

Teaching resources or materials



- Flip charts
- Coloured markers
- Stickers and other decorative stationery
- To make the altar: flowers or natural plants, seeds, aromatic plants or any natural element

For the facilitator

To have the ability to guide personal participation when attendees share experiences that can range from being survivors of sexual violence to those who have gone into exile after an armed attack, trying to lead them to see how all this violence is connected.

Step by step



1. Space preparation

It has to be a spacious, clean space with an altar in the centre where the participants can offer some thought, along with a natural element with which they feel connected.

2. Icebreaker activity and introduction of the participants

The altar is the activity that invites you to introduce yourself and break the ice. When all the attendees finish, they are invited to take a minute of silence to remember this is a safe space where we can talk about topics that interest us and together find alternatives to strengthen ourselves.

3. Activity

The facilitator will offer a brief description of how violence against women and vulnerable communities is a constant related to the historical process of colonisation for the majority of those who have migrated and who recognise our presence as the product of mestizaje. It is important to become aware of how colonialism was imposed through violence towards ancestral bodies-territories, and, as a result, classification and value was given to bodies over other bodies.

In this dynamic, the bodies of women with more indigenous features, Afro-descendants, fat bodies, disabled or intervened, are not appreciated or considered beautiful, productive or attractive. After this reflection, the silhouette of a body is drawn on the blackboard or a piece of paper so the participants can name the parts of their bodies-territories that hurt them the most to find a common feeling.

4. Group participation

Participants are invited to briefly say which parts of their bodies they do not find beautiful, attractive, or productive, and to briefly explain why. After the participants share their thoughts or indicate the parts of their bodies, they are invited to see the

body silhouette mapped and intervened by what everyone said.

The facilitator invites them to work in teams so they listen to each other by sharing their experiences relating to the violence that hurts them and that has left real or symbolic traces in their bodies-territories, with the following themes:

- Structural violence: physical and verbal aggression from unknown persons; state violence by failing to impart laws or justice; experiences in violent and armed contexts.
- Violence exercised in community spaces. Assaults and physical and verbal aggression by relatives or acquaintances, persecutions.

Then, connect this structural violence with personal experiences of having survived rape, domestic violence, religious violence, armed attack, forced sterilisations, abortions or complicated pregnancies/maternity. Subsequently, to propose alternatives under the question: What do I need to change? What can I change from this experience, and what did I learn?

5. Collective reflections

The teams show what they worked on in another flip chart or the white/blackboard. The facilitator draws another body

silhouette and fills it with the participants' key ideas to recognise and heal the violence that hurts. The answers can range from changing laws about how women should be treated when choosing their children's births or their bodies to exposing rapists or perpetrators within the family and breaking all kinds of relationships with those people.

They are invited to think in what ways we want to intervene or work so this violence no longer have a devastating effect on our lives and how can it be eradicated in future generations. Reflecting on this, the workshop ends with the participants returning to the altar so they reaffirm their commitment to eradicate gender violence and educate new generations so they do not reproduce violence at all levels.

6. Final reflections

This workshop reflected how much of this experienced violence is sometimes recalled in our processes as migrant women or how we experience other violence here that sometimes is connected with the damage we already have.

Among the responses, stories range from remembering domestic violence and suicide attempts to feeling nostalgia and helplessness of not being with family in times of illness and humanitarian crisis (the case of Venezuela today).

Workshop 2.2.

Migrant storytelling workshop

Introduction

Make migrant women stories visible, specially these stories we will not find in newspapers or the news. When written and told, these stories can break stereotypes and ideas about migration, social mobility, human rights and international solidarity.

In UK, the Latin American community is still “invisible” because in all the country it is not yet considered an ethnic group; only in some boroughs in London. The majority of British society does not know much about our history, presence and challenges. That is why by telling our stories we can challenge the narratives that have been made about us, thus claiming a place, visibility and respect in the societies to which we belong.

General objectives

To break the official narratives of what is said to be migrant women from countries from the Global South to the Global North, from the experience of the women themselves.

Objectives



- To propose alternative ways of narrating ourselves as active subjects of our history from the proposal of communitarian feminism with its categories of memory, time, body, territory and movement.
- To identify, through short stories, the sources of our wisdom as migrant women.
- To give value to our words on the challenges we have overcome by migrating.

Methodology

Using the story ‘Window on the Word’ by the Uruguayan writer Eduardo Galeano, brief testimonies or short stories will be created to work on the categories of memory, time, body, territory and movement that account for the experiences lived as migrants.

Teaching resources or materials



- Printed copies of the story ‘Window on the Word’ to distribute to the participants
- Coloured envelopes to put the words women select
- Red envelope: angry words
- Green envelope: loving and caring words
- Blue envelope: neutral words
- Yellow envelope: sad words
- Transparent envelope: magic words
- Newspaper or magazines, scissors, glue, coloured sheets, coloured pens and markers

For the facilitator

To have read Lorena Cabnal's text ‘Feminista Siempre’¹ (available only in Spanish and free online) and taken notes of key concepts to work on to guide the exercises and the assembly.

¹ <https://porunavidavivible.files.wordpress.com/2012/09/feminismos-comunitario-lorena-cabnal.pdf>

Step by step



1. Space preparation

A large table with all the materials to be worked on is placed in the centre of the space where the workshop will take place.

2. Icebreaker activity and introduction of the participants

The facilitator invites attendees to sit down and introduce themselves. Invite them to say what has been difficult for them to adapt to or learn from the culture and society in which they now live. The facilitator takes notes and later retrieves those notes at the assembly.

3. Activity

The facilitator will give a brief overview of how, over the decades, the issue of migration has been very high in the media and full of drastic stories. Emphasis will be made that this is only a part of the story, and the workshop is dedicated precisely to narrating what women live, feel and experience.

A very brief reflection and explanation of what communitarian feminism is and its contribution: women create community by talking about their lives ranging from the

personal to the collective, referring to how their bodies experience everyday life, and how their territories have changed by the construction of new buildings, etc. They talk about how they are strong because of memories kept from generation to generation and how, for certain processes, there is no specific temporality (this is an example, but from the reading that will be done of 'Always Feminist' the facilitator will have notes and will know how to contextualise those notes).

After that, they are invited to connect this reflection with the exercise that will be done after reading 'Window on the Word.' Each participant will be invited to see the newspapers and magazines and to select words for each envelope according to their feeling-thinking.

4. Group participation

When each participant finishes their exercise, they will meet in small groups to share a little about the choice of words and why they decided to put those words in each envelope. They will try to find common ground to see what kind of words might be the best to write a personal mini-report of their migrant experience. Then, in groups, each one will write their micro-story that will be read later.

5. Collective reflections

They return to the table and whoever wants to share their micro-story is welcome to do so.

To close, the facilitator invites them to remember that their migrant stories and experiences are important, and they have the right to use their voice whenever ideas or narratives are imposed or they feel invisible or violated.

6. Final reflections

This workshop was very liberating for some participants who came to the United Kingdom as political refugees or exiles, as they recognised it should not be violence that drives people to move from one place to another, but a desire and curiosity to know the diversity and be amazed by what other countries and cultures offer. Thus, their stories focused more on working the magic words.

Other women who have experienced the migratory policy of hostility in the United Kingdom focused on working more on sad, neutral or angry words because they speak of the difficulty of living in a contradictory country. London, known for its cultural diversity where people from different parts of the world live, sometimes treats migrants badly.

Workshop 2.3.

Diaspora and memory

Introduction

When migrant communities move from one territory to another, they carry symbolic elements that tie them to their culture, preserving their traditions and strengthening ties with what they consider beautiful and powerful of their culture.

This workshop is prepared to explore the memories caused by being carriers of two or more cultures, living outside our country of origin, the nostalgia it gives us and what we have learnt in the dispersion or diaspora.

General objective

Playfully, make objects that bring us good memories of our countries of origin, give them a sense of transcendence and an emotional and well-being use.

Objectives



- Learn or develop new artistic skills to work on personal and collective memories in highly emotionally charged objects.
- Through a created object, share the elements that give us strength to resist and continue our migrant process and are part of our collective memory.
- Know the importance of the word diaspora and what it implies, reflect on our identity, the effects of migration, and how our lives have been transformed in the dispersion.

Methodology

Arts and crafts about self-representation. It is suggested they do:

- Ceramic pieces that evoke the personal, the familiar and the idea of Home.
- Collages where identity is reflected and the process of notorious changes can be traced.
- Textiles which symbolically reflect on a new dimension of being in the diaspora.

Teaching resources or materials



- If pottery is chosen: clay, oil or vinyl paints and brushes.
- If collage is chosen: magazines, newspapers, coloured sheets, white sheets, glue, scissors, colours, pens and coloured markers.
- If textiles are chosen: fabrics of various textures, colours and origins; coloured threads, needles and some small pieces of decoration or textile paints to decorate.

For the facilitator

To do a general reflection using a short testimony or poetry that contains a diasporic perspective, so those who participate begin to prepare emotionally and spiritually for the exercise they are going to do.

Step by step



1. Space preparation

The table with all the materials should be in the centre.

2. Icebreaker activity and introduction of the participants

Attendees are invited to take a moment of relaxation walking around the space. At the end of this exercise, the facilitator asks what things they remember from their place of origin (it could be a meal, party, family anecdote), and their thoughts about the idea of migrating: what dreams led them to think they could reinvent themselves in another place, and what things of their culture or traditions sustained part of that dream.

3. Activity

The facilitator passes some post-its or paper with pens so the attendees can briefly write down part of what they thought. The aim is to develop that idea in their art.

4. Group participation

An hour will be given to do the art, and after that, they can share what they created.



5. Collective reflections

The common table is cleaned and all the works are put on display. Thus, each participant will have the opportunity to present and explain their work. If they wish, this exhibition can be held in another place and at another time, so the importance of doing something creative is shared with a wider public to discuss difficult issues such as identity, change, diaspora and dispersion.

6. Final reflections

The first time we did this workshop ceramic was used. A ceramist shared her knowledge with us and gave a brief explanation of the historical links between ceramics and women. Making ceramic pots or objects for domestic use was not only for the home, but artistic expressions told stories of the daily life of these women or how they saw their surroundings. After the introduction and some technical advice on how to make pottery, the workshop allowed the women to enjoy themselves while they chatted.

Some of the participants reconnected with pottery past events with their grandmothers, mothers, or even brothers. Ceramic artwork became meaningful, offering a different view of what clay could mean for them. Some others traced back their symbolic family bonds with the women of their family and their ancestors. For some others, clay brought back homeland memories and what plantain plants mean. Some participants were able to paint a homeland scenery — turning clay into motherland as well as territory. Adapting to the city meant for others practising new activities such as sport, learning a new language or enjoy open spaces and facilities such as public pools.

Workshop 2.4. Intersectionality and privilege

Introduction

One of the most important contributions of black feminism to feminist thought and action is the intersectional perspective or analysis. This workshop reflects on the impact of liberal feminism and eurocentrism in our lives and leads towards a new form of interpretation that abandons the known gender-centred point of view for a more comprehensive one that discovers racism and coloniality, and how it affects racialised people in structural power relations.

General objective

Delve into intersectional feminism in a general way, explaining the origin and cause of the concept, its usefulness and implementation, as well as reviewing the idea of privilege.

Objectives

- Know the origin and impact of intersectionality as a category of analysis.
- Explore, through the body, our relationship with privilege, oppression and internalised racism, and recognise the feelings-thoughts that this provokes.



