TRANSLATING AGE

An Evaluation

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Open Learning Programme

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Chapter One: Background to the Project

The Open Learning Programme at Queen's University Belfast has a long track record of generating and delivering innovative partnership projects with communities on key contemporary topics related to Social Development Goals and contributing to the delivery of the University's Social Charter and strategic mission as a university with a strong focus on its Civic Responsibility Strategy 2030. The Open Learning Programme, which is part of the School of Social Sciences, Education and Social Work, has garnered many awards for its work, including the VC's Prize for Engaged Research (2022), an NTF Fellowship for the Programme Director (2013), research practitioner award (2011) and nominations for the University's Digital Learning Awards (2022) and the Times Education Contribution to the Community Awards (2011).

Genesis

Translating Age grew from a previous project with migrant women: Images of Incoming, a Photovoice project exploring experiences of belonging and exclusion among newcomer and migrant women in Northern Ireland and Canada.

A photograph taken by a participant of the Images of Incoming photovoice project at Queen's University, Belfast.

Translating Age triangulates three themes: being a woman, being an older woman, and being a woman with experience as a migrant in Northern Ireland.

Professor Tess Maginess, director of the Open Learning, Adult Education programme at Queen's University Belfast, and Dr Federica Ferrieri, Civic Engagement Officer at the Civic Engagement and Social Responsibility office at QUB, initiated the project.

Professor Tess Maginess, project director and facilitator (creative writing)

Dr Federica Ferrieri, project coordinator and website designer

Funding

Funding was initially secured for an arts-based project on older women from the Arts Council of Northern Ireland. A steering group was set up, which included representation from key older people's voluntary and statutory networks, such as Age NI, U3A (The University of the Third Age) and The Commissioner for Older People, as well as academic experts in gerontology and arts experts from the Nerve Centre, an arts organisation specialising in creative digital literacies. The pandemic meant that this project had to be suspended, and a decision was made to recast the project to enable the development of work with migrant communities. Further funding was kindly given inside Queen's University through the Engaged Research Seed Fund, the ESRC Impact Acceleration Account and the Public Engagement office. A total of almost £12,000 was available for the project. A partnership with

the University of Fraser Valley was envisaged, as this had worked very well for the Images of Incoming project, but this did not prove possible within the time frame. Further thought will be given to how to further knowledge and expertise.

The working model

Work to seek ethical and course approval began in late spring of 2023. Dr Federica Ferrieri played a central role in recruiting participants. As is often the case with such projects, the actual number of participants tends to be smaller than the original sign-up number. And not everybody who attends stays the course. Alternatively, one or two participants joined the course quite late. In the end, thirteen participants from various countries and cultures participated, including China, India, Hong Kong, Malta, South Africa, England, and Germany. Open Learning Administrator Wendy Hunter oversaw the enrolment and administration. Professor Maginess internally moderated the course and is also subject to external moderation to maintain quality assurance. All participants completed consent forms in compliance with ethical approval.

It was agreed that, just as with the Images of Incoming project, the project would be platformed through a set of Open Learning accredited workshops. Building on their experience with Images of Incoming, the facilitators were keen to use arts-based approaches as an effective and enjoyable learning and research methodology. The first stage of the workshops (5 x 2 hours) focused on exploring literary texts that focused on age, gender, and migration. As some women were working or had other commitments, two sets of classes were set up to ensure the project suited their situations: one on Thursday mornings (11 am- 1 pm) and the other in the evenings (6 pm- 8 pm). As project coordinator, Dr Ferrieri audited the support needs of all participants, including the provision of transport, and this was arranged and paid for from the project funding.

The classes were led by Professor Maginess; Karen Kinghan, a filmmaker working in the Nerve Centre, did some 'fly on the wall' filming of the group (preserving anonymity) and taught participants how to record voiceover and move images on their mobiles.

The second stage involved artist facilitators who worked with participants to develop their arts-based projects (5 x 2 hours). One facilitator was filmmaker Karen Kinghan, and the other, Louise McIvor, teaches literature and creative writing. These sessions were designed to be much more free-

flowing and interactive, creating plenty of space for participants to develop their ideas. A Saturday workshop was also included to enable Dr Ferrieri to work with participants to co-design the website. Follow-up work to complete participants' projects was undertaken during this session, between, and after the workshops.

Louise McIvor, project facilitator (creative writing)

Karen Kinghan, project facilitator (videography)

The website also contained sections on the project's background, information on the facilitators, the course materials, some anonymised footage of the workshops, draft reports on the works in progress, and a gallery of the finished art projects fashioned by each participant. It will also include this evaluation.

Impact: Project launch

From the outset, Open Learning Programme facilitators were keenly aware of the importance of creating as much impact for the project as possible, especially in the civic arena. This is one of the main reasons why the main channel of dissemination chosen was a public-facing website that would be of use to women, older people, and migrants, as well as help inform policymakers and other key stakeholders in an accessible and attractive way. The website was also intended to be a resource for other community-based partners wishing to develop public engagement projects with the University.

Therefore, a public launch of the project website was an important vehicle to celebrate the participants' work and draw broader public attention to the project's important discoveries. The silent voices of older migrant women could now be heard in all their rich variety, and the issues they identified as important could be placed on the agenda. The findings chapter (Ch. 4) gives an independent assessment of the launch and website.

Donna Nalongo at the Translating Age launch in May 2024 during her music performance. Photo by Ian Maginess.

Project evaluation

An independent evaluation was carried out as with previous arts-based projects undertaken by the Open Learning Programme. This evaluation will appear on the project website to ensure reach and impact and form the basis of an academic article to create research impact.

Aims of the project

• To highlight the real-world challenges and achievements related to ageing, gender and migrant experiences – key SDG topics of our time.

• To address the absence of older women's migrant voices in research and pedagogy.

• To empower older women migrants to use arts and crafts to express and give meaning and share their experiences.

• To tackle stereotypes of older people, women, and migrants by showcasing the rich variety of participants' experiences and perspectives.

• To provide a safe and welcoming space for older migrant women to exchange experiences and develop their solidarities.

• To enhance and showcase the talents of older women migrants.

Photographs taken by a participant, representing a family shawl and silver fingerbowls coming from India.
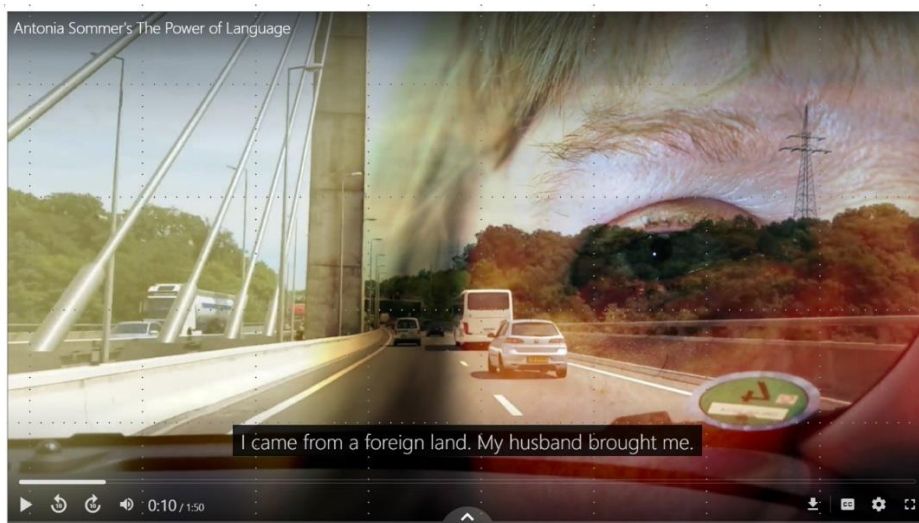
Screenshot from a Translating Age participant's powerful video project.

Chapter Two: Methodology

The evaluation report has employed qualitative methods to collect data for this report. A qualitative study provides a profound and detailed interpretation of the experiences of the research participants as they perceive them (Bryman, 2012, p.375).

A literature review was undertaken to situate the project within relevant fields of scholarship and study, including migration studies, arts-based approaches, and gerontology. The evaluators also collected data from participants and facilitators, and one evaluator offered some observations based on attending a number of sessions. Finally, one of the evaluators carried out an independent assessment of the launch and website.

Data was collected in several different ways:

1. Survey questionnaires for participants

These surveys were distributed to the project participants in two formats: (1) paper copies filled in by hand and returned by post to Professor Maginess; (2) a Google Form with the same survey questions was completed online. Participants could respond using whatever medium was most convenient. Survey questionnaires are used to gather data in response to the research questions that cannot be collected through other research methods. They aim to explore the associations between different research variables and can be exploratory (Arundel, 2023, p.2).

2. Semi-structured interviews with facilitators

These were conducted with the facilitators to grasp the processes involved in the project. Four facilitators – project director Professor Tess Maginess, creative writing instructor Louise McIvor, filmmaker Karen Kinghan, and project coordinator Dr Federica Ferrieri – were interviewed for this purpose.

