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WORK PLAN FOR CULTURE 2015-2018

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HOW CULTURE AND THE ARTS CAN PROMOTE INTERCULTURAL DIALOGUE IN THE CONTEXT OF THE MIGRATORY AND REFUGEE CRISIS

REPORT WITH CASE STUDIES, BY THE WORKING GROUP OF EU MEMBER STATES' EXPERTS ON INTERCULTURAL DIALOGUE IN THE CONTEXT OF THE MIGRATORY AND REFUGEE CRISIS UNDER THE OPEN METHOD OF COORDINATION

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Especially dedicated to the memory of Helen Joanne 'Jo' Cox and to all the people who lost their lives to defend the respect for human rights and cultural diversity.

'Our cultures are bound to meet. We have a duty to make the most out of this encounter.'

Federica Mogherini,
High Representative for Foreign Affairs and Security Policy,
Vice-President of the European Commission,
speaking at the 2016 European Culture Forum

TABLE OF CONTENTS

1. Introduction 7

1.1 Europe's current refugee crisis 9
1.2 Definitions 10
1.3 Europe's long history of migration 12
1.4 Perceptions of migration 14
1.5 Role of the arts 15
1.6 Intercultural dialogue 16
1.7 Key themes for this report – empowerment, intersectoral, evaluation 19

2. The work of the group 21

2.1 Why this report? 23
2.2 Mandate 24
2.3 Membership 25
2.4 Activities 26

3. Empowerment 29

3.1 Empowerment through intercultural dialogue and the arts 31
3.2 Some basic principles of empowering art projects 33

4. Intersectoral and partnership working 35

4.1 Key questions on the particular role of culture 37
4.2 The role of culture is more efficient if linked with other sectors 39
4.3 Culture is building symbolic values 40
4.4 Active participation 41
4.5 Structural activities are better 41
4.6 Building partnership for better efficiency 42

5. Evaluation 45

5.1 The importance of and need for evaluation 47
5.2 Overall impression of the projects identified by the group 48
5.3 Evaluation questions considered by the group 49
5.4 Interesting findings from the evaluation of examples 51

6. Conclusions and recommendations 57

6.1 Conclusions/key points 59
6.2 Recommendations for cultural policy makers (EU, national, local) 60
6.3 Recommendations for stakeholders/cultural institutions 61

Reference documents 63

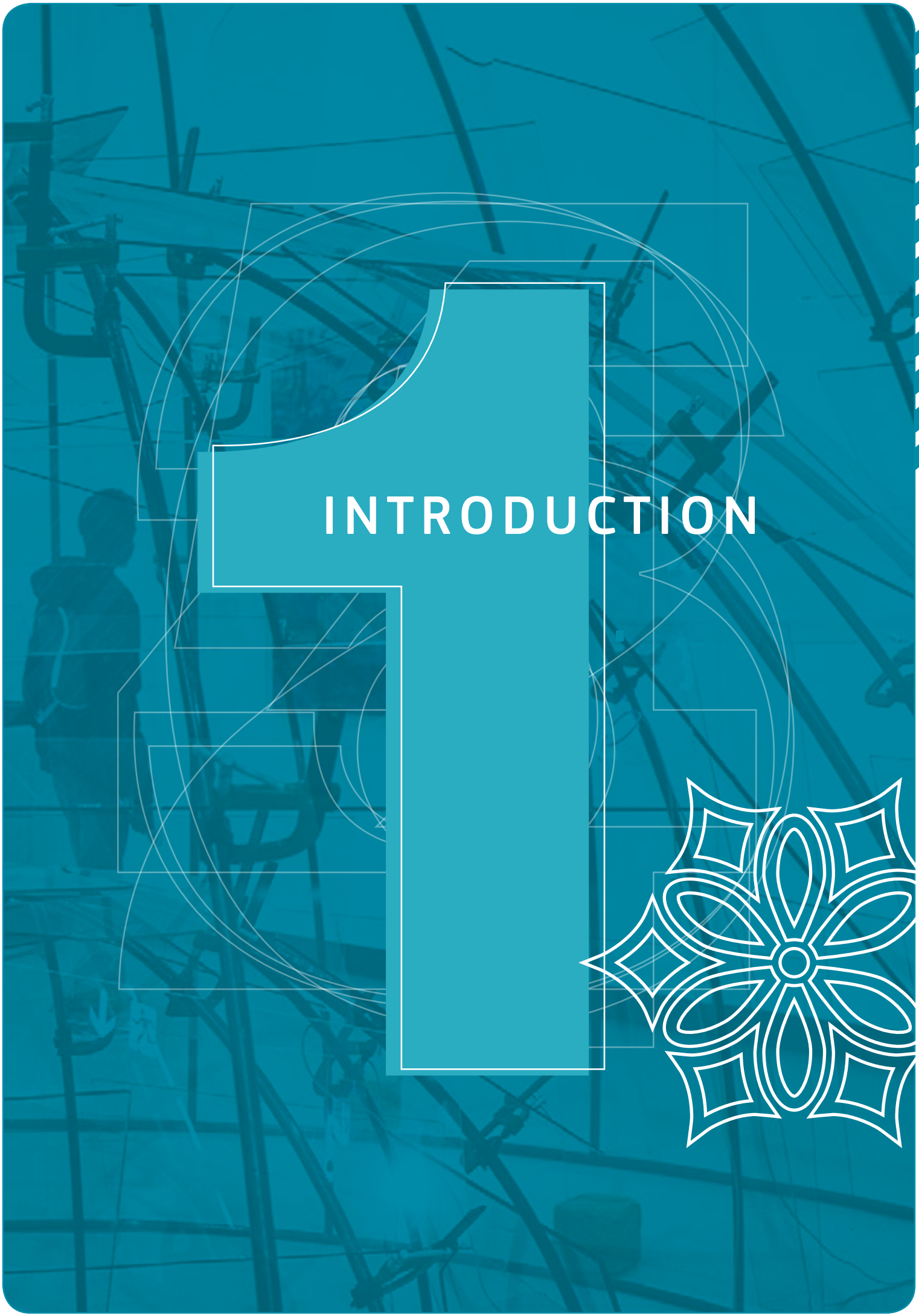
Annex 1 – LIST OF GROUP MEMBERS 65

Annex 2 – CASE STUDIES 68

Annex 3 – FULL LIST OF INITIATIVES SUBMITTED, BY MAIN CULTURAL GENRE 114

Annex 4 – VOICES OF CULTURE: THE ROLE OF MEMBER STATES 127

Annex 5 – SOME FACTS ON MIGRATION 129



1 INTRODUCTION

> Storie from Museum to Museum
ITALY

1 INTRODUCTION

Failure to release the potential of third-country nationals in the EU would represent a massive waste of resources, both for the individuals concerned themselves and more generally for our economy and society. There is a clear risk that the cost of non-integration will turn out to be higher than the cost of investment in integration policies.

European Commission,
Action Plan on the integration of third country nationals
COM(2016) 377 final – Brussels, 7 June 2016

Art is about searching and sometimes finding; it defines pain and sorrow and sometimes softens them; it is about exploring confusion and defining disorder; it is about sharing the private and listening to silence; it is lasting but not immediate; it is valuable but priceless; it is based in the past but reaches for the future; it is free to anybody but may not be used by everybody; it is universal although it may be attacked as exclusive; it is diverse and not homogenised; it resists categories and makes connections across them.