- Develop strategies for personal and collective empowerment from intersectional thinking.
- Have clarity about the vocabulary and basic readings to address these topics.

Methodologies

Public narrative: The personal story begins by telling a story in two or three minutes, taking into account: 1. Identify a challenge in my life, 2. The choice made to respond to that challenge, and 3. The result of learning that connects me with other stories in common.

Experimental bodily participation and knowledge assembly: From body exercises, the group are invited to connect with themselves through active listening. It is through silence and conscious observation, we have the opportunity to review ourselves, think about oppressions and privileges throughout our lives, how they have been transformed, and the teachings they left us with.

Teaching resources or materials

- Copies of the text written for this session.
- Copies of the Matrix of Oppression¹
- Materials to make the fanzine: white sheets, newspaper, magazines, glue, scissors and coloured pens and markers.



For the facilitator

The person who guides or coordinates this workshop must be a racialised person who has self-awareness of their privileges and oppressions in order to guide reflection, extract from listening clear examples of how eurocentric domination works and what to do to move away from normalised beliefs about race, class, gender and ableism, etc.

This person must know the current debate on intersectionality, feminism, anti-racist practices and the most immediate realities of the group with which this will be shared. To answer doubts or reflections as clearly as possible, or if it is the case, suggest some basic bibliography.

Observation and sensitivity to know what is bothering the participants are important when doing the body part. It is essential that, at the end of the exercises, the facilitator invites them to create a circle or assembly where the mic is given to those who have less representation in more generic spaces.

If a collective fanzine or a diary of change with the feelings-thoughts of the group is made in another format, the materials should be provided as well as some ideas of how the final result could be, inviting the participants to use their creativity.

¹ Page 49

Step by step



1. Space preparation

It has to be a wide and clear space to do the physical exercise, with which the workshop is going to begin.

2. Icebreaker activity and introduction of the participants

Instructions: Invite the participants to reflect without shame and guilt. This is not an evaluation or judgment exercise, but do invite them to confront discomfort and be as honest as possible. They all form a horizontal line, and according to how they answer the question, they move or stay where they are.

3. Activity

Questionary: Practical exercises (privileges)

This resource proposes to put into practice the matrix of oppressions through a playful method. The objective is to become aware of how their journeys and the community to which they belong are defined by a constant tension and structural power relations determined by the political-geographical-material conditions.

The following exercise is an example specifically developed with Latin American

migrant women in mind, but the questions can be rephrased according to the group you are working with.

Questions

1. Take a step forward if your family of origin has enjoyed financial and educational welfare for more than two generations. (social and economic privilege)
2. Take a step back if your family origin is a single parent and without much presence of your extended family. (oppression by gender)
3. Take a step back if your parents or caregivers are migrants from the countryside to the city. (class oppression)
4. Take a step forward if you are a heterosexual person and have had more than one stable loving relationship (more than a year in duration). (heterosexual privilege)
5. Take a step forward if you think your skin colour has benefited you to access work, emotional, educational and daily life opportunities. (white privilege / racism / eurocentrism)
6. Take a step back if you are bilingual but one of the languages you master is considered a minority and not a Western one (it can be native or indigenous languages). (Eurocentric oppression)
7. Take a step forward if you are a person with invisible disabilities. (Ableist oppression)
8. Take a step back if you've had the opportunity to educate yourself in private schools since your childhood. (economic privilege and elitism).
9. Take a step back if you've been able to go on vacation or take a weekend out of town at least once in the last three years. (self-care, Eurocentric oppression)
10. Take a step forward if before the age of 25 you got a bachelor's or a degree. (class privilege/elitism)

After this exercise, the facilitator invites the participants to form a circle and shares the matrix of oppressions explaining intersectionality, who coined the concept, its usefulness and its scope within feminist practices and social movements that fight for social and racial justice. Participants give their points of view, and later, the facilitator invites them to work in groups.

4. Group participation

Each of the participants see the place they occupy and share how they feel about the exercise.

Afterwards, thoughts on bodily participation will be discussed in small groups to build trust and identify common elements in our narratives. The assembly will be the space where all the participants will listen in trust, compassion and non-judgment. A playful activity is a good tool: a collective fanzine can be developed as a systematisation of the experience.

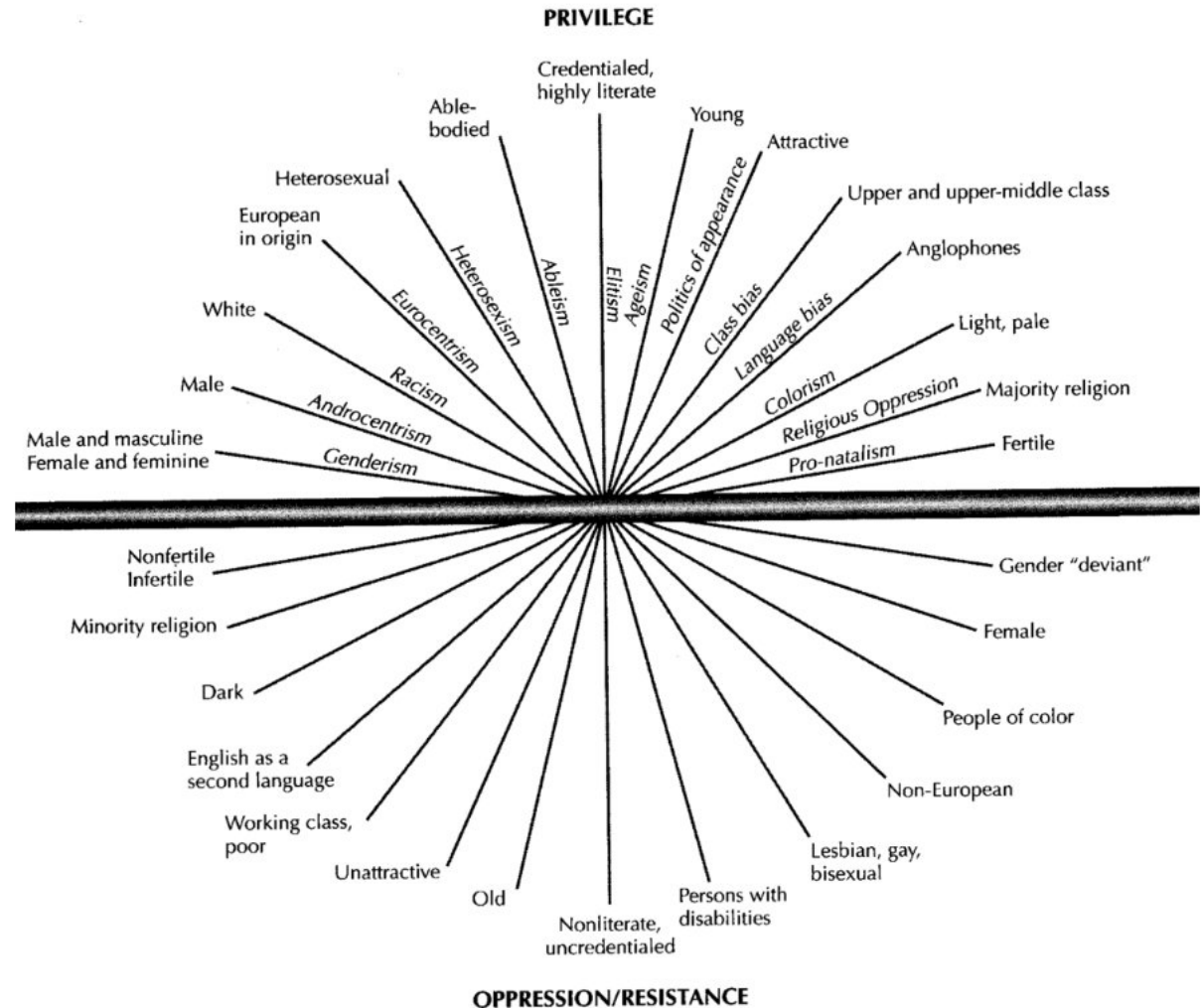
5. Collective reflections

An assembly session is called where those who want to share their thoughts and what they did in the fanzine are welcome to do so. They take time to look at and read the fanzines each one elaborated on the ideas of how to use an intersectional analysis from the feminist practices each one has.

6. Final reflections

According to the participants, the workshop was very powerful and it made them reflect on how women of their family lineage experienced oppressions and privileges they did not realise. They also realised the communities to which they belong have been systematically violated either by racism, ableism or by other elements that make up their being in the world.

In this workshop, women who participated recognised that common patterns such as sexual, cultural and racial oppression are realities that must be combated.



Matrix of oppression, by Oppression Monitor Daily

Glossary

Colonialism, genocide and historical trauma.

The colonisation of the west imposed on what we now call Latin America and the Caribbean was done through force and arms. The conquerors dominated native territories and peoples they considered inferior to exploit, and they physically and materially destroyed any form of resistance of the subjected populations. The indiscriminate massacres and exemplary punishments generated fear and obedience; women and girls were raped and taken away as spoils of war; indigenous worldview and spiritualities were silenced and prohibited in the name of Christianity, thus imposing new ways of understanding the world.

Through evangelisation and education provided by missionaries, the survivors of genocides and massacres were forced to hate their roots and culture, making them believe the only science, wisdom and civilisation came from the West and their ways of life were nothing more than practices and rituals, what the anthropology of the XIX century would later call folklore. Thus, colonisation not only had a physical effect, but it also constructed historical ways of ordering the world and assigning

each human group the place it occupies according to its condition as colonised. In doing so, the western colonising patriarchy justified its position of bringing civilisation to lawless territories. By instituting practices and institutions that rejected racialised bodies as the product of miscegenation, the idea prevailed that education, social status, and skin colour were indicators of "improving the race." And those ideas were transmitted from generation to generation among the colonised peoples, producing what today is called historical trauma.

Policy of hostility to migrant and refugee communities.

Some use the term 'hostile environment' to describe all the policies that make life difficult for migrants living in the UK, treating them as less deserving of dignity and humanity than British citizens. It is a set of policies introduced in 2012 by the then Home Secretary Theresa May to make life unbearably difficult in the UK for those who cannot show the correct documentation. Or, as she said at the time, "The aim is to create, here in Britain, a really hostile environment for illegal immigrants."

To achieve this, the government set out to prevent undocumented immigrants from using critical services, including the NHS and the police, and to prohibit work or a

landlord from renting property to them. Doctors, landlords, police officers and teachers are tasked with checking immigration status, and people who look or sound "foreign" are often asked to show their papers to rent a house or receive medical treatment.

Racialisation. The process through which communities come to be designated as part of a particular race and subjected to unequal treatment. While whites are also racialised, this process often becomes invisible or normative to those designated as white (white supremacism/privilege). As a result, whites do not see themselves as part of a race, but they do retain the authority to name and racialise others. Historically, it has been whites who have the social, political, and economic power to name and categorise people of colour and indigenous peoples because of colonial history. In many countries, whiteness remains the norm by which other ethnicities are measured.

Racism. The belief that human groups possess different behavioural traits corresponding to physical appearance and can be divided based on the superiority of one race over another. It is expressed through prejudice, discrimination or antagonism directed against other people

because they are of a different race or ethnic group. Modern variants of racism are often based on social perceptions of biological differences between people. This is called racist bias.