Interviews can help bring new insights and ways for data to emerge (Skinner, 2012, p.6). Therefore, they should be taken as social experiences and places of dynamic engagement that allow the interviewees to independently choose their setting and place (Hammersley and Atkinson, 2007). The interviews were conducted as conversations in pre-arranged meetings to build rapport with interviewees and gain insight into their roles as facilitators. The interviews with Professor Maginess and Dr Ferrieri were audio-recorded. Louise McIvor made a video recording of her responses to the interview questions. Karen Kinghan recorded her responses as audio notes using WhatsApp. The flexible approach to collecting responses from the interviewees helped gather maximum responses.

3. Observations

One of the evaluators made observations while the participants were working on the last stages of their final projects. The evaluator also observed participants and facilitators at the Translating Age event at the Linen Hall Library and the main launch event at Queen's University Belfast.

Some happy people at the Translating Age launch at Queen's University, Belfast. Photos by Ian Maginess.

Chapter Three: Literature Review

Scope

The project can be situated within the theoretical frameworks of gerontology, migration studies, gender studies, arts-based learning, and adult learning critical pedagogy.

In this short literature review, we do not propose a comprehensive review of these fields but draw attention to a few specific concepts that guided the project. In turn, we hope that our project may, in a small way, also contribute to knowledge exchange in these fields.

Gerontology and feminist perspectives

There is now a growing corpus of literature in gerontology and ageing studies. Some work has focused on the 'gendered' aspects of ageing, examining how the experience of women is different – and sometimes unequal to that of men. Segal (2013, p.9) points out how what is perceived as a loss of physical beauty and desirability is so internalised within women that ageing becomes a kind of grieving. She discusses Simone De Beauvoir, who noted that just as older people are constructed or positioned as a negated 'other', women, as a group, have always been, symbolically, in a secondary and inferior position. So, for some older women, ageing can mean a kind of double marginalisation. Moreover, if this is added to poverty and lack of social and family networks, the intersectoral burden of being an older woman can be grim indeed.

Nevertheless, strong female voices are inveighing against the decline narrative and, equally, the neoliberal narrative in which older women are obliged to protect themselves against ageing and continue to be productive. A seminal scholar in gender and ageing, Margaret Gullette (2017) has moved to a position that posits the validity of a myriad of narratives where optimism and pessimism may both be present. Elinoff Rubin (2009) also points out that much gerontological work comes from feminist perspectives and contests the decline narrative.

For this project, it was considered important to choose a range of literary texts that demonstrated the variety of attitudes and experiences of older women. Later in the evaluation, some of these artistic constructions of ageing by women will be compared to the themes and attitudes that emerge in the commentaries and artworks of the project participants. While the themes of being a woman and being an older woman constitute two dimensions of the Translating Age project, as the title suggests, the third dimension is migration experiences.

Blanket with the line "The river cannot go back", crocheted by a project participant.

Migration studies

Migration studies are expanding rapidly, and much of the best work challenges negative stereotypes of migrants. Just as popular negative stereotypes of older people, and especially older women, represent older people as a burden and the demographic changes which have seen a rise in the ageing population as a 'tsunami' (Zeilig, 2014; Maginess, 2016), we are served up increasingly vicious and racist tropes of migrants; swarms, marauders, invaders (Shariatmadari, 2015). This fuels a false and cynical narrative which blames migrants for a set of economic ills and seeks to divert any exposure of the policies which populist leaders have followed about the withdrawal of public services. As Reidy (2024) argues, migration is not a crisis; it is a normal part of human history and societies and has benefits.

With specific reference to women who migrate, Boyd and Grieco (2003, unpaged) argue that "Since the 1960s, international migration theory has indeed become more gender-sensitive, moving from the predominant view of female migrants as simply the wives and children of male migrants to incorporating explanations of the unique experiences of women migrants themselves." Scholarship about the particular experiences of women migrants is on the increase; see Curran et al (2006).

Teaching and learning frameworks

Two prominent, interrelated approaches were deployed regarding the pedagogic frameworks behind teaching and learning: critical pedagogy and arts-based work.

Critical pedagogy

As has been the case within a long history of doing engaged research with adult learners, the facilitators' positioning was very much in line with advocates of the idea that teaching and research should be for the common good, what is sometimes referred to as 'Responsible Research and Innovation' (Tassone et al, 2018). The facilitatory approach, where the traditional concept of the 'expert' teacher is replaced by an ethos of co-learning and active and interactive learning in which the expertise of learners is valued and becomes the basis of shared knowledge generation through a kind of border-crossing between facilitator and participants (Maginess, 2015b). The roots of such an

approach can be traced back to Aristotle, who had influential proponents like McClusky (1971) and, more recently, Jarvis (2010) and Maginess. Fusing the aims of valuing learners' knowledge, co-constructing knowledge with them, and using knowledge to expose and tackle inequality also enacts at the level of curriculum and pedagogy, as well as the values and purposes of the engaged university. Such approaches are also an enactment of the views of scholars Peters (2021), Hayes and Jandric (2021), and Biren et al. (2003) that such learning projects can be emancipatory and empowering to those whose voices are seldom heard either in public discourse or in academic scholarship. Furthermore, scholars like Sanford and Clover (2013) have identified how critical pedagogy can be powerfully delivered using arts-based approaches.

Arts-based approaches

Like many public engagement learning projects, Open Learning has developed over the years with adult learners, and Translating Age used arts-based approaches. The evidence was developed over 20 years and reported upon in peer-reviewed publications, clearly demonstrating, following much of the research in this field, that arts-based approaches not only produce more profound and more original work from participants/learners but also prove to be enjoyable and worthwhile for both participants and facilitators. See, for example, Maginess, 2023, 2016, 2015a, 2011; Casey, 2010; Rolling, 2010; Barone, 2008; Riecken et al., 2006 and Rooney, 2004.

While there is no doubt that arts-based methods demand a degree of commitment and rigour from participants and facilitators well above the level of regular student-teacher interaction, the learning 'products' and the high degree of critical and creative thinking, which are core to such projects, repay the extra effort.

In this project, participants were free to experiment with different arts, drawing upon their existing skills and knowledge. The definition of arts included dance, poetry, crochet, essay writing, memoir, photography, cooking, filmmaking, and music. Many of the finished projects, under the encouragement of the facilitators, were enriched and elevated by being multi-media pieces incorporating more than one art form. The individual pieces were uploaded onto the project website, edited and approved by participants.

Chapter Four: Findings

Participant Feedback

Nine questions were framed as a Likert scale on which participants could choose from 6 options: two positive responses ('Yes, very much' and 'Yes, to some extent'); one ambivalent response ('Neutral'); two negative responses ('No, not really' and 'No, not at all'); and 'Other'. The 'Other' field included an option to write in an answer.

1. Did the course help you to think about your identity as a woman, as a person with migrant experience, and as an older woman?

84.6% of participants gave a positive response, and 53.8% gave the highest response of 'Yes, very much'. One participant was neutral, and one wrote in a response to say that the course had resulted in "no change in my thinking."
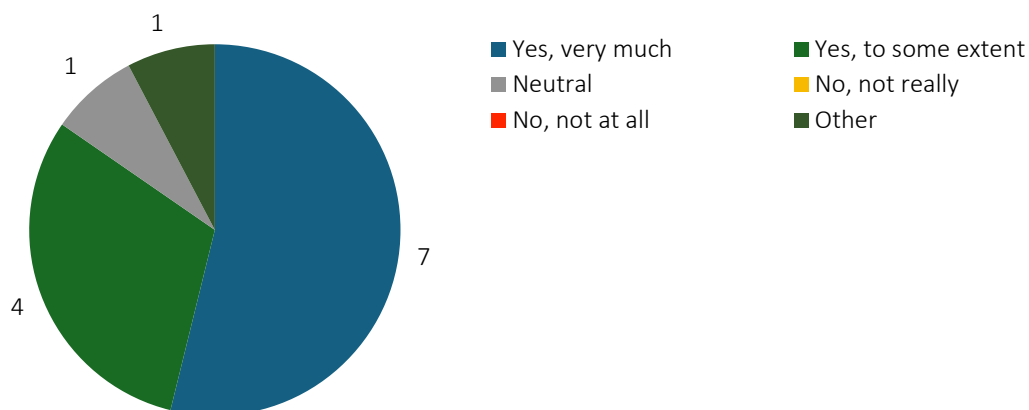
2. Did you like the learning/teaching style?

The responses here were overwhelmingly positive (and are echoed in participant comments, as evidenced below).

Thus, 100% of participants gave a positive response. 76.9% gave the highest response of 'Yes, very much'.