Why the Arts?
Art Matters: Reflecting on Culture, by John Tusa (2000, Methuen, UK)

1.1 Europe's current refugee crisis

The group of experts behind this report worked during the year 2016, a very particular time in relation to the topics of our mandate. Migration to Europe has been growing significantly in recent years and, and while the numbers of migrants and types of reception system are different between countries, for all EU Member States – and for the European Union itself – this is a very significant challenge.

The European Union itself is going through a crisis of values, where key principles of democracy, human rights, participation and rule of law need staunch defence, at the same time as having to cope with the reception and integration of millions of new citizens, many of whom are fleeing war, poverty and natural disaster.

European societies are becoming more and more multicultural and our future depends on our ability to develop and sustain intercultural dialogue, to build the society of tomorrow.

Understanding (and accepting) cultures and customs of other civilizations is not a matter of 'political correctness', but an attitude that each of us must adopt if we want our countries, and Europe as a whole, to be places of economic and social well-being.

However it is not easy or immediate to achieve a balance between the opposing sentiments of compassion and solidarity and those of fear, anger and suspicion towards those who arrive in our countries from distant worlds.

If we listen to Bertolt Brecht's warning that the 'refugee is harbinger of bad news' it is easier to maintain a distance from immigrants and not hear the story that they are telling us. Artistic and cultural expressions can help us to communicate with each other, in an immediate manner, and allow us to understand our similarities as well our differences, in an area where we must also resolve disputes.

This report aims to fulfil the mandate of our working group (set out in full in Section 2.2). The participating experts are keen to emphasise that this outcome of their joint work is the result of a real exchange among them, and that the report's drafting has been shared among many authors. In light of this, and the tight delivery time, the text may contain some inconsistencies or repetitions, but we invite readers to be lenient with respect to these and appreciate instead the value of the diversity and quality of the content, contributed voluntarily by such a wide range of experts.

The group would also like to highlight the two key points below, by way of introduction:

1. EU Member States' decision to create this working group, their high level of engagement with it, and the range and quality of initiatives the group has identified in its work, demonstrate the important commitments and efforts already being made across Europe to support intercultural dialogue in the context of the migratory and refugee crisis.

2. There are two key prerequisites for intercultural dialogue to be effective in the context of the migratory and refugee crisis:

- a positive attitude towards integration and a willingness to engage in dialogue, among both migrant and host communities;

- acceptance of and respect for the rule of law, among both migrant and host communities, including support for fundamental human rights, and condemnation of violence and terror.

1.2 Definitions

To save time, and avoid duplication of effort, the group did not dwell on developing specific (new) definitions for the terms in its mandate. Instead it was agreed to adopt a broad understanding of terms, based on existing definitions at EU/international level, which are set out below. Some of these terms are developed further in the report, notably intercultural dialogue later in Section 1.

Intercultural dialogue. 'An open and respectful exchange of views between individuals, groups with different ethnic, cultural, religious and linguistic backgrounds and heritage on the basis of mutual understanding and respect. It operates at all levels – within societies, between the societies of Europe and between Europe and the wider world.' Source: Council of Europe 2008 White Paper on Intercultural Dialogue, also used as an overarching definition in the 2014 Open Method of Coordination (OMC) report on Intercultural Dialogue, and incorporated in the European Migration Network glossary and thesaurus. The Council of Europe (CoE) White Paper also includes definitions for multiculturalism and integration (among other terms).

From the European Migration Network glossary

Intercultural dialogue
AT/DE/LU: interkultureller Dialog
BG: междукултурен диалог
CS: mezikulturní dialog
EE: kultuuridevaheline dialoog
ES: diálogo intercultural
FI: kulttuurienvälinen vuoropuhelu
FR/BE/LU: dialogue interculturel
HU: interkulturális párbeszéd
IE: idirphlé idirchultúrtha
IT: dialogo interculturale
LT: tarpkultūrinis dialogas
LV: starpkultūru dialogs
MT: Djalogu interkulturali
NL/BE: interculturele dialoog
NO: interkulturell dialog
PL: dialog międzykulturowy
PT: diálogo intercultural
RO: dialog intercultural
SE: interkulturell dialog
SI: medkulturni dialog
SK: medzikultúrny dialóg/interkultúrny dialóg

Refugee. A non-EU national who, owing to a well-founded fear of being persecuted for reasons of race, religion, nationality, political opinion or membership of a particular social group, is outside the country of nationality and is unable or, owing to such fear, is unwilling to avail himself or herself of the protection of that country, or a stateless person, who, being outside of the country of former habitual residence for the same reasons as mentioned above, is unable or, owing to such fear, unwilling to return to it.
Source: European Migration Network glossary and thesaurus

Asylum seeker. In the global context, a person who seeks safety from persecution or serious harm in a country other than their own and awaits a decision on the application for refugee status under relevant international and national instruments. In the EU context, a person who has made an application for protection under the Geneva Convention in respect of which a final decision has not yet been taken.
Source: European Migration Network glossary and thesaurus

Migrant. A broader term applying to both emigrants and immigrants, referring to a person who leaves one country or region to settle in another, often in search of a better life.
Source: European Migration Network glossary and thesaurus

Culture. In this report, the group considered projects referring to both of the definitions proposed by cultural studies academic Raymond Williams:

- *an aesthetic definition*: 'the works and practices of intellectual and especially artistic activity. This seems often now the most widespread use: culture is music, literature, painting and sculpture, theatre and film' and
- *an anthropological definition* 'which indicates a particular way of life, whether of a people, a period, a group, or humanity in general'.

Rather than being opposed to each other, these are different in extent. It can be said that the latter encompasses the former, but not the other way around. The group felt its mandate refers to both aspects.

The Arts. The group felt that the definition by the previous OMC group on cultural awareness and expression was also relevant to this report: 'The **liberal arts** form a (European) canon that is mainly constituted by visual art, music, theatre/drama, dance and literature. European civilisation has developed institutions for them: museums, concert halls, theatres and libraries. The arts are taught as subjects at universities/academies in order to educate artists. They are also taught at schools as a part of general education, mainly in the humanistic sense of "Bildung" ([self-]formation). The means of reception is aesthetic pleasure. The **applied arts** include crafts, architecture, design, film and media, i.e. art forms that produce products that can be used and that fulfil a specific function. Of course, there are also a lot of cross-media art forms, traditional as well as emerging, e.g. circus, interactive media, games, street art, etc.'

1.3 Europe's long history of migration

Throughout its long history, Europe has been the site of continuous human migrations. These have sustainably influenced Europe's demography, but also the representations and myths underlying Europe's diverse identities, languages, religions and cultures.

From the Roman Empire to the Renaissance, newcomers (or immigrants) in Europe have come from the North and from the East or South. More recently, with rural exodus and the industrial revolution, millions of Europeans left the continent to populate new territories on other continents. In parallel, Europeans organised globally forcible transfers of populations, which began with colonial slavery and continued with workers and colonial soldiers. The process of colonisation, but also the search for wealth, drove millions of migrants to other continents.

Between 1900 and 1945, most of the industrialised European countries (Germany, United Kingdom, France, Benelux) became countries of immigration, largely because of manpower needs, but in some cases also for humanitarian reasons. The processes of migration are also within Europe, the countries of South and East being sources of emigration to the most developed countries. Finally, the collapse of colonial empires, the differences of north-south development, and the permanence of conflicts in the Middle East and Africa have pushed more and more people to come and try a better life on a continent that guarantees freedom and social protection.