Structurally, racism is expressed through prejudices, practices or laws that promote nationalism, xenophobia, otherness, segregation, hierarchical and supremacy. Racism is closely connected to the idea of anti-blackness, which is a system of beliefs and practices that destroy and dehumanise black and racialised people.

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Module 3

Healing

Summary

Its purpose is to promote actions for change. The participants are invited to put into practice their creativity, learning and initiatives they have discovered throughout this collective journey. They are invited to live in solidarity; to recover and elaborate ancestral recipes to heal soul and body, experiencing more inclusive and loving ways of life and relationships. The proposed topics are:

The proposed topics are:

Workshop 3.1.

Womanhood and Feminist solidarity (Approach to womanhood and womanism as political ethics among women).

Workshop 3.2.

Decolonial healing (Recover and preserve traditions that have been culturally and familiarly inherited to us).

Workshop 3.3.

Ecofeminism, food sovereignty and “Buen Vivir” (Exercising alternative ways of living with dignity).

Workshop 3.1.

Womanhood and Feminist solidarity

Introduction

The Afro-American feminists bell hooks and Audre Lorde reflect on the idea of womanhood, expressing there can be no true womanhood without first analysing how race, class and other intersections make us as racialised women have priorities that are not necessarily priorities or experiences of the majority of the feminist movements.

To know about womanhood and the challenges this implies will help us understand what struggles we have in common with other women, the political and compassionate use of womanhood, and above all, to recognise opportunities to be allies, make pacts between women as an invitation to fight for a common liberation.

General objective

Question the origin of our differences as women from the personal and collective experiences that cross us by race, class, gender and ableism, and analyse the scope and limitations that the concept of **womanhood** and **womanism** offer to

transform the relationships between women.

Objectives

- Review patriarchy through sexism and misogyny as key elements of competition among women.
- Reflect on our relationships as women and between women, asking what are those based on.
- Explore new forms of solidarity and friendship between women.

Methodology

Crafts and arts of self-representation: Through a **Pole of Ribbons**, the participants will take a coloured ribbon that they will spin each time they participate, creating a piece of fabric or network between all of them.

Transformative justice: A liberating approach where the participants can share their experiences of pain with other women. Bring back those stories to heal, and assume responsibility for the acts committed without resorting to self-marginalisation, punishment or violence.

Teaching resources or material

- Colourful ribbons
- A long stick with a strong enough base
- Black markers and pens
- Post-its
- White cards

For the facilitator

To have previously read Audre Lorde's essay: 'The master's house is not destroyed with the master's tools', and the introduction to Bell Hooks' book *Feminism is for Everybody*. Have some brief reflections ready on why it is important to talk about the issue of womanhood among women as a political liberation project, but with the differences that this implies because they are migrant and racialised women.

Be able to listen and contain when stories of pain or loss are shared, inviting not to judge. This workshop will allow the facilitator to share a personal anecdote of how her relationship with other women may not have been easy, but there are always possibilities for change.

Step by step



1. Space preparation

Have a clean space and place the pole in the centre. If the number of participants is known, a ribbon for each one is already tied to the pole. The chairs are arranged in a circle. There is another table with snacks and materials for group work.

2. Icebreaker activity and introduction of the participants

They are welcomed by doing a body relaxation exercise and invited to look at the Pole of Ribbons to explain that the workshop will work with that millenary way of communicating.

3. Activity

The facilitator explains the Pole of Ribbons is part of millennial celebrations and carnivals. Although its origin is European, from what today is known as Bavaria in Germany, the tradition reached Latin America and the Caribbean by the hand of Anglican missionaries, and the peoples and communities of our territories adapted it to their customs. It originates from an old pagan Germanic tradition that celebrates the arrival of spring. Participants dance around a pole with white and blue ribbons

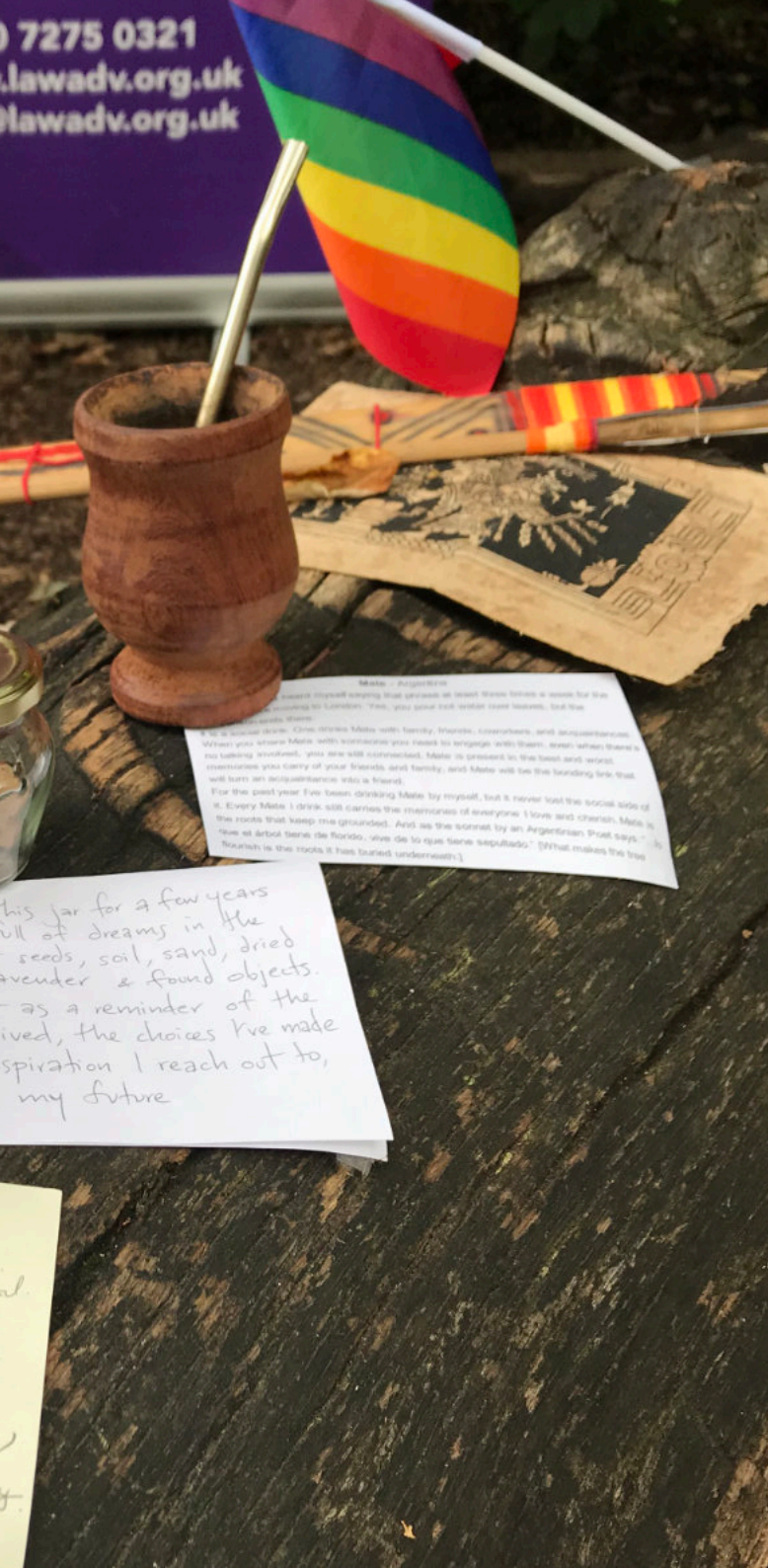
attached to it. When it arrived in the Mexican Caribbean and Central America, it served to celebrate spring and the union between the community. After this brief introduction, the participants are invited to leave their chairs, take a ribbon, and walk around trying to greet all the attendees.

4. Group participation

With this exercise, the participants will form a network or a fabric. At first, it will look a bit chaotic. The facilitator invites them to return to their places and express their reflections on the exercise and what they see from where they are. The participants are heard.

After that, the facilitator asks how they felt interacting when their path was blocked or their ribbon got stuck, or when they experienced some difficulty in the exercise. The participants are heard. From what the attendees say, the facilitator introduces the topic of womanhood and womanism. On a white/blackboard or flip chart, write the word patriarchy. On one side is the concept of misogyny and on the other, competition. Quickly explain those concepts within the feminist framework and the importance of not perpetuating those practices among women.





On another piece of paper, write the concepts of womanhood and womanism to create a comparative table or conceptual map where the difference between these concepts and their importance to facing patriarchy is explained. With this explanation, the attendees will work in groups and try to answer the following:

- How do I recognise patriarchy has hurt me in my relationships with other women in my family and community?
- If I have been who has caused harm to other women, what can I do to repair that situation?
- How would I like to relate to other women?

After 30 minutes of collective work, they return to the assembly to share their reflections.

5. Collective reflections

They give the floor voluntarily, limiting their participation to sharing the answers about what they worked on, avoiding the anecdotal so as not to stray from the objective.

A personal and collective commitment is made to acknowledge the damage we did or was done to us. From now on, we will try to establish healthier and fairer

relationships with the women around us and with whom we form a community.

6. Final Reflections

The facilitator returns to the Pole of Ribbons to make the last reflection: there are no perfect relationships, perhaps we can see the network or fabric we made here as something tangled, but when looking at it from a distance or another perspective, we can appreciate its beauty. At any time, we can intervene to improve the fabric or the network. But we are not able to do it on our own, we need others so each one takes their coloured ribbon and re-weaves it with other ribbons.

“ Womanhood comes from black women experience. To be a womanist meant that one encompassed some faces of feminism, but with more inclusivity, specially not ignoring the Women of Colour struggles. ”

Workshop 3.2.

Decolonial healing

Introduction

Our bodies have memory. They remember when they were comforted, loved, rejected or intervened by something that left us pain or physical scars that are difficult to talk about. Other women struggle with eating disorders and a lack of self-esteem because, since we were little, we were taught to hate our bodies and intervene to make them pleasant within the standards of “universal” beauty. That brought with it mental trauma or anxiety episodes.

General objective

Reconnect with our being without disconnecting the corporal, mental and spiritual to recognise the importance of inhabiting and healing ourselves.



Objectives

- Remember the natural resources our family lineage used in the past to heal physical and soul pain, and we will honour them.
- Work on that area of our being that needs to be healed, loved, and restored.

- Try different ways in which we can heal ourselves daily.

Methodology

Tianguis or street market: In pre-hispanic Mexico, people went to the market called **tianguis**, and brought fruit from their harvest, or those who had a talent or did art offered herbs, massages or advice in exchange for another immaterial good. That is called *trueque*. In this workshop, each one will share things that heal them and exchange their gifts, abilities and resources, giving the appropriate advice to be healed.

Teaching resources or materials

Participants can bring aromatic teas, medicinal herbs, handmade soaps, and essences. If they have the skills to massage, makeup, cook or offer other services, they are all welcome to do so.



For the facilitator

Build an altar of flowers and seeds so, during the *trueque*, women can offer what they want *troquear* or exchange as an offering to all migrant women who need a word of encouragement.

Step by step



1. Space preparation

A long table will be placed in the centre, and everything will be placed as if it were a marking station. Some notes will be made about the name of the product, its curative benefits, and the origin of that cure.