Legend:
- ■ Yes, very much
- ■ Yes, to some extent
- ■ Neutral
- ■ No, not really
- ■ No, not at all
- ■ Other
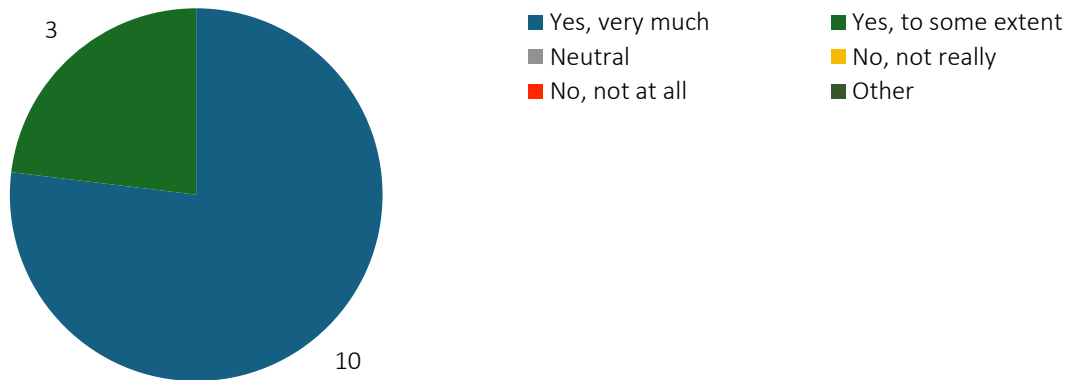
3. Did you enjoy the materials presented in the five sessions before Christmas (e.g. poems, songs, films, photographs)?

84.6% of participants responded positively, with 61.5% giving the highest response of 'Yes, very much'. 2 respondents were 'Neutral' concerning the materials. There were no negative responses.

Legend:
- ■ Yes, very much
- ■ Yes, to some extent
- ■ Neutral
- ■ No, not really
- ■ No, not at all
- ■ Other
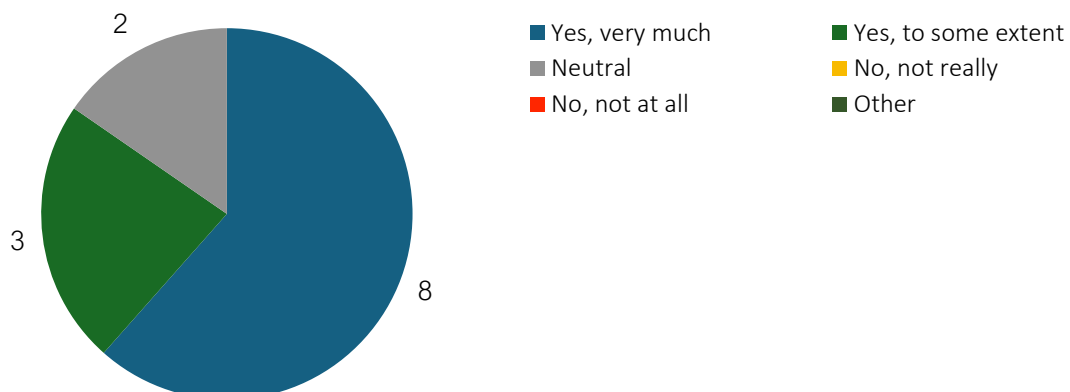
4. Did you enjoy making your arts-based projects in the New Year workshops?

84.6% of participants gave a positive response, and 53.8% gave the highest response of 'Yes, very much'. 2 respondents selected 'Neutral'. There were no negative responses.
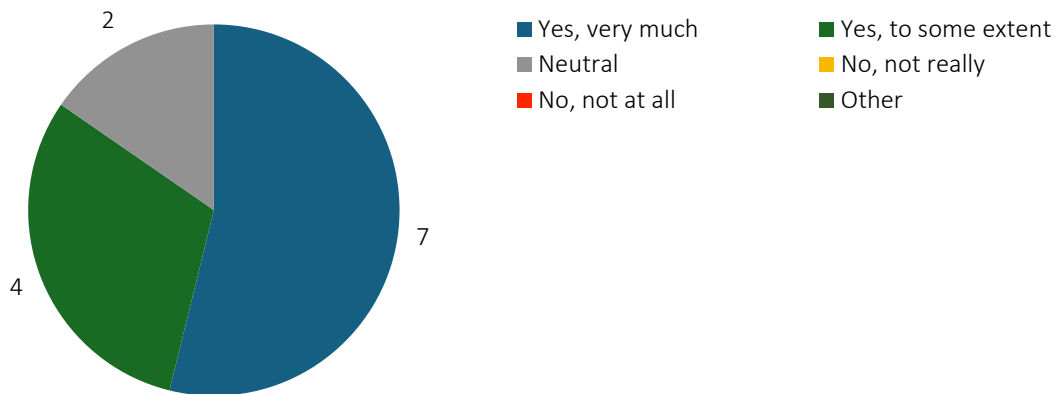

5. Do you think the tutors were helpful, supportive and approachable?

100% of participants gave a positive response. All but one of these gave the highest response of 'Yes, very much'.
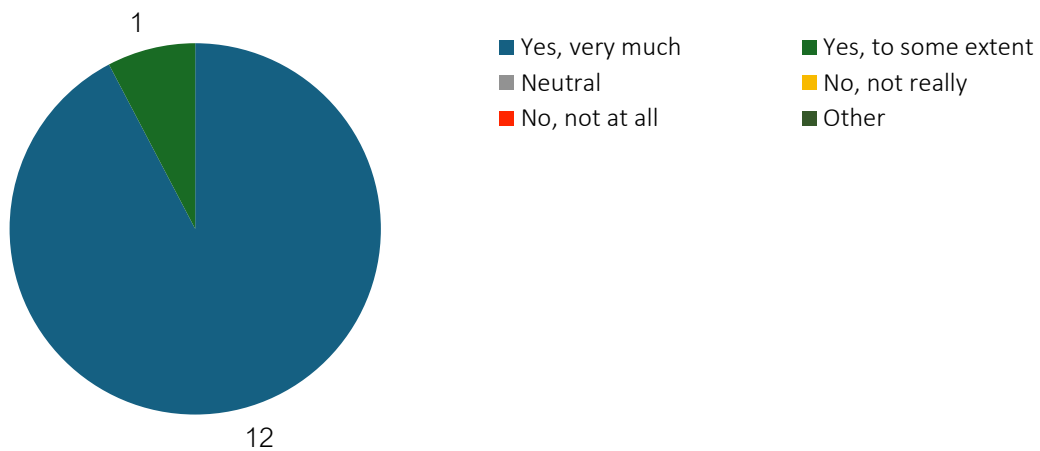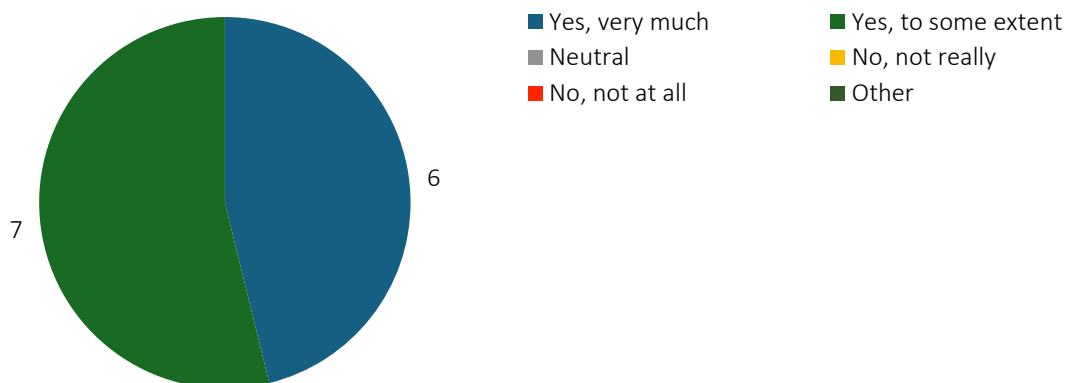
6. Do you think the project website is easy to navigate?

92.3% of participants gave a positive response. 69.2% gave the highest response of 'Yes, very much'. One participant selected 'Neutral'. There were no negative responses.