The report's authors emphasise that human mobility is a historical reality of Europe and is a value that European civilisation has spread beyond the seas. It is now up to the EU to show openness and generosity, and to demonstrate in practice its core values of freedom and the defence of human rights.

The opening of borders within the Schengen area, despite the difficulties it creates, is also in its own way an act of faith in the fact that human exchanges and mobility are sources of progress.

However there is no denying that foreign populations settled in European countries for the last two or three generations have persistently experienced barriers to integration. And we must acknowledge that the general economic crisis, risk of attacks and identity, and religious withdrawal are creating the conditions for a massive rejection of immigration by the most exposed populations and are reviving xenophobia and hate speech (see box below).

Our report cannot ignore the major events of the past 2 years: the arrival of refugees fleeing the armed conflict in the Middle East in great numbers, terrorist attacks in France, Belgium and Germany, and popular rejection of EU policies relating to migration in the United Kingdom, Hungary and other Member States.

For further information, Annex 5 sets out current European migration statistics.

Hate speech and how to tackle it

The current economic and refugee situation in the EU, combined with fast changes in our societies that create uncertainties, have been a fertile breeding ground for hostile speech, extremism and sharp polarisation. Hate speech is directed at different population groups, minorities and individuals. Hate speech and a sense of threat have made people react negatively towards immigrants and anyone perceived as different. It shakes the foundations of trust and safety, also affecting at the same time one´s self-esteem and feelings of marginalisation.

A recent survey conducted by the Finnish Ministry of Justice (March 2016), shows how this phenomenon affects people's everyday lives. It also states that better identification and visibility of the phenomenon contribute to the development of intervention measures. The survey found that target groups (from ethnic minorities) had encountered harassment or hate speech most often in public places, such as streets, parks and car parks. The second most common places were the internet and public discussion forums, especially Facebook. Cafés, restaurants and bars were reported as being the third most common places where hate speech or harassment had been encountered, and public transport as the fourth. Hate speech and harassment were shown to have the strongest effect on people's general feeling of safety (61 %) and their mental health (52 %). Almost a third of the respondents mentioned that hate speech and harassment had also affected their confidence in public authorities. In the survey's recommendations it was emphasised that political actors should be even more determined to denounce racism, and they should also put their words into practice at the level of both local and national politics and individual policies. The media should adopt a clear role in both providing broad-based information and correcting false information.

Guidelines for countering hate speech online

Written by Mogens Blicher Bjerregård, President, European Federation of Journalists

1. *Self-regulation. Never leave it to the State to make judgments on media ethics as it will lead to censorship, but take responsibility in the media not to promote hate speech.*
2. *Stay away from censoring, but support and develop pluralism in media, as it will reduce propaganda media to one out of a range of media, and that will reduce the extent of hate speech.*
3. *Develop mechanisms of early warnings of hate speech online and share information and best practice.*
4. *Never leave victims of hate speech alone, but identify dedicated colleagues to whom victims can always report safely about abuse and threats they have received online.*
5. *Never accept hate speech; report it each time. We should tackle online abuses by prompt actions. A threat online should be addressed exactly as we address threats offline – by an immediate response and report to the authorities.*
6. *Ensure that employers and other persons in leading positions will always use a serious approach and will firmly take action when they learn about victims of hate speech.*
7. *As hate speech happens cross-border, international authors', journalists' and media organisations should develop common guidelines to counter hate speech in general and with an approach to social media in particular.*
8. *Create dialogue with the owners and editors of social media platforms as they must take responsibility to take partnership in countering hate speech.*
9. *Create dialogue and confrontation when hate speech authors' are identified regardless of whether they are individuals or in groups or organisations.*
10. *Media literacy. More and more people – and not only the young – get their news through social media and online comments in particular. Universities and Schools of Journalism and writing should comprehensively reflect this. We should have a common approach on this together with the educational sector.*

1.4 Perceptions of migration

European citizens' perceptions of migration – as well as the facts and figures (see Annex 5) – are very important in the context of this report.

In 2011, an EU-wide qualitative opinion survey was conducted to explore Europeans' views about migrant integration. There were questions on personal experiences, perceptions of economic and cultural impacts, and attitudes to integration including language learning, employment, education, and respecting and sharing local cultures:

> *Participants were asked how important it was for non-EU migrants to share in local cultures. Participation in local cultures is potentially beneficial to integration but both the general public and migrants recognise that the desire to do so depends on the individual. Both audiences recognised that respect of local culture is more important than participation.*

The results make interesting reading, and many of the findings would remain valid. The full report is available here:
ec.europa.eu/public_opinion/archives/quali/ql_5969_migrant_en.pdf.

A standard EU opinion survey run every year tracks trends in public opinion, including the perceptions of the two most important issues facing the EU. In 2012, only 9 % of Europeans said 'immigration' was one of the two most important issues, rising to 58 % in 2015. This figure fell to 48 % in 2016, but immigration remained the top issue facing the EU, according to European citizens, followed by terrorism and the economic situation:
ec.europa.eu/COMMFrontOffice/publicopinion/index.cfm/Chart/getChart/chartType/lineChart//themeKy/31/groupKy/188/savFile/5

> Welcome Board
GERMANY

1.5 Role of the arts

Article 27 of UN Declaration of Universal Human Rights
(1) Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

Culture is the medium through which we communicate who we are, what is important to us, what has formed us and what aspects of ourselves we uphold as we move into the future. Identity is often defined in cultural terms, just as otherness is. It is therefore necessary and natural to move into the sphere of culture and the arts when there is a need to get to know the other, with the aim of forming an inclusive society, which can learn how to benefit from diversity.

Given this quality of the arts, and given culture as the sphere in which self and otherness is being experienced and shaped, it makes sense to look at the specific potential of arts and culture at a time when EU Member States are experiencing accelerating demographic diversity and need to rapidly integrate people arriving from conflict zones outside Europe.

Apart from the *non-material* qualities of arts and culture, the sector is also a field of economic activity, of learning, as well as of direct societal interaction. With regard to the need to integrate migrants and refugees into European societies, both aspects – the wish to engage in an intercultural dialogue about values, histories and expectations, as well as the wish to lead productive, self-empowered lives – can be addressed at the same time in this sector, which makes it doubly attractive as a first mover in the current situation.

Art and artists do have a particular role to play – as avant-garde, first movers, experimental, 'go-betweens' helping interpret refugees' experiences for the rest of us. Experience shows that the arts and cultural projects in particular can create a level playing field to allow persons of different cultural backgrounds to interact, learn and experience on a par with each other.

Artists and cultural providers are uniquely placed to respond to these events in ways that reflect on what is happening, that challenge negative narratives, and seek to interpret, understand and offer solutions to key issues. There is a significant cultural continuum along which a broad range of responses and interventions can happen. These include but are not limited to:

- The artist(s) using her/his individual practice to draw attention to and raise awareness about the crisis such as has been evidenced in charity concerts being staged and fund-raising creative projects to support migrants, such as www.florianrainer.com/v3/project/fluchtwege/;
- Artists in their own creative work providing commentary on the situation and experiences of refugees and asylum seekers – www.aljazeera.com/news/2016/02/ai-weiwei-covers-berlin-venue-14000-life-jackets-160213190435403.html;
- Migrant artists having a forum in which their work and responses might be heard www.asylumarchive.com/;
- Public institutions' cultural offering being more representative and relevant;
- Employment opportunities for migrants in cultural and creative sectors;
- Artists working directly with refugee and migrant groups in socially engaged practice – participatory arts projects – which focus on creating an equal voice for every participant in artist-led creative endeavours.