2. Icebreaker activity and introduction of the participants

Everyone greets each other affectively, and the facilitator invites them to reflect: What do we have to heal? What are the burdens and diseases that connect us with our family and community lineages we want to heal?

3. Activity

The facilitator invites women to share their thoughts circularly, show their healing product and mention those who recommend it to them.

4. Group participation

Women have to interact with each other, offering massages, sharing recipes or saying how the essences work. It is an activity of sharing.

Like a suggestion, a cookbook or fanzine can be made; or a blog so as not to lose the knowledge that was shared and that healed them.

5. Collective Reflections

A reflection is made on the importance of communicating knowledge and cures. Each one begins to feel valued and accompanied in the healing process.

6. Final Reflections

If an altar was made, everyone can collaborate in cleaning and carrying a bit of that altar to always have other women in mind who in other parts of the world are also healing each other, simply by sharing spaces like this workshop.



Workshop 3.3.

Ecofeminism, food sovereignty and “Buen Vivir”

Introduction

One of the global emergency issues is Climate Change and its effects on our quality of life, the indiscriminate use of natural resources and the utilitarianism of animal life. To this global emergence, the voices and struggles of women from different parts of the world focus on making visible that, ‘The Earth as our bodies are not territories of conquest.’

In this workshop, we review the thoughts and actions of women and collectives that, from an ancestral worldview, propose alternatives to make our common home, the Earth, a plenty place for all.

General objective

- Think about your responsibility in the global emergence.
- Think creatively about how to be supportive.
- Try to demystify how everything that is produced has an economic value. That is why we will make an exchange and elaborate ancestral symbols that reconnect us with life in its entirety.

Objectives



- Learn about that strategies other women in other parts of the world do to stop climate change from an anti-colonialist, anti-racist approach.
- Honour land defenders who have been assassinated for defending their bodies-territories. Be clear about some actions to raise awareness in the spaces and with the people with whom we interact.

Methodology

Ecofeminism is a framework to study the intersection of current, ongoing environmental and feminist problems throughout diverse geographical areas of Latin America, specially in the neo colonization that many countries from the Global South want to implement in areas when water and natural resources are in danger.

Ecofeminism can be used to understand the gender politics that accompany struggles for fair natural resource management as shown in territories like Brazil, Ecuador, and Amazonia, as well as industrial and urban issues in Puerto Rico, Mexico, and Southern Brazil.

Teaching resources or materials



- Seeds, flowers, fruits or some object made of natural materials.
- Vandana Shiva, "Ecofeminism against Capitalism" for assembly or discussion. Available at youtu.be/tAYoGLcss7I ;
- “All nations Rise” by Lyla June for the collective reflection or part of the ritual collective. Available at youtu.be/nr2VLI8jKww



Step by step

We begin the workshop with a prayer to the four cardinal points, mentioning the meaning of each one (north, south, east and west)¹. The facilitator asks each of the participants to come forward and say their names, and what part of nature or element is important to them and without they could not live.

For some Change Makers, water is the most important element because, without it, there is no life. Some said salt is the most important because it allows you to taste food, and it is a part of a state of water. Others mention air, sea, forests. All these natural elements are an essential part since they make human life possible.

After presenting and mentioning the importance of natural change for each of the Change Makers, the facilitator introduces the theme of Ecofeminism through a video by Vandana Shiva, "Ecofeminism against Capitalism" (<https://www.youtube.com/watch?v=tAYoGLcss7I>).

Shiva is one of India's leading physicists and a leading environmental campaigner, winner of the Nobel Peace Prize and author of several books, including *Soil not Oil* (North Atlantic Books, 2015), *Making Peace with the Earth* (Pluto, 2013) and *Water Wars*

(Pluto, 2002). She also contributed the foreword to *Nature for Sale* (Pluto, 2013).

The questions that came after watching the video were:

- How does capitalism violate natural life and the life of women?
- What is the relationship between the use of natural assets and women's bodies?
- How do women sustain life and nature? Through what means?

With these questions, groups were formed to discuss and share ideas. To reinforce the exercise, the facilitator gave each Change Maker an illustration about the life network, which is a visual resource of communitarian feminism from the perspective of Lorena Cabnal. By sharing what was addressed in groups, the following was discussed:

- Women's bodies as occupied spaces and colonised by the needs of men, first to be taken sexually, and then by the imposition of gender roles.
- Women's bodies as maps of lived experiences, with deep traces of violence, but also of regeneration, as sometimes happens in natural cycles.
- The consumption of natural goods does not allow all humanity to access food and sustenance.

To close the reflections, the facilitator poses two questions from Vandana Shiva's book *Making Peace with the Earth*.

- Can agricultural and ecological markets help solve all needs?
- Does fair trade provides the entire population with sustenance and food?

Final Reflections

We think about how to generate awareness and have a more conscientious consumption and solidarity. We had a barter-based exercise that revolved around the idea that giving does not mean dispossession, but an act for the common good. To close the workshop, the facilitator gifted some of the material to the participants and said goodbye with a hug.

¹ The four cardinal points in the Mayan worldview are:

North/Air/Mind/White colour
East/Water/Emotions/Red colour
South/Fire/Spirit/Yellow colour
West/Earth/Hearth/Black colour



SECTION IV. PROGRAMME'S JOURNEY



Editor's Notes

When we thought about creating the Change Maker Programme, we wanted Brazilian women in our community to have the opportunity to meet in a space created for them and talk about the things that concern them as migrant women from their particularity as Brazilians.

For a year, the Change Maker Programme was adapted for Brazilian women. At the time, Carolina Cal, a Brazilian migrant woman, was the coordinator of the space. Her skills and talents as coordinator of MinA Teatre* allowed her to combine participatory methodologies from the theatre with methodologies and themes proposed in the Programme. Brazilian women built together a space to speak in Portuguese, share stories creatively and reflect on their choices. In the end, they did a collective performance and short documentaries about their lives like migrant women living in London.

The following section is a brief introduction of how the community of Brazilian women in London is made up, and the challenges and opportunities they have. Following that section, you will find an adaptation of the Change Maker Programme, and the

reflections the Brazilian women reached together.

Regarding this section's glossary, the readers will realise Brazil's Latin American identity is singular as it is the only country in the region that was colonised by Portugal when it was an empire. Later on, Germans, Italians and other European communities settled where historically native communities lived.

Brazil is also marked by slavery and the free settlements of people of African origin who, after slavery was abolished, brought life and cultural heritage. To approach the complex of Brazil's history it is necessary know more about the issues that define the identity of to be Brazilian, and their ideas about what it is to be Latin American, and in transnational contexts, what it is to be a migrant.

You can find more about MinA at facebook.com/MinAmigrantsinaction



BRAZILIAN CHANGE MAKER PROGRAMME

Introduction

In the UK, 1 in 4 women experiences gender-based violence in their lifetime. Violence against women and girls (VAWG) is thought to be more prevalent among Black and minoritised women (BMW) in the UK than among the population as a whole. Most research with BMW groups has focused on gender-based violence among South Asians and there is even less research on VAWG among Latin American migrants, even though they are one of the fastest-growing populations in London.

Brazilians are the largest group of Latin American migrants in the UK and according to research developed by Dr Cathy McIlwaine at King's College, VAWG is one of the issues still under-acknowledged and deeply affecting the community in London. Research shows that 82% of Brazilian women interviewed have experienced some form of gender-based violence in their lifetime and 48% of all women have experienced violence in the UK. 56% of women have never reported an episode of violence in London, mainly because they thought nothing would be done about it and/or because of shame, lack of information, and fear of deportation due to insecure immigration status.

Lack of knowledge of the English language, insecure immigration status, lack of information around gender-based violence and lack of support network are some of the risk factors that make Brazilian women and migrant women in general in London more vulnerable and susceptible to abuse and violence. Focusing on ethnicity, it is worth noting that race and experiences of VAWG are linked in intersectional ways. For example, drawing on the survey, women of mixed race were more likely to experience violence (64%) than white women (44%).

The non-recognition of the Latin American community as a distinct category on the national census or other official forms immensely increases the difficulties in accessing support, resulting in Latin American women being assaulted 60 times before their first call to the police, compared to 35 assaults among women in general.

In terms of the profile of Brazilians in London, women represent 53% of the community, according to the 2011 census. 83% of them are aged under 40. Almost half of Brazilians are married in London (46%), while 39% of them are single. Research has shown that Brazilians that come to the UK tend to be well-educated and from a middle or lower-middle-class background, and whilst most come in

search of better financial opportunities, many have also come to study. Yet, while employment rates are very high at 70% and 71% respectively for England and Wales and London, a quarter works in the elementary sectors of the economy. This reflects marked downward mobility in the labour market where the only options available are low-skilled and low paid work, largely as a result of visa restrictions and limited knowledge of the English language.

Brazilians in London are very diverse and dispersed due to migration from different regions, class, age and ethnicity. Brazilians are quite active on Facebook groups, lots of them focusing on maternity, migration tips, work advertisement and female empowerment. The Brazilian consulate has an internal organ called CCRU, which is divided into few sectors like culture, career and gender. They produce and promote events in the consulate and embassy, and welcome both male and female Brazilians.

Grupo Mulheres do Brasil is a female-only group that is divided into themes of career, VAWG, culture and others, but it doesn't often engage with women from working-class backgrounds. Encrespa is a collective of black Brazilian women focused on the black diasporic experience in the UK. They also promote events (online and face to face) to empower black Brazilian women in

London who are often left aside from the Brazilian/Latin American society as a whole.

The Change Maker group offers an egalitarian space for Brazilian women in London, with an intergenerational and intersectional approach to the experience of Brazilian women in the diaspora. Following the original programme, some of the workshops were restructured according to the needs and context of Brazilian women.

More than a working guide, what readers will find here is a compilation and reflections of what the Change Maker Programme workshops left us with.

Notes & reflections from the Brazilian Change Maker Programme

1. Women's power
2. Women's role in Brazilian history
3. Womanhood and fuxico making
4. What is empowerment?
5. Migration, memory and diaspora
6. Poetry and feminism
7. The power of our ancestors
8. Gender-based violence
9. How to turn pain into art
10. Love letters to myself
11. How can we look after each other during the pandemic?
12. Power dynamics using feminist lenses

Workshop 1 Women's power

For migrant women, it is very important to create a safe space where they can feel comfortable to be themselves, share opinions and life experiences free from self and others' judgments. This workshop aims to bring a diverse range of participants of different ages and backgrounds to create together this space.

Objectives

- Reflect on the socio, cultural and religious stigmas given to women.
- Tackle everyday sexism.
- Create strategies to overcome obstacles. Participants are encouraged to make their voices heard while finding personal and collective strength.



Methodology

Popular education through an assembly

During the workshop

To keep it as informal and open as possible, you might choose not to bring theoretical materials but rather guide the conversation with questions about what a healthy relationship means and family history.

Participants might not be able to acknowledge the patriarchal system they live under and the violent Brazilian colonial history, which has resulted in race and class differences. That is why a diverse range of participants is important so they can learn from each other's experiences.

Final reflections

Some of the reflections around gender binarism discussed what it is to be a woman in the past/present moment and pinpoint gender roles and expectations. For these reasons, in the following workshop, you can deepen on this topic and others that are related.

Workshop 2

Women's role in Brazilian history

To continue with the reflection about what it is to be a Brazilian woman and question gender binarism, the idea is to discuss female roles in colonial Brazil to create a link with the life of contemporary Brazilian women in the diaspora.