Legend:
- Yes, very much
- Yes, to some extent
- Neutral
- No, not really
- No, not at all
- Other
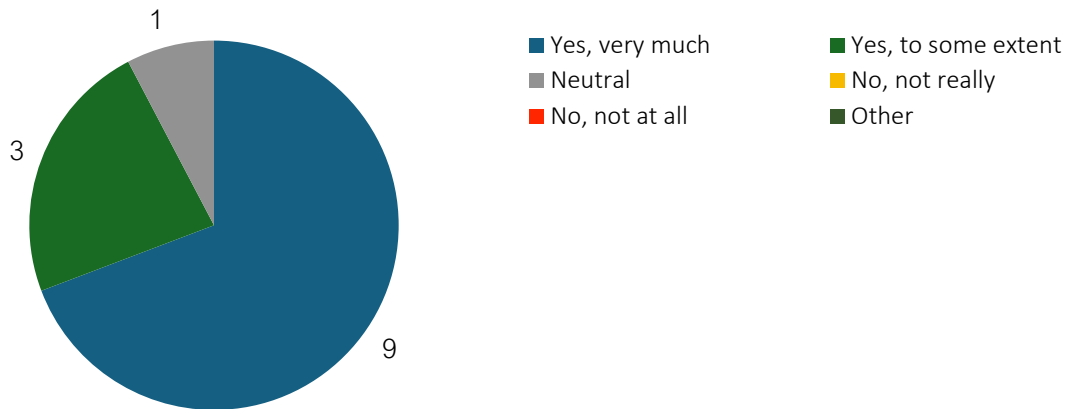
7. Do you think that people who look at the website understand what the project is about?

100% of participants responded positively, with 46.1% giving the highest response of 'Yes, very much'.

Legend:
- Yes, very much
- Yes, to some extent
- Neutral
- No, not really
- No, not at all
- Other

8. Did you find community and solidarity in the group?

92.3% of participants answered positively to this question. 69.2% gave the highest response of 'Yes, very much'.

One participant chose the response 'Neutral'.

- Yes, very much
- Yes, to some extent
- Neutral
- No, not really
- No, not at all
- Other
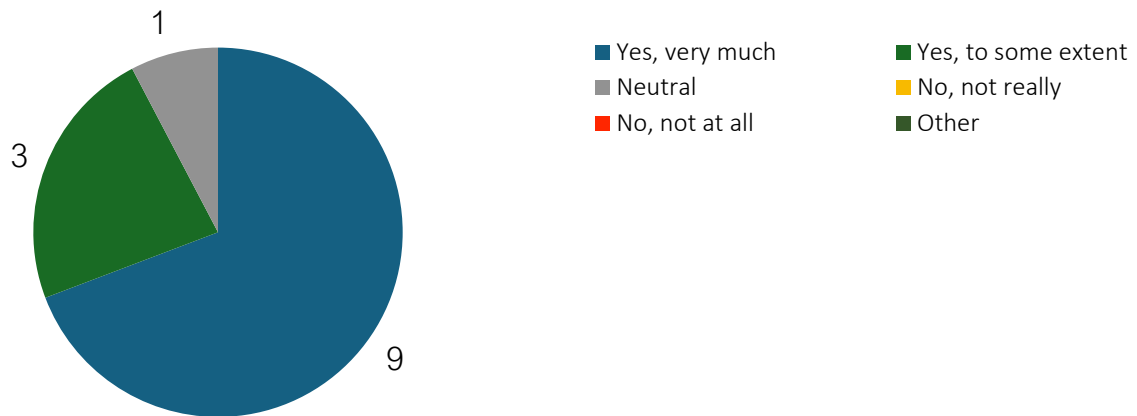
9. Did you learn any new skills during the project?

84.6% of participants gave a positive response. 38.5% of participants gave the highest response of 'Yes, very much'.

One participant responded with 'Neutral', and one gave the negative response 'No, not really'.

- Yes, very much
- Yes, to some extent
- Neutral
- No, not really
- No, not at all
- Other
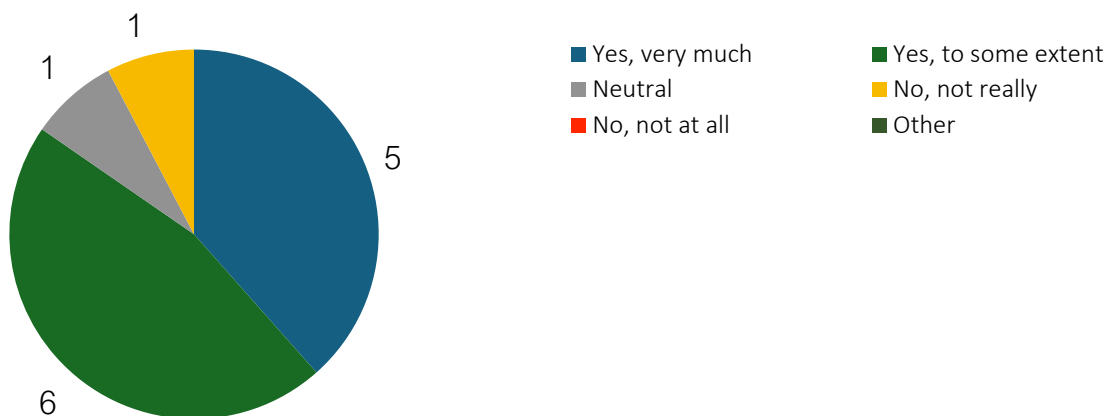
Comments

The responses here are almost entirely favourable. Across all the questions, positive responses ranged from 100% to 84.6%. Put differently, the positive response never fell below 84.6% on any question. More than half the respondents selected the highest response of 'Yes, very much' for 6 of the nine questions.

The most favourable responses overall were to the teaching/learning style (question 2) and the tutors (question 5). There were slightly less favourable responses (lower selections of the most favourable option, and two selections of 'Neutral' to the materials and the projects (questions 3 and 4). While most participants responded positively about learning new skills (question 9), this question saw the fewest participants chose the highest response of 'Yes, very much', and one participant chose the negative response 'No, not really'. This was the only negative response to the whole survey.

Overall, there is a strong sense that the participants reflected on their lives as older migrant women. They found in the group a great sense of solidarity, community, and knowledge of the experiences of others (this point is especially underlined by the responses below). Although a few were slightly mixed on the artwork and projects, all were overwhelmingly complimentary about the facilitators. They are largely positive about the website, including its value as a document of their projects.

In the future, it might be worth considering whether some of the themes of these questions – especially those of examining one's identity as an older migrant woman, community, and solidarity – would be better posed as more open questions that allowed participants to elaborate more on if, how, and why this was the case.

Open Questions

Five open-ended questions asked participants to provide their thoughts and reflections.

6. What do you think about your final project?

Participant responses here are overwhelmingly positive. Some answers, while brief, report a positive assessment of the project. They say that it is **"good"**, **"very good"**, has an **"interesting outcome"**, or that they are **"very pleased"** about the results. Those participants who respond at greater length echo and exceed these evaluations: they say the project was **"good"**, **"very enjoyable, and productive"**, and that they **"enjoyed the whole experience"**; others say that they **"absolutely love it"**, are **"very impressed at the result of the project"**, and **"thoroughly enjoyed completing my final project."**

A participant dancing in Queen's University Belfast's Great Hall as part of her project. Film still by Karen Kinghan.

Responses share several themes:

• *The value of learning from others*: One participant noted how it is **"interesting learning about the life of other ladies"**, inducing the hardships of their migration experience; others similarly highlighted how they enjoyed learning about the other participants' experiences through their projects.

• *Finding courage through group support*: One participant says she could not have created her project if she had done it alone. Another benefited from talking through and voicing her experience to others and said, **"I felt that this project would literally give me a voice."**

• *Gaining a new perspective*: Participants gained new insight into the lives of others and their own life experiences. One notes how it **"brought my life in Ireland into perspective"**; another says it **"made me reflect completely on my journey and achievements despite a few obstacles on the way."**

• *The contributions of facilitators*: Four participants highlighted how much they appreciated the various facilitators. One appreciated **"all the support and encouragement to make my project a reality"**; another mentioned **"the work by the rest of the team"** that **"gave the project a professional finish"** and made it **"something to be proud of."**

Overall, while the respondents are pleased with the project outcomes, it is also clear how much value they found in being part of a group: they appreciated the strength they gained from this collective and the opportunity to learn about others and themselves.

11. What was the best thing about the project?

For me, it was listening to others' stories, their life histories and of the laughs and tears we shared together as a small group.
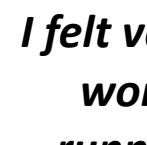
Responses here are highly positive and suggest that participants especially appreciated several aspects:

• *The chance to listen*: Many participants found value in the opportunity to hear about the lives of older migrant women. They write of **"listening [to] different stories from migrants' experiences"**, **"listening to the other participants"**, the chance to **"meet new people"**, **"meeting people from other backgrounds and listening to their stories"**, and **"an opportunity to learn of other women's journeys through life. Amazing."**

• *The chance to share, express oneself, and find encouragement and things in common*: **"Listen, share, encourage, and understanding are the best of the project."** One appreciated that they were all on equal footing despite their different backgrounds. Another singled out a commonality that ran through their differences: **"I was in a group of women who had gone through similar experiences"** – and valued the opportunity to assimilate the experiences of others into her views.

• *The contribution and guidance of Professor Maginess and other facilitators*: **"Professor Tess was extremely kind, considerate, and affectionate lady… I wasn't very sure to go ahead with this project, but she made me very comfortable and at home and encouraged me to complete the course."** Several spoke of how comfortable they were made to feel. They also highlighted how the facilitators made them aware of their strengths.