As Europe is becoming more culturally diverse, questions also arise for art providers. Have they noticed the changed needs of their audience? Have they noticed that their audience is different? Are they attending to new audiences? What attempts have they made to be more inclusive? These are important challenges, particularly for publicly funded arts institutions, which usually have a public service obligation, whether or not this is explicitly stated.

At the same time we also need to recognise the limitations of culture and the arts, the inadequacy of idealism, and hold other key societal actors to account.

1.6 Intercultural dialogue

1.6.1 A practical approach

'To promote intercultural dialogue and cultural diversity' are two interrelated parts of our OMC group's mandate. Intercultural dialogue presupposes cultural diversity and offers an effective instrument for connecting people with different backgrounds, interests and perspectives and enabling them to co-orientate; it is a way to involve migrants and refugees and 'increase their participation in cultural and societal life'.

However, realising intercultural dialogue in daily practices is a challenge in itself. For instance, it demands changes in the established routines and procedures that may ordinarily block it. In looking at intercultural dialogue, this OMC group takes into account the various barriers that are encountered and how these may be addressed. Arts and cultural practices can contribute to addressing this challenge.

The group supports a practice-oriented approach that focuses on how dialogue emerges through encounters between people, rather than being something defined beforehand. This means that intercultural dialogue is dependent on its context of emergence and application; on when, where, by whom, to what purpose and in what language it is articulated and how it is implemented; on the way in which diversity and otherness is explicitly or implicitly defined and established; on whether engagement with otherness leaves discourses and power relations, that define the other as other, intact or questions them.

A basic principle of intercultural dialogue is to not favour any single voice, perspective or worldview, but to embrace a diversity of interacting voices and perspectives on an equal basis. Adhering to this principle can open up opportunities for deep social transformation, which advocacy cannot achieve. While intercultural dialogue demands impartiality towards individual views, a transformative and inclusive approach to dialogue contributes to promoting human rights and responsibilities.

In a migratory and refugee context, this would require **establishing an infrastructure that enables** migrants and refugees to participate in social and cultural life, express their concerns and enter into dialogue with those in power, while those in power are responsive enough to attend to these concerns.

We would advocate such an approach where common concerns could be outlined, and people with different backgrounds and positions could come together and put their common efforts into building a sustainable society. In practical terms this would require public institutions and organisations to attain intercultural competencies, open up for intercultural dialogue,

and work together with migrants and refugees having parity of esteem. In other words, good political intentions at EU level are necessary, but not enough. They need to be coupled with resources, competencies and honest efforts that promote dialogue between people with profoundly different social positions in order to enable them to co-orientate.

This practical notion of intercultural dialogue focuses on the subject of engagement with everyday life in democratic societies; with creating processes that challenge uneven power relations both within and between diverse groups. Furthermore, intercultural dialogue offers a broad range of discursive practices that can take many different forms, equal in number to the diversity of social contexts, intercultural challenges and local situations in which it is needed. Specifically it can offer a wide range of transformative, participatory and intersectional practices that question existing power structures and patterns of inequality. It can open up societal blind spots and be an effective tool for revealing, criticising and counteracting racism, sexism, xenophobia and discrimination.

Cultures and identities – the basic elements of intercultural dialogue – are never fixed, unchangeable essences, but rather fluid processes open to transformations in the everyday relationships between people with different backgrounds. Individuals are shaped and reshaped by their relationships with others, just as relationships are shaped and reshaped by individuals themselves. This complex phenomenon happens in everyday life, in a myriad of situations and with people of very diverse backgrounds, and often escapes the rigour of definition. A practical approach to intercultural dialogue is flexible enough to focus on different dimensions, depending on different contexts of its application, and to expand spaces for action and interaction.

1.6.2 Intercultural dialogue: participation in cultural and social life

Our mandate asks us to 'explore the ways culture and the arts can help increase (migrants') **participation in cultural and societal life** as well as to promote intercultural dialogue and cultural diversity'. The Oxford English Dictionary defines participation as 'to have a share in' or 'to take part in'. These views are congruent with participation research, where connections between human well-being and active participation in social and cultural life are established.

In a migratory and refugee context, participation implies their taking part in processes, practices and situations that improve their well-being, self-esteem and sense of belonging. The challenge for participatory art projects is then to involve migrants and refugees in the very design, organisation and implementation of these projects. Properly understood, participation is a way toward social mobility, and migrants and refugees attaining influence on the distribution of resources and a voice in decision-making processes.

For instance, while equality is a key condition for participation in effective intercultural dialogue, the EU demography and inequality reports show that 'The share of population with a foreign background will continue to grow' in Europe and that 'Migrants tend to be at higher risk of poverty' (p. 24)[1]. Intercultural dialogue can become an instrument to identify and anticipate any negative effects of the growing gaps between EU-born and foreign-born people. The concerns with such gaps are that they limit migrants' and refugees' abilities to participate in social and cultural life. This can lead to disengagement, resentment and feelings of not belonging in the society. Intercultural dialogue can counteract these feelings by enabling migrants and refugees to make their voices heard in the public sphere and have a meaningful impact on their everyday lives.

1 http://ec.europa.eu/social/BlobServlet?docId=16060&langId=en

1.6.3 Intercultural dialogue: making hidden biases clear

As a major part of migration and refugee flows originate in the former colonies, the current refugee crisis brings Europe's colonial past into the picture. One main challenge for intercultural arts projects is to consider how they can prevent this past from influencing contemporary relationships between migrants, refugees and European host societies.

Cultural differences become problematic when they are turned into hierarchies of superiority and inferiority. Generally, nobody can enter into dialogue without having cultural givens – i.e. taken-for-granted assumptions conditioned by one being brought up in a particular cultural environment. The aim is to use intercultural dialogue to become aware of invisible, unassessed and unchosen presumptions, which may influence the communication. In intercultural dialogue, besides being attendant to one's implicit biases and cultural givens, one should be open to inner reflection and transformations initiated by the dialogue experience. Projects and practices inspired by intercultural dialogue have the potential to produce new and inclusive values.

1.6.4 Intercultural dialogue: global and European commitments

Our report has taken account of a number of key reports and documents at global and European levels.

At the global level, we have considered the *UNESCO Universal Declaration on Cultural Diversity* (2001), where 'cultural rights' are seen 'as an enabling environment for cultural diversity', and the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (2005), which encourages 'fostering interculturality' and 'dialogue among cultures' as 'equal' in 'dignity'.