Objectives:

- Unpack key concepts such as patriarchy, colonialism, capitalism, gender-sex, binarism.
- Discuss gender versus race in Brazil – do all women experience oppression in the same way?
- Highlight the Eurocentric perspective in which history is told and how does it affect us.

Methodology

Transformative storytelling for Social Change

For the facilitator

Pay attention to the less vocal participants, make sure you give everyone a chance to

speak and provide visual material support, such as a flip chart summary.

During the workshop

Read and discuss materials with the topics that will be discussed in the workshop, like this:

Quote by Judith Butler: *'If gender is constructed, could it be constructed differently, or does its constructiveness imply some form of social determinism, foreclosing the possibility of agency and transformation?'*¹

Letter by Pero Vaz dated 1500:

*Among them [the male indigenous people] were also four or five young women [...] quite young and docile, who were thus nude and did not look at all bad [...] one of those girls was totally painted from top to bottom, [...] and was so well-formed and rounded, and her shameful part (of which she was not [ashamed]) was so lovely that so many women of our land, seeing such features, would be ashamed that they had none like hers.*²

Gilberto Freyre's quote about women in Brazil: *'white women are to marry, mixed-race (mulata) are to f...k and black women are to work.'*³

Final reflections

Brazilian women reflected on how colonisation was a very painful process, which denied the identities and experiences of indigenous/native women, and women who were enslaved from Africa. However, reflecting on that history and how it affects feminised bodies allowed us to talk about gender roles, stereotypes that must be demolished and the hope brought by connecting with the experiences of women that in Brazil and the United Kingdom make other narratives visible.

¹ Butler J. Gender Trouble, 1999.

² Myscowski, 2013: 25-26.

³ Freyre, G. Casa Grande & Senzala, São Paulo, Global, 2013.

Workshop 3

Womanhood and fuxico making

Increase the sense of companionship and through the making of handcraft, demonstrate that all is possible. The activity is tailored based on two of the four stages of empowerment cited in Joice Berth's book *What is empowerment?*: build women's self-esteem and generate their income.



Objectives

- Learn new craft technique
- Connect with Brazilian traditions
- Socialise
- Share stories of their ancestors

Methodology

Crafts and arts of self-representation: Each culture has different ways of passing from generation to generation the collective wisdom, acknowledgement, struggles, resistance and pride. In the case of Brazil, fuxico is a kind of pattern that has been passed on to generations of women. Fuxico, in Portuguese, means gossip, and it got its name because women gathered to talk about their lives, bosses, families, while they sew.

During the workshop

This workshop teaches participants how to make fuxico, a traditional Brazilian handcraft made by fabric remnants, while women talk about what inspires them and the importance of collective creation.

For the facilitator

For this workshop, the facilitator made a collaboration with a textile artist with knowledge about textiles and crafts. In addition, the end of the activity was with a 'ciranda' (traditional Brazilian circle dance) to increase the sense of community amongst the participants.

Workshop 4

What is empowerment?

In the last decades in feminists and women spaces, empowerment is a word that is part of the common vocabulary. But, do all women know the concept? How do they understand it? How do they live it? In this workshop, the idea is to discuss the four stages of empowerment cited in Joice Berth's book *What is empowerment?*:

1. Cognitive: the ability to think critically;
2. Psychological: the feeling of self-esteem;

3. Political: understand power dynamics and inequalities and the ability to work towards social changes; and, 4. Economic: ability to generate income independently.

Objectives

Discuss empowerment through intersectional feminist lenses thinking about Brazilian identities, class, race, sexual orientation, geographical location, and all personal and collective backgrounds with the new changes that the women live in the UK.

Methodology

Pedagogy of the oppressed facilitates the conversation with honesty and compassion, and without judgment.

During the workshop and reflections

Encourage participants to bring food or other things they like to share. Take notes of the discussion in flip charts to help guide the conversation. Present the four stages of empowerment to the participants. Discuss the topics and make notes in small groups before bringing participants together to share with the entire group. This allows the ones who are less vocal to speak about their idea and experience of empowerment.

Workshop 5

Migration, memory and diaspora

Following the last workshop, the idea of this workshop is that the participants connect with their legacy, culture and traditions they have preserved from Brazil in their process of migrating and residing in the United Kingdom. Those memories are powerful resources for resisting hostility, and the women can decide what changes they want in their new life.

It is recommended that for this workshop, the physical space or the location be a mainstream space, where the migrant community does not have much access or representation so that in a symbolic and real way, the Change Makers reaffirm their presence in the country in which they reside now.

In this case, the workshop was held at the Tate Modern, a symbol of contemporary art in the United Kingdom, and which is not easy to access to do a community activity. Having that space was a challenge that, in the end, contributed to the process of personal and collective empowerment of the Change Makers.

General objective

Create personal narratives as Latin American migrant women and Brazilian women, and build solidarity within the group/wider community.



Methodology

Theatre of the Oppressed

During the workshop

In the first part, the facilitator invites the participants to move around the room, looking at each other. After that, individually, while walking, participants reflect on daily life and choose three movements. Then, in groups of three, they create a simple choreography using their movements. At the end of this part, in a circle, the groups share their work. The facilitator creates four different groups, and the participants discuss the following:

- Space in between: I do not belong here
- Brazilians' contribution to the UK
- Traditions I still keep from Brazil in the diaspora
- What have I learned from my experience in the UK?

Each group then shares their discussions with the whole group.

Final reflections

One of the participants said about this workshop:

“The Change Makers met up at the Tate to discuss migration, memory and diaspora. At the beginning of the session, we put on some music and did a range of corporeal activities. As we stood up and got our bodies moving, we were also encouraged to reflect on our everyday lives, as well as our wider trajectories. Later, we worked in teams to create different choreographies that mirrored these moments, which felt like an enjoyable experience for everyone involved. Next, we sat down in a circle to discuss the topics we based the session on.”

Throughout these discussions, a range of different conversations and reflections came up. The women reflected on their own migrant experiences and trajectories, drawing on their memories. Some of the themes that came up at various points were being able to see the ‘homeland’ more clearly from a distance, including structural race and class issues/privilege. One of the participants said:

“*eu preciso sair da ilha para ver a ilha* (we must leave the island to see the island).”

Various women mentioned that when they speak Portuguese here, they instantly feel more at ease. Sometimes, it makes them form a closer bond with someone else - shared language makes us feel more comfortable. Others miss their homeland, without necessarily wanting to go back; for this reason, they maintain ties to Brazil in everyday life. As well, we reflected how people maintain relationships to culture in a variety of different ways, and how Brazilian culture is inherently warmer than British culture.

All migrant experiences are different. It is important to understand everyone's trajectories through an intersectional approach. We need to be conscious of our privileges and the different ways multiple points of oppression intersect. Overall, it felt like a very positive experience for everyone involved. Many people left comments that they felt happy to have found the space, and mentioned they believe it is constructive and healing.

Workshop 6

Poetry and feminism

A poet is invited to discuss their work, read it with participants and create new poems as a group.

Objectives

Use poetry to explore themes such as womanhood, migration and feminism.



For the facilitator

Invite a poet to join the session and ask them to select three poems of her work to share with the group.

During the workshop and reflections

The poet and participants read and discuss the poems. Participants then choose one of the poems, read it and in different groups and collectively write a response to the poem.

Writing activity: In groups of 5-8 people, each participant writes a sentence without reading each others. Once everyone writes their bit, the collective poem is formed.

Workshop 7

Performance 'The power of our ancestors'

An immersive performance by Latin American migrant women to share their stories of migration and womanhood, and celebrate their ancestors through traditional singing, dancing and autobiographical poetry.

General objective

Celebrate the lives and contributions of women who came before us.

Objectives

- Use arts as a tool to bring visibility to the female Latin American community in London.
- Make women protagonists of their stories.
- Increase the sense of community, making participants feel closer to home and proud of their culture.
- Use art to express themes such as gender inequalities and intersectionality; womanhood and self-care; migration, diaspora and racial identities; sexual diversity; spirituality, resilience and more.

Methodology

Decolonial aesthetics and practices, following communitarian and intersectional feminist perspectives.

During the workshop

Set the performance as a safe and non-hierarchical space. The performance¹ space, shaped like a circle with an altar facing the main door, and with the participants and audience sitting and standing around it. Performers and non-performers have equal time and the freedom to respond to the theme in the form and language they wish to do so.

Start the performance with traditional music, allowing participants to dance and sing. Bring other traditional arts such as poetry or knitting. At the end of each act, participants can place a candle on the altar in memory of their ancestors. After the ritualistic performance, ask participants for feedback about how they felt by watching the sounds, colours and movements of Latin America.

Final reflections

Identify and highlight how each woman was able to express creatively their experiences as migrant women. If anyone wishes to reproduce the performance, just take into account the challenges of preparing a performance of such scale or similar activities.

¹ "The power of our ancestors". Available at youtu.be/fFmdWBNQicY

Workshop 8

Gender-based violence

Description

Present information in Portuguese from Instituto Maria de Penha in Brazil about forms of violence and how to identify them as well as included information from TeSer and LAWA about where/how to find support in London.

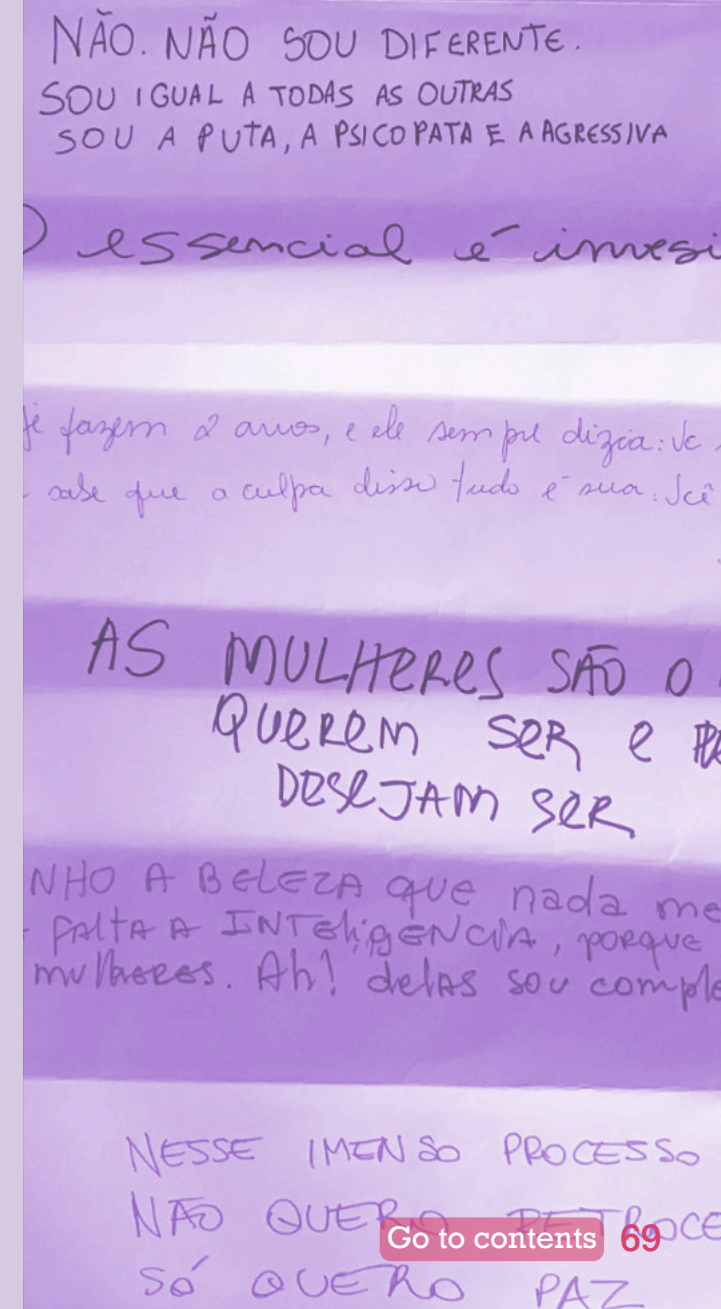
Methodology

Participatory learning and writing a notebook

For the facilitator

In topics like this, if the facilitator doesn't have enough knowledge or experience in domestic violence, it is necessary to collaborate with an expert to give all information in the best way possible. This workshop is an example of this kind of collaboration.