• *Satisfaction because the project is part of Queen's University Belfast*: One said, **"To be part of Queen's University made me proud as I have never been in a University… Thank you to all."**

> *I felt valued as a participant not just by the other women in the group but also by the people running the project. Tess made us always feel exceptionally welcome and encouraged us all to open up in the safe environment that she created.*
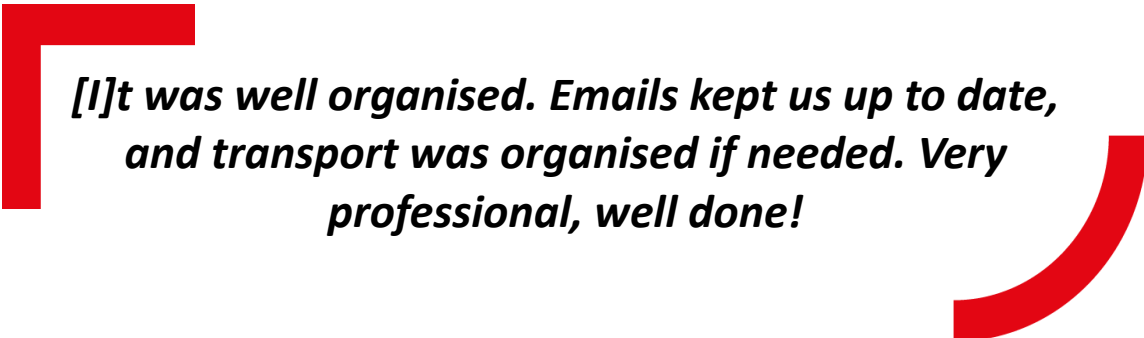
• *The chance to make new friends*: one spoke of **"making friendship and also how we all had lots of things in common even though we are from different countries."**

Comments here, to some extent, mirror those responding to the previous question. The women got great satisfaction from being together, expressing themselves and listening to others. They appreciated that they had a welcoming space to talk about their specific experiences without being judged, and because they could talk about their lives openly, they found that they had much in common. They also were full of praise for the facilitators and the coordinator.

12. What is the one thing you would improve about this project?

• Three participants said there were no points for improvement (another two possibly meant something similar when they responded 'N/A').

• Of these three, one also praised how the project was run:

> *[I]t was well organised. Emails kept us up to date, and transport was organised if needed. Very professional, well done!*

Another also highlighted the organisation and appreciated that workshops were held at different times, which meant they could participate.

• Some participants pointed to shortcomings regarding organisation and venue. One thought that organisers could have stated more clearly at the outset what the project would involve. They also stated that there should be a chance for participants to meet again after the project is finished.

• Another said there could have been **"more time for everyone"** and suggested that **"more commitment from some participants to keep continuity of group"** be needed.

• One said that it is essential for older people that the venue is accessible and that transport is available (though another participant suggests that organisers did offer transportation). Another noted that their enjoyment was occasionally affected by the coldness of the building.

• Two participants expressed some reservations about the project's contents. One noted that **"not everyone is interested in poetry and literature—so maybe other factors could be discussed in addition to the above."** The other suggested that the project embrace **"more of the interests of these older women."** They note that the project narrowed everything down to a single interest, whereas the participants have much broader and more diverse interests, which the projects might have reflected.

Responses here are mainly positive about the facilitators and the programme's organisation. There are a few points that the organisers might take on board for their following projects: to be clear and comprehensive from the outset about what the project will entail; to consider building in a follow-on structure for participants to continue to meet (perhaps by giving all or some of the group guidance on how to manage regular meet-ups, suggesting suitable venues, and supporting them at the start of their meet-ups). Organisers could also follow up with respondents who made points about accessibility and transport to see what they were referring to.

Based on the responses about content, organisers could also canvass prospective participants on future projects in advance to assess what mediums they would prefer to use as the basis for their workshops.

Fact-finding Questions

Finally, three questions ask the participants for additional information.

13. What projects would you like to do in the future? We are happy to hear your ideas.

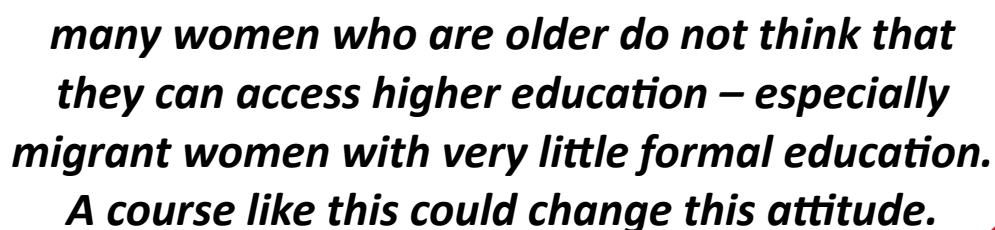The participants answered this question in a few broad ways:

• *Some mentioned a specific outcome they would like to achieve*. One mentioned writing a book or making a film. Another said they would like to learn website design.

• *Some mentioned more general types of activity.* One suggested **"art or music [as this] connects people from all over the world."** Another suggested **"a multi-cultural event."**

• *Some made general suggestions about project characteristics.* One stressed the importance of courses for older people that **"keep their mind active, for example, some creative projects to spend a little time together from different cultures."** Another expressed an interest in more projects **"involving older women."** One favoured **"community/group-based projects."**

• *Others affirmed an interest in future events* without specifying anything about the events in question: **"Would like to be notified of any new projects"**; **"I am interested in many aspects of life so therefore let me know what's coming up!"**

• *Some commented on the value of this course, and others liked it*. One said that

> *many women who are older do not think that they can access higher education – especially migrant women with very little formal education. A course like this could change this attitude.*

Another opined that **"this was unique as a project, as we were all coming from different angles."**

The responses suggest that there is interest in more activities based on arts, broadly construed. Significantly, there is also a general interest in connection, community, and sharing culture and life history between people from different backgrounds.

A participant spoke about her sewing skills as part of her video project. Film still by Karen Kinghan.

14. What policies and actions do you think the government should take to improve the lives of older migrant women?

Participants answered this question in three broad ways.

1. *Several highlighted the importance of social groups*, either as general meetups or with specific themes or aims.

    • One recommended the establishment of a club or society for older migrant women. Another similarly recommended organising multicultural groups, seminars and events, and **"a simple get together with a cup of tea/coffee and to express experiences."** One went further to say that it is important for older migrant women to have spaces where they can be **"more active in expressing their views."** A third echoed this recommendation and identified libraries and Open Learning as suitable organisations to provide opportunities for socialisation, knowledge-sharing and self-expression.

- One criticised the government for not being sufficiently aware of the number of older migrants who reside in Northern Ireland. They suggest that the government should make regular contact with older migrant women so that they can keep in touch with each other. They posit that the Translating Age is unique in fulfilling this brief.

2. There was a common feeling that governments should listen to older migrant women more and afford them greater *understanding and respect*.

- One said that they should be listened to more; two others elaborated to suggest that there should be greater recognition of how older migrant women contribute to their communities and the wider society.

- Some also singled out how they can experience specific difficulties because they are older migrant women, and one alluded to hardships rooted in discrimination, saying they deserve a **"safer environment"** and would not be **"looked down on as second-class citizens by their colour and clothes."**

> *It is important to acknowledge the work and influence of older migrant women have not only on their specific communities but at the community at large and they should be recognised for their efforts in community building.*

- Some expressed a desire for more practical assistance.

- One mentioned the possibility of organising **"language classes with a focus on conversation"** to allow the women to work from their current level to improve their skills.

• Another said that it would be beneficial to have **"community assistance"** that would provide physical support, such as tradesmen, economic support, like social welfare, and, more generally, help to find information.

These responses indicate a clear desire that, at some level, the government should establish a forum or community hub for older migrant women, not just as a social space but somewhere where members of this nascent community can grow in strength and have their voices heard. This could lead to the second aim: that governments listen more closely and carefully to these older migrant women. Given the relative social invisibility of this category, the responses to this question are indeed correct: a crucial first step in redressing this injustice is to create a forum for these women, and others like them, to speak on their terms.

Treats from an afternoon spent at a participant's home to discuss her project. Photo by Karen Kinghan.

15. How did you learn about the project?

• Three participants said they heard about the project through the International Women's Group.

• Two participants said they heard about the project through the Indian Senior Citizen Group.

• Three participants gave responses that may refer to one of the above groups ("Through our club"; "I help to run senior group, and we received an email from Queen's"; "From woman's group").

• Two participants said they heard about the project from Asma Niazi, one of the volunteer facilitators and evaluators.

• One participant said they heard about the project "from Facebook and different groups."

• One participant said they had participated in the previous Photovoice Project and had been invited to this project by Tess Maginess and Federica Ferrieri.