At the EU level, there has been strong commitment to promoting cultural diversity and intercultural dialogue in the 2007 European Agenda for Culture and the subsequent designation of 2008 as the European Year of Intercultural Dialogue. This was reinforced in 2010 by Ministers of Culture of EU Member States declaring intercultural dialogue as a priority of the Work Plan for culture 2011-2014. Under this Work Plan, a 2013-2014 working group of Member States Experts produced *a report on the Role of Public Arts and Cultural Institutions in the Promotion of Cultural Diversity and Intercultural Dialogue*, which identifies cultural diversity as 'an asset, an added value and an opportunity for European societies'. Intercultural dialogue remains a priority in the EU's 2015-2018 Work Plan for Culture as evidenced by the establishment of the working group behind this report. The European Commission's structured dialogues with the cultural sector have also prioritised intercultural dialogue, including through the Platform for Intercultural Europe, which produced a series of useful resources on the topic[2], and the current Voices of Culture[3] initiative.

The Council of Europe's 2008 *White Paper on Intercultural Dialogue*; *Living Together as Equals in Dignity* (2008) is another key document at European level. This White Paper emphasises the democratic governance of cultural diversity, democratic citizenship and intercultural dialogue as key aspects in the relationship between Europe and the wider world. The Council of Europe's *Faro Framework Convention on the Value of Cultural Heritage for Society* (2007) also emphasises 'the democratic participation' of citizens in creating cultural environments in which sustainable communities can thrive.

While agreeing with these standpoints, this group has tried to further develop the discourse on intercultural dialogue and bring new aspects into it.

2 http://www.intercultural-europe.org/site/content/page/activity-fields

3 www.voicesofculture.eu, see also Annex IV.

1.7 Key themes for this report – empowerment, intersectoral, evaluation

As stated in the mandate of our group, we have been asked to explore – in the context of the migratory and refugee crisis – the ways culture and the arts can help to bring individuals and peoples together, and increase their participation in cultural and societal life, as well as to promote intercultural dialogue and cultural diversity.

At an early stage of our working process we identified three topics to focus on in the report:
(1) Empowerment
(2) Intersectoral
(3) Evaluation.

A close reading of our mandate offers the motivation for these three topics. The mandate speaks explicitly of the migratory and refugee crisis. Statistics over recent years show that in many European countries public opinion has grown negative towards migration. The influx of refugees has been qualified as a crisis. At first as a human crisis for so many families that had to flee from war, but at later stages more and more as a political crisis in terms of the loss of control of borders, and the supposed threat that large numbers of refugees form for the internal security of EU countries.

Different views on migration and refugee policy have put the solidarity between Member States under enormous pressure. In the last two years, Islamic terrorists have attacked the values of the open society in the most brutal ways. Where for a long time European integration was seen as a guarantee for peace and economic growth, many people now fear that too open borders and further integration form a threat for their safety and for retaining their identity. We see growing distrust between groups in our societies. Europe faces rising populism and nationalism.

Against such a gloomy political climate in which many people feel deeply insecure about the future, we felt the need to uphold the ideals as worded in the already quoted Universal Declaration of Human Rights. How to uphold these ideals when we look at the role art and culture can play to bring individuals together again?

First of all we decided to focus on *empowerment*. As we will elaborate further on, empowerment can pave the way to equal opportunities and participation in social and cultural life. It is fundamental that we do not frame migrants and refugees as collective identities, but that we consider all people, with or without a migratory background, as individuals, each with a voice that has the right to be heard. Empowerment, as 'the process of becoming stronger and more confident, especially in controlling one's life and claiming one's right' is an essential step to increase participation of migrants and refugees in the cultural and social life. In Chapter 3 we share our reflections on how empowerment can take shape in practice, on the basis of the examples that were brought in by members of the group.

In the second place, we decided to focus on *intersectoral* connections. A successful integration of migrants and refugees depends on many factors: housing, education, language skills and jobs are not the least of them. Where there are so many interdependencies, the role that art and culture – how valuable they are for their own sake – should not be considered on its own. We therefore decided to focus on practices where the arts and culture are connected with other sectors of public action like employment, education, welfare, housing and justice.

In the third place we realised that if we make the claim that art and culture can help to bring individuals and peoples together, we also need to not only monitor and evaluate our efforts and share results, but also to learn from each other's experiences. Therefore we decided to focus also on *evaluation* and analyse the information that the practices gave us on that aspect. There are a great numbers of lessons in these practices that are relevant for further policy development.

EU policies on integration and culture in external relations

In 2016 the European Commission adopted the following highly relevant policy initiatives.

Action Plan on the integration of third-country nationals – COM(2016)377, 7 June 2016

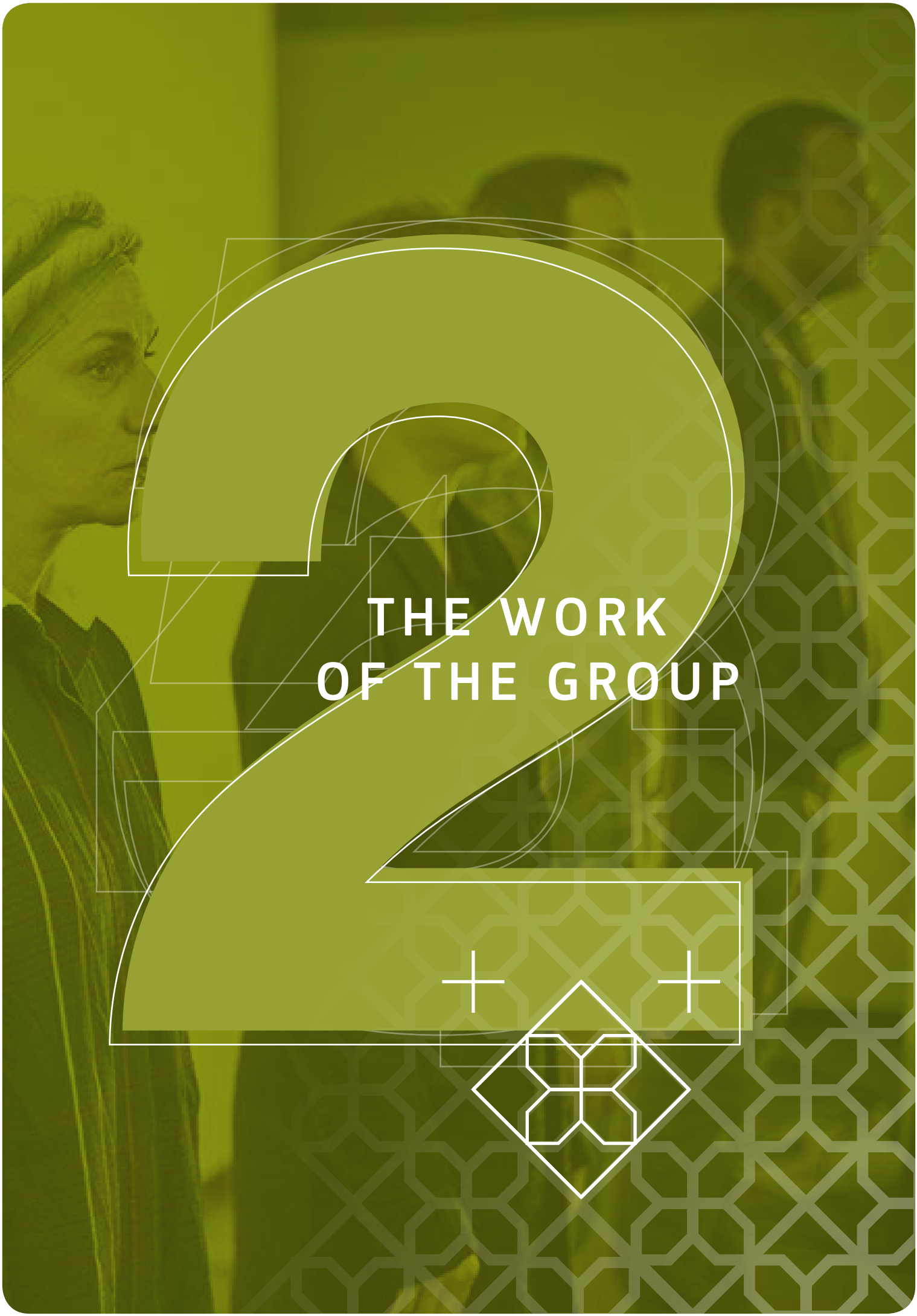
This Action Plan, led by the European Commission Directorate General for Migration and Home Affairs, included the following EU-level actions to support Member States in the field of culture:

- 'develop handbooks and toolboxes for practitioners on cultural awareness and expression, intercultural dialogue'. This references the work of two OMC groups: on Cultural Awareness and Expression, who met in 2014-2015 and produced their report in December 2015; and on Intercultural Dialogue, of which this report is the handbook.
- 'launch projects to promote intercultural dialogue and European values through culture, films and arts'. This references the Creative Europe programme (see separate text box) and the Voices of Culture programme, also referred to elsewhere in this report.

Also in 2016, the European Integration Network (EIN) was established, derived from the previous National Contact Points of Integration, but with a stronger coordination role and mutual learning mandate. For more about the EIN, and details of how different EU Member States govern migration policies, the European Website on Integration (EWSI) is a very useful resource: https://ec.europa.eu/migrant-integration/country/governance. Thanks to the efforts of this OMC group, the EWSI now features many of the case studies in this report as good practices.

Joint Communication of the Commission and the European External Action Service, towards an EU strategy for international cultural relations (JOIN(2016) 29, 8 June 2016)

This landmark Communication stated that 'Culture, and in particular intercultural dialogue, can contribute to addressing major global challenges – such as conflict prevention and resolution, integrating refugees, countering violent extremism, and protecting cultural heritage'. It recognised the particular migratory pressures from and to EU enlargement and neighbourhood countries, and the role of intercultural dialogue in promoting inclusion. Two of the three objectives of the proposed strategy are 'Unlocking the potential of culture and creativity for sustainable social and economic development' and 'Promoting peace and fighting radicalisation through intercultural dialogue'. The strategy includes a number of actions, including the creation of an EU Cultural Diplomacy Platform – for more details see www.cultureinexternalrelations.eu



2 THE WORK OF THE GROUP

> Migration Stories
ROMANIA

2 THE WORK OF THE GROUP

2.1 Why this report?

The 2007 European Agenda for Culture opened a new chapter of cooperation in the cultural field among the European Union's Member States, allowing for exchanges on topics of common interest and on those where mutual learning can be particularly beneficial. These exchanges take place through a process called the Open Method of Coordination (OMC). This is voluntary cooperation among interested Member States, who nominate experts to share their practices and experiences so as to improve their own work.

The priorities for the Open Method of Coordination in culture are set out through multi-annual work plans, agreed by Member States' Ministers of Culture in the Education, Youth, Culture and Sport Council. The Council Work Plan for Culture 2015-2018 defines current priorities and gives a precise indication of the topics to be dealt with under each priority in the 4-year period.

In October 2015, EU Heads of State agreed that tackling the migration and refugee crisis is a common obligation, which requires a comprehensive strategy and a determined effort over time in a spirit of solidarity and responsibility. In November 2015, Member States' Culture Ministers debated the issue, and agreed that after providing for migrants' and refugees' immediate needs, the focus needs to turn to their social and economic integration. They agreed that culture and the arts have a role to play in the process of integrating refugees who will be granted asylum status, to help them to better understand their new environment and its interaction with their own socio-cultural background, thus contributing to building a more cohesive and open society.

EU Culture Ministers also agreed to create a new working group of Member State experts in the context of the migration and refugee crisis, to explore how culture and the arts can bring individuals and peoples together, and increase participation in cultural and societal life. It was agreed that this work should build on the 2014 OMC Expert Group report on the Role of Public Arts and Cultural Institutions in the Promotion of Cultural Diversity and Inter-cultural Dialogue. Priority D of the Work Plan for Culture, 'Promotion of cultural diversity, culture in EU external relations and mobility', was therefore amended to introduce a new working group, on the topic of *Intercultural Dialogue in the context of the migratory and refugee crisis*. Member States were invited to nominate experts to work for one year (2016) on this topic and produce a report with case studies. This is the report of the group.

The full text of the group's mandate is set out below. It calls for the group to establish links with other EU-level integration networks and databases. Accordingly, many of the case studies identified by this group have been uploaded to the European Website on Integration (managed by DG HOME). The group's work is also referenced in the June 2016 EU Action Plan on Integration of Third Country Nationals, with regular updates provided to DG HOME and their networks as they monitor the implementation of the Action Plan.

2.2 Mandate

The full mandate of the group, set out in the Council Work Plan for Culture, was:

Mandate: In the context of the migratory and refugee crisis, explore the ways culture and the arts can help to bring individuals and peoples together, increase their participation in cultural and societal life as well as to promote intercultural dialogue and cultural diversity. Links will be established with other EU-level integration networks and databases[4].

Instruments and working methods: Experts will take stock of the policies and existing good practices on intercultural dialogue[5] with a special focus on the integration of migrants and refugees in societies through the arts and culture.

Target outputs and timeline: 2016 – Handbook of good practices.

In addition to this text, the Council Conclusions relating to the group's mandate included the following preambles, intended to shape the work of the group:

IN THE LIGHT OF the European Council's conclusions of October 2015, which state that tackling the migration and refugee crisis is a common obligation which requires a comprehensive strategy and a determined effort over time in a spirit of solidarity and responsibility,

UNDERLINING that after providing for migrants' and refugees' immediate needs, the focus needs to be turned to their social and economic integration,

EMPHASISING that culture and the arts have their role to play in the process of integrating refugees who will be granted asylum status as they can help them to better understand their new environment and its interaction with their own socio-cultural background, thus contributing to building a more cohesive and open society,

RECALLING that intercultural dialogue can help to bring individuals and peoples closer together and help towards conflict prevention and the process of reconciliation, and that it has been a focus of European cooperation in the field of culture since 2002 and is currently a priority area of the Work Plan for Culture (2015-2018),

AGREE, in the context of the migratory and refugee crisis and with a view to foster an inclusive society based on cultural diversity, to amend the Work Plan for Culture (2015-2018) by adjusting priority area D3a) on intercultural dialogue as follows: [to establish the new working group, with the mandate set out above].

4
Such as European Website on Integration: https://ec.europa.eu/migrant-integration/pratiques-dintegration

5
An anthology of existing policies and practices for the promotion of cultural diversity and intercultural dialogue can be found in the 2014 report of the OMC on the role of public arts and cultural institutions in the promotion of cultural diversity and intercultural dialogue: http://ec.europa.eu/assets/eac/culture/library/reports/201405-omc-diversity-dialogue_en.pdf

2.3 Membership

EU Member States – 26 Member States have participated actively in the group (all except PL and UK), nominating experts to participate in meeting(s), drafting work and the online collaborative platform.