It is important to present the slideshow and encourage participants to share their experiences and ask questions. As it was a very small group, women felt comfortable asking questions. It was a very dense session that highlighted the barriers and difficulties in tackling the subject.





Objectives

Discuss forms of gender-based violence, how to identify them and where/how to access support.

Final reflections or suggestions

In topics like this, ask the participants to keep track of the emotions triggered by the session. Writing these emotions in a diary during the following week, they can make notes about their feelings and reflections. We suggest answering these questions to reflect in the notebooks or Diaries of Change.

Day 1: How did you feel before the workshop? What caught your attention during the workshop? How did you feel after?

Day 2: How does the subject of gender-based violence affect me? In which part of my body does this sensation echoes? What do I do to alleviate the pain?

Day 3: What did I learn from the workshop? What did I learn from my colleagues in the workshop?

Workshop 9

How to turn pain into art

Objectives

Introduce women and non-binary artists who use the arts as a vehicle to heal from violence and to bring awareness of the subject.

Methodology

Popular Education

During the workshop

Start the workshop with a 'check in' (how are you feeling today?), and make small breaks with breathing and stretching exercises throughout the session.

Keep checking if participants feel comfortable with the discussion before introducing the topic. The journey as a transformation process: to feel, identify, understand and heal.

- Discuss the necessary time to process a traumatic event.
- Discuss the importance of listening to the self first: wait, feel, analyse and then create.
- Ask participant's how they usually deal with emotional pain

End the session by asking participants how they are feeling after the discussion.

Reflection from the facilitator

The last two workshops were focused on violence against women, most specifically against Brazilian women in London. First, it is important to note the topic was a request from participants, not the facilitator's proposal. Both workshops were scheduled together, so whenever one was advertised, the following one was included. The focus was always on how participants can identify and heal from traumatic events, never on the fact per se (they never narrated the fact/facts).

Final reflections

This workshop was facilitated by Nina Franco. She is a black queer Brazilian artist in London. She led the workshop showing and discussing the work of artists, including her own, who experienced different forms of violence and translated it into art.

As well, she shared the work of musician Elza Soares and visual artist Doris Salcedo. Nina also talked about her own creative process and how she turned her traumatic experience into art.

Workshop 10

Love letters to myself



Objective

Write a letter celebrating themselves to reflect on their personal journey and recognise small achievements.

Methodology

Participatory learning

Step by step

Invite participants to a minute of mindfulness: to be here, to be present.

Then, propose writing activities:

1. Brainstorm words: in 2 minutes write whatever comes into your mind then share with the group.
2. In 10 minutes, write a love letter to yourself rescuing why is 'good to be me'. Be aware of inner strength, qualities and life purpose. Take the time to look into your life with love and care. Ask participants to share with the group.
3. Ask each participant to write a loving word to every participant. The works are placed in a to be opened whenever they wish.

Workshop 11

How can we look after each other during a pandemic?

Description

Participants share their feelings concerning the pandemic. Prompt questions about loneliness, fear of losing loved ones in Brazil, anxiety, how to deal with emptiness, fear of falling into depression, losing jobs, feeling overwhelmed by intense house/family management.

Methodology

Transformative dialogues

Objectives

Connect and create a safe network during the pandemic.

Final reflections

This was our first workshop online, and the positive side of it was that we had women joining from Italy, Brazil and UK. Women shared their feelings concerning the pandemic. Loneliness, fear of losing loved ones in Brazil, anxiety, how to deal with emptiness, fear of falling into depression, losing jobs and women being overwhelmed by intense house/family management, were feelings often shared by them.

Allow each participant time to speak. Then guide them through a writing activity encouraging them to keep a routine of self-care, positive thinking and productivity.

Workshop 12

Power dynamics using feminist lenses

Objectives

Discuss power dynamics using feminist lenses, considering the actual context: how the coronavirus crisis has affected women and particularly black and minoritised communities.

Methodology

Popular education

During the workshop

Ask participants to discuss

- Did you know that Brazilians are considered an ethnic minority in the UK?
- How being from a minoritised background affects our community?
- How does the invisibility of our community affect women?

Closing the Change Maker Programme: Graduation!

Building up from our performance at Tate Exchange in March, in which the intention was to occupy a mainstream space and considering the pandemic crises we are currently living, in this next and last 3 months of the project, we focused on recognising our strengths and making art from it.

Ten women, who have been engaging in the programme from the beginning, showed interest in being part of our final project. Due to lockdown restrictions, we had to adapt a live group performance to the making of 4 short documentary movies narrating women's stories of migration and places of resistance (physical and emotional).

Louise Carpenedo, filmmaker and programme's participant, and Alba Cabral, musician, were key elements in the project making. In an outdoors activity, one of the participants expressed her passion for painting. She mentioned she used to paint canvas before migrating to London, but due to a very traumatic event, she stopped painting. In addition, she said since her

engagement in the programme she started feeling like going back to this activity.

Another participant in Brixton said that her first residence in London feels like home. Discussing her experience as a black Brazilian woman in London, she mentioned her way of keeping traditions alive and passing them on to the next generations is by cooking food from Bahia, the city she was born and had lived in until moving to Europe. That day, they agreed to film her cooking feijoada, a traditional Brazilian dish.

We met online and discussed the theme of migration. Participants created a song about their migration experience, with support from the programme facilitator and collaborators. They met participants several times both online and in person to fine tune the melody, lyrics and artistic composition of the piece. The authors of the song had been living across Europe (in London and Lisbon) and Latin America (Salvador, Bahia in Brazil) during and after COVID lockdowns, which added an important layer of meaning to the richness of their experiences in the programme). The final composition was a very creative video that symbolised their graduation from the Change Maker programme, and that is available to watch in social media¹.

¹ Our stories, Change Maker Programme
youtu.be/iNYFIFvvZYY

Glossary

Black feminism from a Brazilian approach.

Brazil reproduced its colonial approach of looking for references outside the country even within the feminist movement. Angela Davis once asked: "Why do you still want me to speak when there were important black intellectuals like Lélia Gonzalez here who already talked about intersectionality?". The process of erasure of black feminism in Brazil is boosted by language isolation. Gonzalez proposed the destabilisation of the standard language and suggested the pretuguês (Black Portuguese) as a way to criticise the academic norm. There are now references of black feminists inspiring new generations: Marielle Franco, a black lesbian born in a favela, an activist against gender violence and for human rights murdered in 2018. Also, Djamila Ribeiro, philosopher and journalist who wrote several books on the importance of intersectionality.

Blackness from the Brazilian experience.

Brazil has the biggest black population in all of Latin America and the diversity of its people has led to the myth of a 'racial democracy,' where no one is discriminated against because of the colour

of their skin. That is not the case. Zumbi dos Palmares, who led a resistance against slavery in the 17th century from the quilombos, continues to inspire the anti-racism fight in Brazil. A decade of affirmative action policies in early 2000 changed the social and racial profile of the population with access to university education in the country, promoting a systemic change in Brazilian society.

Racialisation. Like other countries in South America, Brazil's population is a mix of indigenous, black and white colonisers. According to the latest official data, 42.7% of Brazilian people declared themselves as white, 46.8% as mixed race, 9.4% as black and 1.1% as asian or indigenous. The word 'mulatto' has been widely used to describe mixed-race people, especially those with darker skin. The word 'mulatto' comes from 'mule' and it's deeply rooted in racism. In recent years there has been a movement to replace the word for 'mestiço' or mixed race.

Spirituality from Afro-Brazilian heritage. Brazil's spirituality is also a mix of different beliefs and is influenced by European and African religions. Candomblé, for example, is an African diasporic religion that developed in Brazil during the

nineteenth century in a process of syncretism between the traditional religions of West Africa and Christianity. Over the past decades, there has been a sharp rise in evangelical churches, which quite often are very critical of African influenced spirituality. Today, the next generations of Afro-descendants claim in their heritage their spirituality as part of their ancestry living behind the social stigma and shame that colonisation created around African religions.

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CHANGE MAKER GIRLS & YOUNG MIGRANT WOMEN

Introduction

In the support LAWA has given to women and families of our community, we have seen that, in addition to being affected by structural gender violence, upon arriving in the United Kingdom, many Latin American women face the challenges of cultural adaptation and learning of a new language.

Many of them seek safety in their integrity when experiencing domestic violence, workplace abuse, social and personal relationships of emotional dependence or precarious living conditions. Others have journeys of social commitment or community work and seek to create or support spaces where they can contribute, generating links between cultures. Some, due to their class, education or economic status, integrate more quickly into the life of this country.

In relation to this, the girls, teenagers and young women of our community have their particular challenges. Some of them experience the migratory impact on their emotions. They may experience the illusion of living in a country with a different culture and language, but in their integration process, they may feel or be exposed to anger or isolation. Anger if the decision to migrate was agreed between their relatives or guardians, feeling they were not taken into account; or a feeling of helplessness can invade them, leading to indifference and isolation in their family environment.

If they live in contexts of domestic violence, girls and teenagers feel in an uncomfortable position of being mediators between their parents or totally ignored. If the parents do not live together, replacing the absence with gifts and prizes is another possibility. Some have to play caregiver and support roles in housework if their parents or guardians work shifts

with few breaks on weekends or irregular hours during the week. These family and social environments can lead them to think there are no certainties for the future because they also do not see or know people from their community who have stood out in more visible spaces or the English environment.

Some of these migrant girls and young women have interests in the arts and creativity in various formats, but because they do not have references or resources to explore these capacities, they think these are not a possibility for them. Sometimes, having someone close by who will guide them on how to choose a profession and accompany them in the process of learning English as a second language can be fundamental to changing their lives and future.

Change Maker Girls and Young Migrant Women

The Change Maker Programme has been adapted to respond to the needs and concerns of new generations of migrant girls who are of Latin American origin. It proposes girls and teenagers build self-confidence and feel stimulated to learn from their life experiences and needs; recognise the importance of their abilities and decisions to take care of themselves, defend themselves and work for their personal and collective well-being; and understand how power and social identities

are structured in the exercise of their human rights. All of these issues are interconnected as a way to address gender-based violence and provide tools for its eradication.

The programme has been designed to speak playfully and profoundly about self-care, integrity, security and empowerment to break the cultural barriers that prevent their integration into English life without giving up their Latin American identity and legacy. In the same way, it brings together women with a trajectory and influence between cultures in the arts, entrepreneurship, science and technology to make collaborations and brief mentoring, encouraging girls and young women of our community to be Change Makers.