• One participant said they learned about the project from a friend who was also a participant and who encouraged them to take part.

• One participant said,

I was very interested in reflecting on my journey over the years as a migrant and how it shaped me into the person I am now.

The Perspectives of the Facilitators

The interviews were conducted with the project director, Tess Maginess, filmmaker, Karen Kinghan, creative writing facilitator, Louise McIvor and project coordinator, Federica Ferrieri, to gain an in-depth

understanding of course content and its relevance to the project themes, processes involved in developing the project, comparison between initial expectations and the outcome of the project, project end-products and its relationship with the aims of the project. Furthermore, facilitators were queried about the most important project for them, the project's relevance to the civic engagement aims of the university and its implications for the policymakers in supporting older migrant women. Their perspectives were captured through the range of interview questions. A thematic analysis of their responses has been conducted below to enrich the evaluation process and draw out themes from the structured interviews.

How well does the course content relate to the three project themes-women, migrant women's issues and the experiences of older women?

The responses from the facilitators revealed that the course content of the first stage of the project employed different pieces of literature, such as literary texts and poems, which acted as an instrument to explore their identity as women, issues of migrant women and the experiences of older women. The facilitator, Louise McIvor, underpinned the use of literary texts that encompassed the project's three-pillar themes and stated, "Professor Maginess guided the discussion and kept them on track. She also referenced various texts and writers that might touch upon a particularly relevant subject, such as a poem about getting older." So, the course content effectively worked as a funnel, and a filter to keep the discussions focused around the three themes of the project, as emphasised by the filmmaker Karen Kinghan. The course content served as a foundation to skilfully encourage the themes to emerge during the discussions, as reiterated by Professor Maginess, "I think while the literary texts were in their mind at times, I'm not sure that they were in their mind all the time. So, it was undoubtedly essential to stimulate some thinking." The guided conversations employed critical pointers related to project themes, which acted as a foreground to shape them towards the final projects. The project themes emerged from the course content, which enabled the women to reflect on their life journeys as women, older women, and migrant women. Through the nurturing atmosphere of the workshops, "the tone of the workshops was not didactic, the sense of safety and friendship that started to develop within workshops where participants naturally shared their experiences", noted Tess Maginess. She further suggested that the ambience of the workshops allowed the shared experiences to take centre stage by employing project themes as a vehicle, "to

build confidence and build up better trust and solidarity" with the group participants and the facilitators. This bonding was described as "crucial to the success of the project" (Louise McIvor) as it enabled the natural flow of discussions and effectively prompted the participants to reflect on their life journeys. These thematic reflections were etched in their depictions of their personal stories and motivated them to bring their unheard voices to the forefront. Karen Kinghan was particularly impressed by her role as a filmmaker in facilitating the participants to "have a voice in some way."

Bonding was "crucial to the success of the project". Photo by Karen Kinghan.

What do you think of the project processes, specifically their impact on your learning and teaching styles?

The facilitator and filmmaker reflectively conceded that their structured preparations at the beginning of the workshops had to be abandoned to adapt themselves to the "new model and relaxed approach" (McIvor). The facilitators redefined their roles during the project process, as Tess also aptly stated. Maginess, "for me, the process is always crucial because adult education is very much about how, as teachers, we are facilitators rather than the hierarchical experts." Teaching adults and older learners calls for a transformative approach to the learning process that necessitates flexibility to accommodate varied interests and learning styles shaped by lifelong experiences and learning. Therefore, the facilitators blurred the hierarchical boundaries to ease the flow of learning and

teaching processes by replacing them with a two-dimensional knowledge exchange that allowed a space for the learners to develop their final projects.

Louise McIvor incisively highlighted the techniques employed by the facilitators; "the most important thing that we could do with the participants was to develop trust and let their stories emerge in their own time." Federica Ferrieri commented further that the project workshops evolved from a passive stage to a more evolved active participatory stage, thereby promoting reflection, brainstorming and agency for the participants to shape their final projects. An environment of trust was fostered through the deliberate facilitation of conversation-based informal classes because, as Tess Maginess suggested, "many of these women had come out of education long ago. As older women, we did not want them to feel like they were somehow back like wee girls in the classroom." These measures defined the quality of the workshops and were further enhanced by the importance of being vulnerable and opening up about oneself while engaging in a creative project. Karen Kinghan expressed this clearly when she commented about Tess's approach: "I just loved the way she mirrored, she allowed the women to mirror that so she enjoyed talking with the women and they could see that, and they enjoyed talking back." An essential aspect of these interactions underscores the importance of reminiscing, as noted by Tess Maginess; "they have that kind of extensive experience that allows them to go right back to their childhood." This quality of reaching out to the seminal moments in their lives enhances their emotional well-being as they are empowered through the conversational process of the project.

How did the outcomes of the project relate to your initial expectations?

The facilitators unanimously agreed that the final projects created by the participants had exceeded their initial expectations. Despite initial hiccups, as pointed out by the facilitators, participants were stimulated to create rich and textured projects during the project process. The richness of the participants' creative artwork has been primarily attributed to creating a safe space. The various art modalities employed during the project process act as building blocks in creating a safe space for the women, further complemented by the supportive encouragement from the facilitators, which Tess Maginess has described as "the quality of their presence which was so warm and encouraging of the women and I think also we were so lucky to have a very gentle creative writing tutor working with

them in Louise and a fantastic filmmaker and incredibly emotionally intelligent and also aesthetically very venturesome."

The final project also revealed that it turned out to be a multi-media project that consisted of visual elements in the form of filmmaking, creative writing pieces, memoirs, poems, and craft work. Facilitator Kinghan and Professor Maginess pointed out that most women wanted to include films in their final projects, and facilitator Louise McIvor commented that "The ladies were the participants and the agents in their own stories." These comments again highlight that women felt empowered and motivated to choose their modes of expression to produce high-quality and exceptional final projects.

What aspect of the project was most important to you, and how do you think the whole project turned out?

Tess Maginess and facilitator McIvor have highlighted the most critical aspects of the project, such as co-learning and co-research, where the participants chose their artistic expressions in the second half of the workshops on their own accord. Arts-based approaches fostered a sense of community as they nurtured informal environments. The facilitator, Louise McIvor, could reflect on her teaching practices and was encouraged to "develop in the practice of narrative therapy" for the future. The participants and the facilitators, Tess Maginess and Louise McIvor, improved their digital skills by learning to use mobile phones to film and record their stories.

The final projects needed visibility beyond the realm of workshops, and the website proved to be a site to showcase their stories and offer immense visibility due to its widespread and easy access. Project coordinator and website designer Federica Ferrieri emphasised, "We need the website to tell the world what we are doing, and there might be other institutions that are interested in conducting the same kind of research or project, thereby setting an example for them." She also has described it as a "reference point for us, and our participants to show that to their grandchildren, to their children, to their friends to celebrate the success of their projects." Tess Maginess and Karen Kinghan have thrown light on the immense value of the website, which not only showcases the works of the participants but also tells their stories to the rest of the world. The contents of the developed website

have been made simple and accessible with easy navigation instead of dealing with the hassle of downloads.

Does the project meet the University's civic engagement aims?

Tess Maginess and Federica Ferrieri emphasise that the Translating Age project demonstrates and embodies the University's commitment towards social responsibility. This has been made possible through civic engagement with a vision to support and learn from all the communities in our society, even the most invisible ones. The project has met the University's civic engagement aims by assisting intercultural dialogue and giving voice to the voiceless. Federica Ferrieri further elaborates that teaching and learning are based on a collaborative, participatory approach that promotes a shared interchange of benefits, equal participation, and social justice. Moreover, it matches the sustainable development goals of the United Nations, particularly inclusive education and lifelong learning opportunities for all, thus making the university readily accessible to women of any age and migrant women.

United Nations' Sustainable Development Goal 4.

What are the implications for the policymakers, and how would it support the migrant women?

Policymakers need to realise that the migrant community is making tremendous contributions to society in quiet ways. Due to the silent presence of the migrants, especially older migrant women, their support requirements are unmet. Projects like Translating Age demand recognition of the issue and call for adult conversations to be held to address this complex issue. Tess Maginess argues that "instead of thinking about older migrant women as a burden, we think about them as wisdom makers, art makers, and makers of love and care, and we should all feel reassured that such beautiful people

are in our world." Federica Ferrieri stresses the need for the policymakers to arrange a meeting with the project facilitators and the participants to delve into the issues impacting migrant women and older migrant women and envisage solutions to make them feel part of the discussions.

Launch and Website: Impact and Accessibility: Evaluator observations

The Translating Age event at The Linen Hall took place on May 15th and was open to the public. Booking for the event was accessible on the Linen Hall Library website, which was easy to book for people with limited digital skills. The event was also advertised in the project workshop at Queen's University Belfast to inform the participants that their developed projects would be showcased at this event. It allowed them to raise awareness of the life journeys of older migrant women as they made Northern Ireland their home. This event was not invite-only but open to the community at large. Almost 100 people reserved tickets for this event.