Norway and Iceland – in response to expressions of interest from Norway and Iceland, at its first meeting the group agreed to invite these countries to participate. Both nominated experts to participate in the subsequent work of the group.

Chair and subgroup chairs – Emilio Cabasino (IT) was elected as the chair at the group's first meeting. Luc Gruson (FR), Rasoul Nejadmehr (SE) and Aloisia Wörgetter (AT) agreed to chair three subgroups, respectively on intersectoral issues, empowerment and evaluation.

European Commission (EC) – the EC hosted the meetings, contributing to policy discussions where appropriate, and providing secretariat and travel expenses. The lead Directorate General was Education & Culture (DG EAC), Cultural Policy unit D1; colleagues from unit D2 and DG HOME also participated, to update respectively on Creative Europe and the Action Plan on Integration of Third Country Nationals.

Guest speakers – At the group's first meeting, Nora Ragab from the European Expert Network on Culture and Audiovisual presented a preliminary analysis commissioned by the EC to inform the group's work. At the second meeting, film director Maria Tarantino was invited to present *Our City*, her film about the diverse multicultural nature of Brussels. Representatives of the cultural sector participating in the EC's Voices of Culture (VoC) structured dialogue were also invited to contribute. At the second meeting, Peter Bensted and Cristina Vannini presented their VoC group's work on the theme 'Promoting intercultural dialogue and bringing communities together through culture in shared public spaces'. At the third meeting, Rosanna Lewis and Michael Walling presented their VoC group's work on 'The role of culture in promoting inclusion in the context of migration'.

A full list of the group's members is annexed to this report.

2.4 Activities

Four types of activity were undertaken by the group prior to this report's publication: participation in meetings, written questionnaire responses, online information exchange and report drafting. After publication, there will be a fifth activity, as the group promotes and disseminates the report and follows up with relevant stakeholders.

Meetings. Four two-day meetings were held in Brussels, on 24-25 February, 22-23 June, 13-14 September and 22-23 November 2016, at which 26 Member States were represented in total (all except PL and UK). A further meeting of a smaller drafting group took place in Rome on 20-21 October, with experts from AT, FR, IE, IT, NL, PT and SE who had agreed to participate in drafting. This drafting meeting was hosted at the Italian Ministry of Culture at the kind of invitation of chair Emilio Cabasino.

Questionnaires/case studies. Most of the participating experts provided written responses to a questionnaire, prepared by the group, to describe relevant initiatives in their countries, gathered mainly through desk research. The questionnaire collected general information about the projects (description, partners, target groups, results, main challenges, etc.), as well as a set of additional elements that enabled a more detailed analysis: objectives and success indicators, evaluation requirements attached to funding, transferability/replicability, the concept of intercultural dialogue applied, the use of public space, the existence of a prior needs assessment, training activities, correlation with other successful projects, sustainability and measurement. Over 200 initiatives were submitted by group members and compiled in a spreadsheet, available on request, which contains a wealth of useful information. A summary list is included in the annex to this report. Participating experts were then each invited to select up to two case studies for the report, also included in the annex, most of which are also being shared via the European Website on Integration. Twenty-four experts provided the 46 case studies in the annex.

Online information exchange. The group agreed to establish and use a site on the Yammer online platform, hosted by the EC, to promote informal exchange of information, store key documents and promote collaborative working. The group has 44 members, of whom around 20 have contributed actively, and over 100 documents have been posted.

Report drafting. Drafting work was led by the chair (IT) and subgroup chairs (AT, FR, SE) and secretariat (EC). At its third meeting, the full group was invited to comment on a draft structure for the report, and interested members were invited to contribute to more detailed drafting work. Experts from AT, FI, IE, IT, NL, PT and SE took up this invitation and drafted sections of the report. These were collated by the chair and secretariat and the full group was then invited to comment and finalise.

Report follow-up. At EU level, this report is due to be published on the Europa and EU bookshop websites (for free download), presented to the Council's Cultural Affairs Committee, and disseminated to culture policy stakeholders and other EU institutions including the European Parliament. At national level, participating experts are expected to promote and disseminate the report and follow up with their own relevant stakeholders.

Creative Europe special call on support for refugee integration

Creative Europe is the European Commission's framework programme for support to the culture and audiovisual sectors, with a budget of EUR 1.46 billion from 2014-2020. In February 2016 the Commission launched a special call for proposals under Creative Europe on support for refugee integration. With an initial budget of EUR 1.6 m, the call attracted an unprecedented number of applications by the April 2016 deadline – 274 projects in total requesting a total of EUR 48 m. Reflecting this high interest, and the high quality of many of the applications, some extra funding was found, and in September 2016 12 projects were selected with a budget of EUR 2.35 m.

The 12 successful projects involve 62 organisations in 20 European countries – all pan-European partnerships, involving an average of five organisations. They have four main aims, selected from the list of five objectives proposed in the call:

Helping refugees and migrants socialise and express themselves without necessarily speaking the host country language	8 projects
Giving EU citizens the opportunity to discover, learn from and understand the values and cultures of refugees and migrants and rediscover and enrich their own	2
Learning platforms that foster respect and understanding for diversity, intercultural and civic competencies, democratic values and citizenship	1
Showcasing and co-creation of cultural and/or audiovisual works across Europe	1

> National Immigration History Museum
France

They include activities in 22 cultural disciplines, of which the performing arts is the best represented, but almost two-thirds include a film or video aspect.

It is worth noting that two of the reasons applications were unsuccessful were: lack of suitable partner to guarantee contact with refugee populations, and insufficient consideration for issues relating to vulnerable sections of refugee population (security, data protection, gender sensitivity).

The 12 projects – listed below by lead partner – kick-off in early 2017 and last a maximum of 2 years. A joint kick-off is being held with ERASMUS+ projects on refugee inclusion through education, youth and sport initiatives. Under the terms of the Creative Europe call, project results should be made widely available at local, regional, national and European levels, reach beyond the project participants and lifetime, and serve as best practice examples. For details see https://eacea.ec.europa.eu/creative-europe/selection-results/refugee-integration-projects-eacea-122016_en

Country	Organisation Name	Application Title	Maximum Grant Awarded
UK	ACTA COMMUNITY THEATRE LTD	Refugee Engagement and Integration through Community Theatre	EUR 196 304.62
UK	ARTREACH (EVENTS) LTD	Refugee Journeys International	EUR 199 998.84
FR	SALINE ROYALE D'ARC ET SENANS	ORPHEUS XXI – Music for Life and Dignity	EUR 200 000.00
PL	FUNDACJA STREFA WOLNOSLOWA	BEYOND THEATER – Creative platform for professional skills	EUR 200 000.00
SE	FÖRENINGEN FILMCENTRUM	Storytellers Without Borders	EUR 200 000.00
DK	ROSKILDE KOMMUNE	A Million Stories	EUR 195 927.53
ES	MARMADUKE S.L.	The sound routes. Notes for getting closer	EUR 195 557.48
SE	STIFTELSEN FÄRGFABRIKEN	Shared History	EUR 174 312.00
HR	IZVORI	Story time – Connecting people with the power of art	EUR 199 988.99
IT	DUGONG	FUTURE – Fostering The integration of Unaccompanied REfugee minors	EUR 200 000.00
IT	COOPERAZIONE INTERNAZIONALE SUD SUD	COMMUNITY: INteractive and Creative Approaches to Discover Different Cultures	EUR 190 876.00
UK	EUROPEAN ALTERNATIVES LIMITED LBG	Re-build Refuge Europe	EUR 200 000.00
		TOTAL	EUR 2 352 965.46

3
EMPOWERMENT

3 EMPOWERMENT

3.1 Empowerment through intercultural dialogue and the arts

The notion of empowerment is, in many ways, related to participation. It has been used since the 1970s as a tool to reveal the structure of domination and pave the path to equal opportunities and participation in social and cultural life. Empowerment is defined as: 'Authority or power given to someone to do something'. And 'The process of becoming stronger and more confident, especially in controlling one's life and claiming one's rights'. (https://en.oxforddictionaries.com/definition/empowerment).