Methodologies

The workshops and activities will be facilitated in Spanish, two LAWA facilitators will coordinate the group at the school facilities with the support and supervision of whoever manages the initiative. Each activity is designed to work with the popular learning methodology: knowledge is built from the experiences and interventions of the whole group. It will be possible to tell stories, explore being an assembly, dialogues, playful acts, arts and crafts, games and the projection of short videos for discussion.

With these participatory methodologies, it is intended that girls and young women recognise and name the process they are going through, develop or enhance their skills and knowledge of themselves and their environment, and learn to work in a collective way to increase their confidence to make decisions and discern their personal and collective experiences as young women. The approach is holistic and intersectional where identity, ethnicity, age, common interests and realities concerning their age can be approached in creative ways and facilitate their educational process for life.

Structure

Composed of 12 workshops and/or activities, the programme is made up of four modules or lines of work along with recreational and experimental activities, reflection workshops and collaboration with brief mentoring. These are the modules:

Module 1: Who am I?

Objective: recognise the importance of caring for and defending their bodies and integrity, against all types of violence.

- Recognise our bodies as our territories
- Violence Against Women and Girls and its prevention
- Security, power and consent

Module 2: Navigate between Cultures

Objective: develop skills and tools to integrate being part of different cultures.

- Introduction to Intersectionality and Privilege
- Cultures in movement (diasporic approach)
- Manifesto: a storytelling workshop



Module 3: The Sources of my Power

- Turn rage into power
- I am my own home
- Power dynamics using feminist lenses

Module 4: To Be or Not to Be?

Objective: create good practices and safe spaces to project future horizons.

- Womanhood and solidarity
- Who are our allies (introduction to anti-racist consciousness)
- We are Change Makers



Introduction

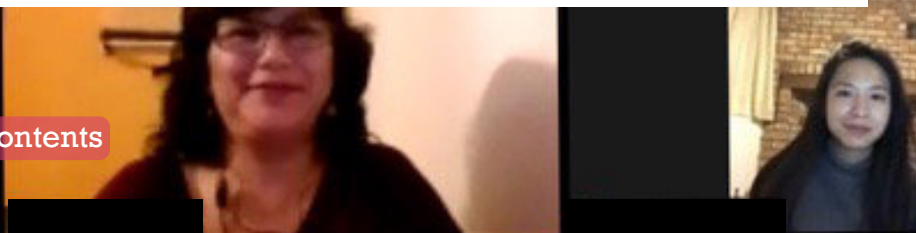
During the confinement by Covid-19 in the United Kingdom, the Change Maker Programme had to adapt to the new conditions of connectivity and the new political-social context. A call out was made to start a new online cycle of workshops and activities while the women who participated continued to communicate. Latin American migrant women from various parts of the UK and Europe signed up and took part in the activities as well as some women from Latin America.

Due to the global pandemic and the quarantine to which most societies were subjected, the feeling of isolation and uncertainty allowed us to share our concerns, emotions and realities. In turn, the death of the African American George Floyd in the United States at the hands of the police which was disseminated by various videos online, showed us the racial and police brutality that had been denounced for a long time needed to be eradicated. It was evident we were seeing a new political and social scenario which we had to understand.

That is why the year of the pandemic, the workshops were designed to continue reflecting on feminism, intersectionality, solidarity between women, spirituality and care, adding themes that touched on anti-racist practices linked to themes of colonisation. In the same way, Afrofuturist and Indigenous-futurist methodologies allowed us to think about the future we want to live in, where social and racial justice is a reality.

The adaptation of the Programme was called "Breaking the isolation, weaving our voices". Here we share a general summary of those workshops and the reflections we reached together as a group.

CHANGE MAKER ONLINE



Breaking the isolation, weaving our voices in pandemic times

1. Who cares for those who care?
An online discussion on how the pandemic has affected the lives of women.
2. A new type of future: Building hope in the chaos
3. Introduction to intersectional feminism and privilege
4. Coloniality, heritage and violence
5. Conversation about Spirituality, Ancestralities and Resilience
(guest: Phaxsi Coca, Andean healer based in London)
6. Social justice and transformative dialogue

Workshop 1

**Who cares for those who care?
An online, global discussion
on how the pandemic has
affected the lives of women.**

Objective

- Reengage as a group of Change Makers
- Give continuity to the programme
- Strengthen the sense of being a community space
- Open ourselves as a cross-border community of virtual accompaniment to other migrant women



Methodology

Community dialogues: Emphasis is placed on personal responsibility and self-awareness to allow participants to safely engage with others in honest conversation.

Step by step



The discussion will be centred around the following topics:

- Caring and maternity during lockdown
- Everyday life
- Are our safe spaces still safe?

With this workshop, we hope to look at how during the lockdown, the physical and emotional labour for women increased, be it as mothers, carers or as members of a family. We will also discuss how our ability/opportunity to carry out our lives in spaces free from violence and without economic precarity has been fundamentally altered and reduced by COVID-19. We will share the learnings and measures we have taken to survive.

Final reflections

Most of the participants were able to recognise that care and time are essential to improve or deteriorate our quality of life and in turn our politics of desires (this idea of desire comes from Audre Lorde). That is, becoming aware of how time can be used for self-care or learning new things is essential for women in times of confinement to feel safe, happy and empowered with a view towards the future. There was also a recognition about how empowering it is to see a future with hope, which may not be possible for other women who despite wanting to, their existing conditions do not allow it. Then, finding the “balance” that capitalism promotes so much, at least in this workshop, it was shown that only a few achieve it.

Workshop 2

A new type of future: Building hope in chaos



Objective

Imagine how we can create the world we want to live in with dignity, having a fair relationship with every living being and the Earth we inhabit

Methodology

Afrofuturism and Indigenous Futurism through speculative fiction (What would happen if...?) that deals with Afro-American and native or indigenous issues, addressing their concerns in the context of the twentieth-century techno culture, and imagines life horizons that were denied to them in the past.

Step by step



Some participants expressed how the current context has made it impossible for them to think about the future, especially with a hopeful vision. Through a discussion about our ideas and hopes on how we imagine our futures, we asked them to make a symbol or manifesto about who they are and how they want to live their future. Some had already been working on their manifesto for a long time, recognising

the changes that enables them to be the women they are today.

This was very illustrative of how each woman's process is different and her ability to reinvent herself in times of crisis is sometimes not read as an opportunity. Encouraging them to use their imagination was very challenging when we are usually very rational. One of the attendees said:

“Capitalism has blocked me from thinking about the future. I can't, I'm kind of blocked.”

Final reflections

Capitalism, the patriarchy, anti-blackness, anti-indigenous sentiment and white supremacy work together to destroy what people need to lead lives that have dignity and compassion. It is hard to imagine and replicate the type of world we want and need to live in — a world where everyone is treated with respect and in harmony with the world we inhabit.

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Workshop 3

Introduction to intersectional feminism and privilege

Objective



How does race, social origin, religion, gender, sexual identity and education play a fundamental role in understanding our place in the world as migrant women living in the UK?

How do we understand feminism from felt oppressions, also analysing our privileges?

Based on these questions, we analyse what intersectional feminism is, its origin, usefulness and practice, as well as review the idea of privilege.

Contextualise that knowledge in our experience as migrant and diverse Latin American women.

Methodology

Public narrative

The activity begins by telling a personal story in two or three minutes, taking into account:

1. Identify a challenge in my life;
2. The choice I made to respond to that challenge; and
3. The result or learning that connects me with other stories in common.

During the workshop

After explaining what intersectionality is, its origin as a concept that comes from the experience of Afro-descendant women, we read some of the material from the bibliography. Some exercises were done to locate our privileges and the oppressions we face.

The participants said:

'This was a good text to learn about intersectionality. It was like a compass that brings me back to the centre of why domination is so strong.'

'I liked it because it made us reflect on privilege, some related concepts and how to better understand my own story.'

'I read things I had already erased and remembered again. I am black and the day came when I got tired of justifying who I am, a woman who studies, who works, but when I migrated I had to start over. I tried to forget, but in Spain, they questioned me again about everything. Although I also recognise my privileges, like travelling with a European or Spanish passport, it made me feel good because immigration didn't ask me anything.'

'There are a lot of stereotypes about Latinas. This is colourism. The whiter you look, people don't think you're Latin American.'

'I really liked the reading because it explains very well everything about the concept and history of intersectionality. It made me think that in Ecuador they tell me I am Eurocentric, while in the United Kingdom they question me for being a migrant woman.'

'Intersectionality helps to understand the contribution and struggles of black, coloured and indigenous women.'

Final reflections

The women of our community are very happy to learn new things, to have access to texts that, in simple language, help them learn more about feminisms and better understand their experience as Latin Americans and migrants. These issues were explored from our life experiences, and we learned some key concepts about intersectional feminism and its contribution.

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Workshop 4

Coloniality, heritage and violence



Objective

Through a personal and collective reflection situated as migrant women living in the United Kingdom and/or in the diaspora in Europe, it was analysed how the colonisation process was told to us. We question what we know about the role of the colonisers, the resistance of our peoples, the violence against women's bodies, and how we can have a clearer vision of the mestizaje process to understand our transnational place as racialised women and the struggles that link us globally.

Methodology

Restorative dialogues.

To address the structural violence that hurts us, we must want to open our words and hearts to listening and walk the path of self-reflection by asking ourselves key questions. On this occasion, the questions were:

- What problems did you identify as a pattern in your family or community?

- Can I identify any colonial trauma related to the idea of care?
- How to speak, write or work on the effects of colonialism and transform them into a healing project?
- What strategies can I generate to heal intergenerationally?

During the workshop

After having explained what colonisation is as a discourse and its effects on the territories that were colonised, we saw some cases of women and peoples who were stripped of their lands, traditions and how this was established as a global policy. Stories of women of native origins were analysed to reflect on generational trauma. About it, they said:

'I don't feel like I belong. In the 90's, everything was illogical and unattainable regarding the female models we saw on TV. Maybe that's why I have a lot of traumas'

'In Argentina, I was not aware of the place I occupied in society. When migrating, I realised being white in complexion helped me a lot not to be discriminated against, but here in the UK, it bothers me people do not know who I am or my story. But I still live the insistence of whiteness a lot.'

'As a Colombian from Cali, and an Afro-descendant, I always had low esteem for the Eurocentrism that exists in our countries. Being an Afro or a darker skin person is as if we are not enough.'

'I see there are patterns in my family of wanting to be absent from the realities of the country. You don't know your story because of colonialism, because they tell you the story linearly and they hide the truth that exists in the communities.'

Final reflections

This workshop was very emotional. When listening to their participation, I agreed in recognising that, when migrating, we come with many ideas of who we are. The discourses and narratives that have formed us do not help to explain the diverse world, full of tension and social hierarchies in which we come to live in the United Kingdom or Europe.

It was noted there is a great desire to name things as they are and to break with those taboo words or behaviours. There is great strength in personal narratives — it is clear many women have managed to reflect on their journeys and named what happened to them.