Translating Age public event at the Linen Hall Library. Photo by the Linen Hall Library.

People from different walks of life attended the event. Some project participants also joined to see how their projects unfold in front of wider audiences, receiving acknowledgement from the audience and appreciating the cathartic essence of their life journeys. This event was presented by Dr Ferrieri, who skilfully showcased and voiced the journeys of older migrant women through her presentation. She described each project in detail and relayed the emotional and physical journeys of older migrant women to the audience. The presentation also threw a glimpse into the website, which has been launched to showcase the participant projects, which portray the multi-media works of migrant women in their words, thus empowering the voices of the unheard.

Most of the project participants attended the launch event of Translating Age on 23rd May in the prestigious Canada Room at Queen's University. Dr Ferrieri introduced the launch event, and her presentation, adapted from the pre-launch Linen Hall event, was immersive and engaged the audience as the migration stories of older women unfolded before them. Presentations by speakers followed this: Professor Nola Hewitt-Dundas, Pro-Vice Chancellor, Faculty of Arts, Humanities, and Social Sciences; Councillor Áine Groogan, Deputy Lord Mayor of Belfast; Mrs Aileen Cummins, Social Impact and Civic Responsibility Manager, Civic Engagement & Social Responsibility Directorate; Professor Alison MacKenzie, School of Social Sciences, Education and Social Work; and Professor Tess Maginess, Open Learning Programme Director. After the presentations, the three project participants, 'Janey', 'Neelkamal' and 'Victoria', shared their joy and tears in charting an unknown country and making it their home. People with disabilities were made welcome through QUB accessibility arrangements. Sign language was also used throughout the launch to make it an inclusive event with a broader reach. Donna Nalongo entertained the audience with her music and dance moves and encouraged the audience to participate with her. Audiences actively participated in the dance moves and were enthralled by the musical ovation at the end of the presentations.

Refreshments followed the launch event, and dietary requirements were considered through email communication before the event's commencement. The launch event again provided an excellent opportunity to honour the works and voices of older migrant women. It also offered another social space for the participants to engage with stakeholders and rejuvenate their friendships forged during the project Translating Age.

The launch was successful according to various criteria:

• It provided a compelling and impassioned introduction to the project (the words of project participants, and those of Professor Maginess and Dr Ferrieri, were incredibly potent in this regard).

• It concretely realised commitments to co-design and empowerment by having project participants as representatives and speakers in front of the assembled audience.

• It contributed to providing an example of best practice by outlining succinctly how the project was organised and delivered. A short video screened at the event illustrated the project's impressive results. Together, these conveyed to the audience how they might approach such a project and what gains can be realised using a similar approach. The website is a model of best practices for generating and implementing such a project.

• It gave the participants—including those who were present but remained fully anonymous—a sense of satisfaction and validation. They were lauded by an audience of diverse and potentially influential people in a salubrious venue.

• At the same time, including participants as speakers, to some extent, dissolved an ingrained hierarchy in which certain types of people are viewed as 'natural' or 'legitimate' speakers, and others are not.

• It brought together representatives of many different organisations under the banner of giving voice to an underrepresented and marginalised category. This exposed the audience to the concerns and interests of these older migrant woman, and also provided an occasion to exchange ideas and contacts.

• More specifically, it allowed policymakers and those with strategic roles to understand issues affecting older migrant women despite their diversity. While this does not necessarily or rapidly translate into new strategy or policy changes, the event provided a repository of important and self-authored material that attendees could use as an impetus for further initiatives, as a guide for scoping exercises, or as straightforward evidence of oversights in governmental, council, non-governmental, non-profit, third sector supports and resources.

• Organisers also should be commended for holding a preview event open to the public. This was an excellent idea, as it opened the event to interested audiences who were not

invited to or could not attend the official launch and broadened the event's appeal to the Northern Irish public at large.

Accessibility

This event featured British Sign Language interpretation as standard. This is very welcome because it relieves BSL users of the onus of asking for an interpreter. It also normalises sign language and the presence of interpreters as part of the ordinary social fabric.

It is imperative not only to make accommodations for disabled people but also to provide transparent information about those accommodations. Similarly, it is critical that organisers provide as much information as is practicable about the venue's layout and are forthright about potential barriers. This allows disabled people to know what to expect before they arrive and adjust their plans and expectations accordingly.

Information about the launch – date, time, venue – was communicated in plain language and straightforward formatting, as was the presence of BSL interpreters.

Translating Age online invitation.

Moreover, the organisers did well to include clear directions about how to get to the room, which also considered that attendees might be coming from different directions. They also noted that a Queen's member of security staff would be on hand to offer assistance and directions and gave an indication about the availability of parking nearby. As such, organisers did a reasonable job of signalling to attendees what they could expect.

The room in which the event was held was immediately accessible only via stairs. Lift access was available, but anyone who wanted to use it had to ask a staff member to bring them to the lift and accompany them to the correct floor. They were faced with an additional step and did not have the same free movement to the venue as others. In the future, it would be better to use a ground-floor venue.

The project video also compellingly summarised the project's achievements, both in terms of the work produced and the beneficial impact on the participants.
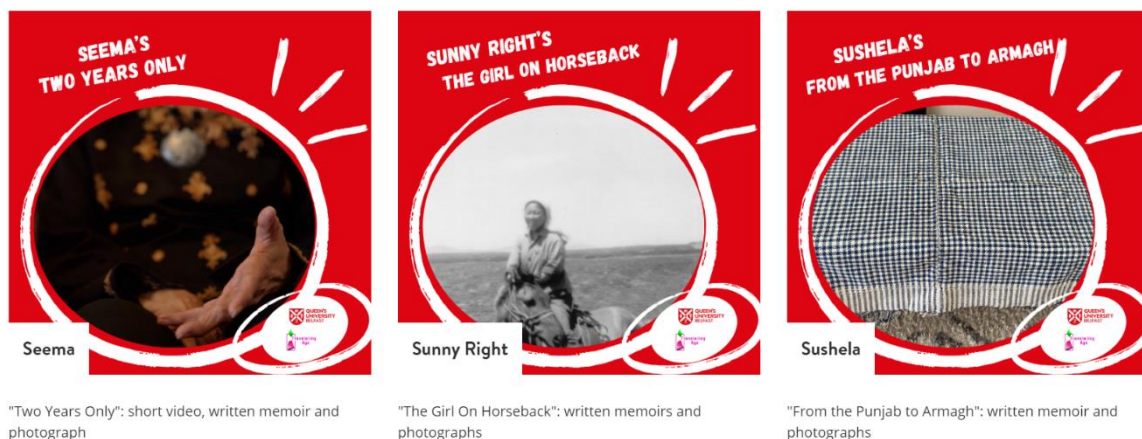
Website

Impact

The website homepage clearly states the aims of the project. It tells readers some general facts about the participants—the number and nationalities—which gives a sense of the scope and variety of these participants while preserving their anonymity. It tells readers precisely who delivered and facilitated the project. The information here could be improved by avoiding terms and phrases such as "capacity building", "arts-based co-research approach", and "to foster intergenerational working" in favour of more ordinary language. These terms are more appropriate to readers from an organisational or institutional background than to the public, including project participants, and their friends and family.

The 'How was the project delivered?' section is especially commendable since it outlines the processes, practices, and organisation involved in the overall programme. This could provide a template for others who want to organise a similarly participatory and arts-based research project. However, this section could be improved by providing additional details about organisation and delivery.
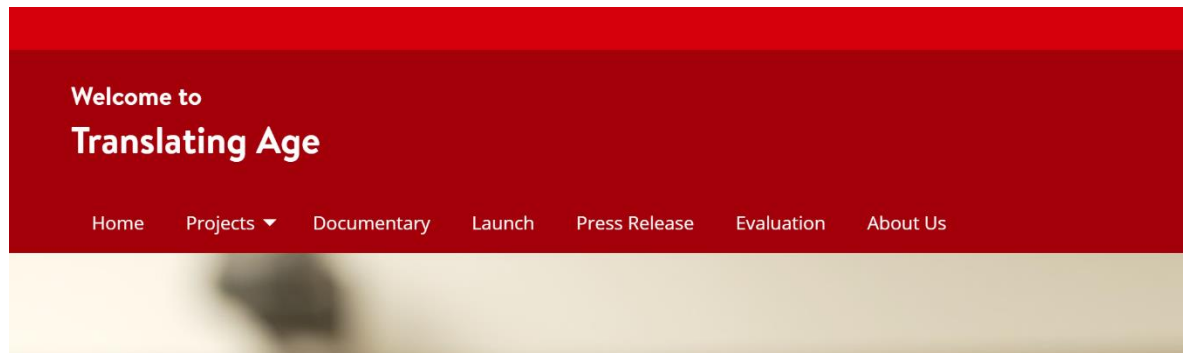
Main Translating Age website menu.

The 'Projects' section comprises the most effective, informative, and appealing part of the website. These immediately capture the imagination, and the designers have done well to let the contents speak for themselves. It would perhaps be preferable to include a short textual summary underneath all the video contributions. This is absent for "The Power of Language" and "Building A New Life Across the Sea." This would allow viewers to have a sense of what they are about to watch and would also provide information to site viewers who are unable to watch the video at that particular moment.
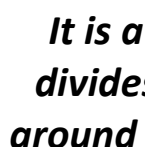

Some project thumbnails as displayed in the 'Projects' section of the Translating Age website.

The Project Documentary is sure to considerably enhance the site's impact, not only as an interesting account of how the projects were made but also as a pedagogical resource for interested parties.

The "Launch" page gives a sense of the level of support from Queen's. The photos communicate the vibrancy of the event and the diversity of its participants and attendees. The "Press Release" section conveys with passion and energy how the project unfolded, what it involved, and the excellence of its outcomes. It sensitively synthesises the viewpoints of women arriving in a new home whose prevalent image internationally was coloured by conflict but who gradually made friends and a home.

The statement from Professor Sir Ian Greer all at once celebrates the participants, the organisers, and the outcomes:

> *It is a testament to the power of art in bridging cultural divides, celebrating resilience and opening conversations around inclusion, identity, and the valuable contributions of migrant communities to our society. This project is a great example of how Queen's continues to build on its work as a Civic University.*

The "About Us" page could be improved by adding contact details, where relevant, for all facilitators, or by noting who interested parties should contact for more information.

Accessibility

The Translating Age website presents information in a clear and appealing manner. The layout is logical, the text formatting is large, and the fonts are standard and generally readable. The wording is straightforward and, for the most part, avoids unnecessary jargon. It explains very well and in accessible language what the project involved, and how it was delivered.

The site is mostly compliant with W3C web accessibility requirements, though the Queen's templates themselves (rather than any content added by Translating Age facilitators)

are not fully compliant. Colours have appropriate contrasts. Text levels and headers are nested correctly for the most part.

Image descriptions could be more descriptive: for example, "hands in the air image" could say "Hands of several women raised in the air together against a white background. The hands are different colours." "Photo of an apple tree" could say "Dark red apples growing on the branches of an apple tree." It is redundant for image descriptions to induce the word 'image' as this information is already conveyed by screen readers, etc. The image descriptions for the project launch gallery, in particular, are vague: they describe the subjects as "three women standing", "one woman speaking", and so on, and do not provide any meaningful indication of what the people look like.

In the projects that take the form of videos, the facilitators have done well to ensure that these include subtitles. In future, they might consult best practices for subtitling to ensure, for instance, that captions do not appear over three lines and that sentences are broken up at natural gaps between clauses.

Overall, the organisers and facilitators did a commendable job of creating events and a website that communicates the how, what, and why of this project to a more specialised, sectoral audience (at the launch event), and to a much wider audience (the website). They did more to make the event and website accessible as is often the case (though there are still some areas where future organisers could push a bit further). Above all, they have created a suite of approaches and a body of work that deserve to have, and should achieve, lasting impact: policymakers and strategists can access the findings; subsequent facilitators can grasp the approaches that were taken; and above all, the participants can feel proud that they created not only lasting artworks but also a resource of experiences that light up a habitually overlooked region of our social fabric, that will now be available to anyone who cares to learn more.

Chapter 5: Conclusions and recommendations

The evaluation process shows that the project *Translating Age: Exploring Women, Ageing and Migration* employed an arts-based, participatory learning approach to support the participants as they developed their final projects. This approach allowed participants to be the agents of their learning, and to take constructive steps to shape their final art products by forging links between their own life experiences and the materials and discussions explored during the workshops. This project shows the significance of opening doors to co-learning and ownership as it authenticates their life experiences.

On that basis—as well as the interview with Professor Maginess – the evaluators propose that future projects for older migrant women should prioritise arts-based approaches. These are a promising way to elicit and explore tangible and intangible memories of migration. Such arts-based approaches also allow for flexibility of expression, and thereby allow the process of developing the project to be informal and enjoyable. Such informality means that participants are more liable to be relaxed, which in turn can help them to access their memories of migration, and to share them with others in the group. This can lead to positive outcomes: giving credence to such memories can enhance emotional and mental well-being since these constitute a substantial part of the participants' identities and self-understandings as older migrant women. As the research in the literature review demonstrates, arts-based approaches offer many benefits in co-researching and learning with adult learners.

The interviews with the facilitators highlight the importance of cultivating safe spaces for older migrant women: a space that is separate from the places of ordinary life, and where there is a degree of familiarity and trust. Spaces like these can offer freedom of expression, scope to build confidence, and a sense of solidarity. This kind of group could support the development of supportive friendship bonds (that emerge between older migrant women who are otherwise from quite different backgrounds and have very different life experiences). The evaluators recommend creating such a safe space for older migrant women: this could be in, for example, a community centre, a cultural centre, or Queen's University Belfast itself. The questionnaires show that many participants especially valued the opportunity to share stories and find things in common with women whose lives are otherwise

very different from theirs; many also said they would welcome the establishment of the group with a regular schedule and meeting place.

The evaluators also suggest that this space should be led by older migrant women so that they can have a sense of autonomy and ownership for the group and also for the freedom and solidarity it affords. This would boost confidence and allow these women—whose perspectives often go overlooked and unheeded—to gain or regain their voice. The evaluators suggest that the development of safe spaces could significantly address the issue of social exclusion faced by older migrant women. Government funding for community spaces for older migrant women would help to improve their social relationships and combat loneliness.

An established group or forum would, in turn, give older migrant women a means to highlight the issues that impact them. The interview with Dr Ferrieri stressed the importance of an open dialogue between older migrant women and policymakers. This should pay careful attention to their concerns, in order to meet their specific needs more effectively. Good policy starts with adequate attention to the facts on the ground, and older migrant women are best placed to report on the issues that concern them. The evaluators suggest that a regular group would support them to become lay experts who could talk about topics that are of pressing concern, such as social exclusion, to the wider Northern Irish community, and to those who are placed to do something about exclusion.

The evaluators propose that, while much valuable work has already been done by migrant organisations, women's groups and groups representing older women, robust channels of communication should be established between policymakers and migrant forums, organisations and working groups, specifically oriented towards the needs, aspirations and achievements of older migrant women. This would guarantee a better understanding of current issues. Moreover, the overall approach should not be one where older migrant women are periodically asked what their concerns are and then left alone as policymakers take charge of responses. Rather, a more equitable and fruitful approach would establish a relatively formal relationship in which older migrant women have a larger role to play in overall processes and procedures. and where there is an emphasis on ongoing consultation and cooperation. A more well-established, two-way relationship with policymakers would not only empower the voices of older migrant women but would engender a more trusting relationship with governing bodies and policymakers. Moreover, different community groups and

organizations need to establish communication channels to work together for the betterment of older migrant women.

Somewhat surprisingly, migrants and migration do not appear as one of the main areas of responsibility for the Department for Communities; they do not appear alongside other key themes for social inclusion such as age, gender, sexual orientation, and disability. As such, while the older migrant women may be recognised by this government department as older women (and even then, as older and as women in isolation), there is an absence of governmental support for them as migrants. This means that there may be no obvious body within this Department to either support the existence of a forum, or to be its consultative partner.

As such, and at least for the short term, it may be more practicable to seek support or partnership from a non-governmental or charitable organisation in Northern Ireland. Organisations in Belfast often are geared towards specific communities (Caribbean, Polish, etc.). The older migrant women's group, by contrast, spans a range of ethnic backgrounds and identities. As such, organisations like Migrant Centre NI or the Northern Ireland Council for Ethnic Minorites might be more suitable as potential supporters for a group with this diverse makeup.

The group originated under the aegis of Queen's University Belfast Open Learning Programme. Moreover, its aims align with the QUB Social Charter: working towards "equality and social justice", for example, through "civic culture and intercultural dialogue." As such, the evaluators posit that the university—perhaps Civic Engagement—could be a key strategic partner and advocate for a group that supports older migrant women and helps them present issues that affect them to politicians and policymakers.

The project showcased works of older migrant women through a presentation at Linen Hall Library in Belfast, at the project launch at Queen's University Belfast, and through the project website. These works have been presented to a wider audience, bringing greater awareness about their migration journeys and their life experiences. The evaluator opines that these artistic projects should also be showcased at museums, libraries, and community centres across Northern Ireland. This exposure would not only celebrate their migration and life journeys but would also make the wider audiences aware of their commitment and hard work in making Northern Ireland their home. It will also enable them to offer alternate narratives to challenge existing stereotypes regarding ageing, migration and women.

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