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Workshop 5

Conversation about Spirituality, Ancestralities and Resilience (guest: Phaxsi Coca, Andean healer based in London)

It was important to create a space of confidentiality to talk about the diversity of our religious and spiritual experiences, or our transition from conservative religious institutions to free spiritualities. To discuss this, the artist Phaxsi Coca (in Aymara language Phaxsi is moon and coca comes from the coca leaf), a Bolivian based in London, accompanied us. Known for her music and handling of Andean wind instruments, she is an ancestral healer, and memory maker from Andean cosmology. Among the things she shared, she said:

'Our peoples have experienced submission, racism and discrimination. For example, my parents did not have time to question themselves, they only wanted us to get out of the oppression the peoples of our territories experience. Through music, I was able to connect with my roots and spirituality. And that became stronger when I migrated from Bolivia to the United Kingdom, and even more so now that I am a mother.'



'Those of us who play instruments and music of our ancestors have a name given by the coca leaf, because it is through it that we know our destiny. When I arrived in the UK, another musician mentioned the coca leaf told him I had a masculine spirit. Hence, I am Phaxsi Coca, which in the Aymara language Phaxsi means moon and coca comes from the coca leaf. I must say my spirituality has been reaffirmed here because this country is also part of Pachamama. After all, Pachamama is everything.'

Workshop 6

Social justice and transformative dialogues



Objective

Raise awareness about the effects of racism and the criminalisation of black and racialised people who, exercising their rights of social mobility, labour or autonomy, are violated discursively and physically without taking into account their most immediate needs or the context from which they come.

Understand how the social and political system in which we live has an idea of punishment where individual and community freedoms are curtailed in the name of law and justice. Especially, if someone from our community has committed a 'crime' what do we have to do? What is our common responsibility?

Methodology

Restorative dialogues.

To address the structural violence that hurts us, we must want to open our words and hearts to listening and walk the path of self-reflection.

The key questions were:

- How do we think about justice, damage and possible reparation, especially if it has been our community or family who has been affected?
- How to achieve a dialogue that allows the resolution of a conflict instead of punishment?
- What tools can we generate to facilitate restorative conversations, conflict resolution strategies and healing practices?

During the workshop

Those who participated spoke about how they experienced, testified or learned of violent acts and the ideas that were built around the perpetrators. Those were examples taken from everyday life, usually related to sexual, domestic or gender violence. Some denounced and others only moved away from spaces and people who were around and did nothing to prevent the situation. They imagined possible scenarios where those who committed the violent acts or the "crimes" could be held accountable to those who did the affront to them.

Final reflections

As migrants, we have had to experience gender-based violence for being women,

and other types of violence that have left their marks on our personal and collective journeys. Some of these violent experiences have led us to think deeply about justice, and the alternatives to seeing conflicts as spaces where the community itself integrates and decides to participate in what it considers to be the common good before thinking about criminalising.



SECTION V. WE ARE CHANGE MAKERS

What is co-creating

Co-creation is an active creative process in which participants take an active role in developing a product, an idea, a story or a craft in equal, mutual and consensual relationships to make change possible. As AWID said in its toolkit,

“Co-creation breaks down barriers between ‘experts’ and people with lived experience by providing processes in which different types of knowledge are valued.”¹



Towards the end of the Change Maker Programme, the opportunity arose for some of the participants to facilitate workshops or talks about subjects and knowledge that they had been developing beforehand and on which they strengthened their knowledge throughout the programme.

As the majority of the participants are migrant women, before migrating, some of them worked in a job that they have then had to postpone or have had to transfer those skills to new opportunities. Others who are living in exile because they had to leave in order to protect themselves continue to support international campaigns of solidarity, and they have also shared their dreams and works of co-creation across borders.

In the co-creation of change, the participants had the opportunity to reclaim their passion and to share useful knowledge in a creative way with other women in order to improve their well-being, develop new artistic skills or increase employability, and motivate international solidarity by telling stories that are sometimes not heard. And in this way, they shared ideas about how to narrate this process together and thought about what they wanted to do with it.

Some of the Change Makers participants are artists and so LAWA contacted

museums so the Change Makers would be motivated to create something and exhibit it to the public through the museums' community support programmes.

Between 2019 and 2020, an agreement was made with the Tate Modern through the Tate Exchange, one of London's most important museums. During the lockdowns, when some of the workshops had to be carried out online, and then coming out of the lockdown, that generation of pandemic Change Makers began to create a textile together, collectively, and we had the opportunity to display it in two temporary exhibitions: at the Casa Sor Juana Inés de la Cruz at the Mexican Embassy in London (October - November 2021), and at the Bootstrap Gallery "Bootstrap Collective Second Edition" (December 2021 - January 2022).

We will now share some reflections on the process of co-creating together.

¹ Feminist Realities. Our power in Action. An exploratory toolkit, AWID, 2019, page 95. Available online.

Performance “The Power of our Ancestors” (14th March 2020)

When we lead the Change Maker Programme with Brazilian women, one of the facts which was identified was the invisibility of migrant women from our community in mainstream spaces, above all in spaces of art and culture. At the time, Carolina Cal, the programme coordinator at that point, made the observation that in London’s museums some Brazilian women were working as cleaners, but they hadn’t had the opportunity to look around the museum or to appreciate the art in their language and with their community (in this case in Portuguese and with other Brazilian women). Thanks to the agreement that LAWA had with the Tate Exchange, a performance of “The Power of our Ancestors” took place just days before the lockdown.

More than 40 women from different countries in Latin American and the Caribbean took part, expressing themselves in Spanish, English or Portuguese, showing the rich culture of their homelands.

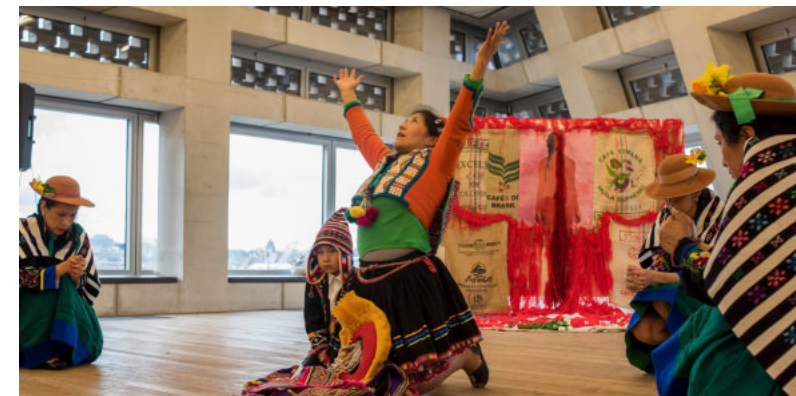
This was the invitation:

Join LAWA for an afternoon celebrating the lives and contributions of the women who came before us. An immersive and inclusive procession where Latin American women identifying will share music, poems, dance and objects in a circle as an offering to our ancestors.

Following the traditions in Latin America, the community will gather on the ground floor of Tate Modern and then walk up to the Tate Exchange space, singing traditional music followed by percussions. We hope to encourage the audience to join us on the procession along the way, collaborating and immersing themselves in the ritual as preparation for the circle of sharing. Once at Tate Exchange Space, the Latin American community will perform the traditional rituals; as the main part ends, the spectators will be invited to also share and take part in the ceremony.

At the end of the performance, some participants said:

“I’m glad I was present in such a beautiful and empowering event just before it all went mad. It’s so important to have spaces like the Tate occupied by underrepresented groups, and there is nothing in this world that compares to the Latin American energy. (Louise Carpenedo)



Collective talk - Peace Makers in Exile: Solidarity beyond the borders

Women from Chile and Colombia talked about their experiences as defenders of human rights, survivors and political exiles. The conservatory was based around the following questions: “What happens when your country goes through a war? What is the meaning of peace and international solidarity when living far from the place of origin? How is political violence lived and told by women in an intergenerational way?” Two collectives took part: Embroidering Memory (Chilean women based in London, Canada and other parts of the World) and Diaspora Woman UK where Colombian women meet up to tell their stories of survival of the armed conflict in Colombia and to support the implementation of the Peace Act in their country with their testimonies.

We heard stories about war, survival, the migratory experience and the forms created to call for international solidarity from individual causes that work towards Peace.

“We are Bordando por la Memoria. A collective from the Chilean exiled community and our supporters. We believe in human rights and international solidarity. We are embroidering the names of over 3,000 men, women and children disappeared and politically executed during the Chilean civic military dictatorship between 1973-1989. Our aim is to make collaborative textile pieces that highlights the need for justice and to keep alive a part of history that in Chile today is being systematically eradicated.”

Jimena Pardo, Chilean woman who has been in exile since a young age.

“Mujer Diáspora looks to empower Colombian women as builders of peace and agents of change in their environments in the United Kingdom and in Colombia through listening to testimonies, cultural activities and international solidarity with those who wish for a country free of bloodshed and violence.”

Marta Hinestroza, Afro-Colombian activist living in the United Kingdom.

Blossoming Tree of Women: Collective textile (Septembre-December 2021)

One of the participants of the programme during the pandemic was the poet and Ecuadorian fashion designer Soraya Fernández DF. She motivated us to explore our creativity through poetry and textiles, facilitating and participating in a series of workshops: “Words in Textiles Workshop”.

After three in-person sessions, each participant created their own works, and at the end, we worked collectively on a mixed textile. The main section represents a trunk formed by silhouettes of women who are embracing one another in a symbol of foundation, unity and friendship. These silhouettes were made using African materials, acknowledging our afro roots in Latin American and the Caribbean. The trunk opens up to its branches which are adorned with leaves made from green fabric, crystal gemstones, wood and seeds from the Ecuadorian Amazon. In the crown of the blossoming tree there are some personal textile pieces that invoke the home and life. The pieces that are detached symbolise the seeds that are free, that upon germination transmit their new rebirth and knowledge.



Soraya Fernández DF spoke about what the main source of inspiration was for this textile:

“*Blossoming Tree of Women expresses the awareness of our change transmuted in the time of pandemic. The beginning of the end in the rebirth of the blossoming tree of women, as the fundamental idea of our renewal in the dried seeds that we go shedding and that, within the germination cycle, are interwoven in our materialised blossoming.*”

In the three workshops that took place, we created unique pieces which explored perceptions in the fabric as an extension of our being. In these workshops we also had the opportunity to write poems of self-recognition, in the here and now, asking ourselves, "Who am I?"

From this perspective, we women are also fabrics in perfect connection: the roots keep us grounded in our lands, where we meet and form the foundations, shoulder to shoulder, of the growth of Change Makers."

This Blossoming Tree is perhaps one of the most famous collective works that we have made in the Change Maker Programme and which we have shared publicly. It helped us to remove that anonymity and make public the work that women have always done; spaces where wisdom is passed down from generation to generation, and where we explore and make life reborn.

Before, because of the patriarchal and misogynistic culture of our Latin American societies, women were "behind" the curtain, but now, with the changing of roles and the positions that women occupy in public, the curtain has been moved. Now, nothing can silence our voices or our ability to create. In this way, the recycled fabric also symbolises our adaptation, transformation, resilience and rebirth.



Those of us who took part all come from different countries and we are listed here: Soraya Fernández DF (Ecuador), Jeane Correa (Brazil), Débora Targino (Brazil), Silvia Obleas (Bolivia), Diana Perea (Colombia), Mirta Osorio (Colombia), Nancy Mu (Colombia), Shanelle Callaghan (Jamaica), Yenny Parra (Colombia), Bianca Pinto Borges (Colombia), Yadira Sánchez (Mexico), Jael de la Luz (Mexico) and Lindsey Funes (Bolivia).





Blossoming Tree of Women

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