Empowerment is relevant to participation in society and all areas of everyday life like healthcare, education, housing and employment. It is about gaining self-confidence and venturing into innovative forms of attaining voice and taking control of one's life and circumstances, becoming an active individual and developing personally and collectively.

As these capabilities are crucial for developing sustainable communities in European societies, the OMC group believes that art and cultural projects have huge potential to generate changes in practices, procedures and policies in favour of migrants and refugees; changes which can have positive effects on their lives and those of host communities.

Art projects can empower migrants and refugees by offering:

1) Spaces for dialogue: Empowering arts and culture projects provide safe spaces for intercultural dialogue; they can make cultural institutions arenas for dialogue, where people with various background can come together, share concerns and become responsive to each other's interest and perspectives.

2) A basis for voice-attaining: Empowering arts projects promote participatory practices that can involve refugees and migrants and enable them to attain a voice of their own. They can also make people more aware of how empowerment is represented in policies. The way migrants and refugees themselves experience and express empowerment is important and should inform how arts projects are designed.

3) A basis for self-organising: Empowering art projects enable migrants and refugees to organise themselves, work together and make themselves heard. A basic quality of these projects is identification of enabling and constraining factors in migrants' and refugees' ways to self-organising and enhancing or defying them accordingly.

Neither intercultural dialogue nor empowerment happen by themselves. They are only made possible by deliberate efforts of people with different ethnicities, faiths and backgrounds. The need is then to start by identifying different tools by which obstacles in the way of intercultural dialogue are removed. Obstacles can be approached in different ways. One is to deny, neglect or hide them. An obstacle-denying approach can, however, not contribute to intercultural dialogue and empowerment. The proper approach is then to recognise that there are real obstacles like xenophobia and racism and try to find the means to overcome them. By so doing, we make intercultural dialogue possible in the first step and use it as a tool to empowerment in the next.

Using art and culture as tools for problem-solving can take place in three overlapping steps:

1) Tool designing: in this step the task is to explore the possibility of empowerment through intercultural dialogue by designing art projects in such a way that they can be used as tools or spaces for intercultural dialogue. The key point is participation of migrants and refugees as co-designers, co-organisers and co-developers of art projects. Properly designed, organised and implemented, such projects can involve migrants and refugees in dialogic processes that lead to participation and empowerment.

2) Problem-solving. At this stage the focus of arts projects may be to counter obstacles to intercultural dialogue. As a dialogical tool, the arts can use alternative means to express the inexpressible, thus helping to identify and counteract racism, discrimination and xenophobia. The arts can connect people and contribute to a general atmosphere of dialogue and equality. Participating in arts projects can have a positive influence on shaping migrants and refugees' understanding of their potential, and how to make the most of opportunities open to them.

Dialogic communication can take place both in everyday public life and through the arts. Artistic encounters can provide meaningful contexts and spaces for reflection and critical thinking about our perspectives, practices, attitudes and policies in an ever-changing multicultural reality. They can make us question our assumptions about the Other, deconstruct and eliminate biases, stimulate curiosity and openness, and contribute to bringing people together and closer. Due to their appeal to both the emotional and the intellectual sides and to the rich symbolical imagery and narratives they put forward, arts and culture are often in a much more privileged position than other fields or types of communication to facilitate genuine intercultural dialogue between migrants, refugees and their host communities. One precondition to remove obstacles in the empowerment of refugees and migrants is to challenge and broaden our current canons and enable all voices to be heard. Art projects that deal with migration as basic human conditions can fight explicit and implicit stereotypes of daily life that have a negative impact on migrants and refugees' self-perceptions and society's attitudes towards them.

3) Empowering: when art projects are co-designed in order to overcome obstacles and give true voice to their participants, the obstacles are more easily removed and the conditions for intercultural dialogue created. Through intercultural dialogue, migrants and refugees can make their voices heard, participate in society and take a share in decision-making and distribution of resources. To have a voice is to have self-confidence, self-esteem and the capacity to freely develop and express one's interest in the public sphere. The public sphere is the space of togetherness, a space signified by power relations and where different voices can compete for making valid their perspective and interests. Voice-attaining activities are acts of empowerment. Generally, power relations are either locked by an individual or a group of people and make social mobility impossible, or they are mobile and changeable and allow social mobility for migrants and refugees. Arts-based intercultural dialogue then becomes a tool for opening closed power relations or domination and offering migrants and refugees spaces where they can participate in society.

Generally, art projects can lead to intercultural dialogue and empowerment if they are co-designed in ways that can contribute to:

- new ways of thinking about refugees and migrants and their communities;
- new ways of thinking about their empowerment and participatory roles in society;
- understanding the acts of speaking and listening as emergent, fluid, alive and never fully finished;
- understanding the importance of being open to the unknown and not-yet-known;
- understanding cultures and identities as fluid, open, mobile and multiple.

Case studies relevant to Empowerment

Space for dialogue: Uropa (DK)
Voice-giving: Specially Unknown (NL)
Voice-attaining: Support Group Restad Gard (SE)
Tools designing: Rap:I:Stan (DK)
Problem-solving: Reception (FI)
Problem-solving: Immigrants (CY)

3.2 Some basic principles of empowering art projects

Arts-based intercultural dialogue is a purposeful process and provides a democratic focus for a nuanced public dialogue on the refugee crisis. The basic principles for projects to contribute to intercultural dialogue and democracy are:

- **Transparency:** Art sheds light on hidden biases. It enables participants to become aware of implicit biases and momentarily suspend judgments in order to reach common understanding.

- **Equality:** Art can contribute to levelling the ground of dialogue. Participants have different levels of knowledge about the topics of dialogue, different experiences in the public domain and different positions of power. Art can contribute to a climate of equal dignity, trust and an atmosphere of trust and safety for deep dialogues.

- **Freedom:** Art experiences offer participants the sense of freedom and courage necessary for intercultural dialogue through stimulating their inner creative forces. Participants should be free and enjoy freedom of expression to voice their concerns in their own terms.

- **Openness:** Art contributes to openness for transformation. Intercultural dialogue is a forceful transformative activity. Participants should be open to be transformed as result of taking part in dialogues.

- **Indeterminacy:** Art contributes to understanding the indeterminacy and open-endedness of dialogic processes. Like artistic processes, the result of dialogue cannot be determined beforehand.

- **Diversity:** Art can contribute to empathy, mutual recognition and understanding. As a purposeful activity, intercultural dialogue aims for understanding and co-orientation through recognition and empathy.

- **Mainstreaming:** Art can contribute to the mainstreaming of intercultural dialogue. In intercultural dialogue, multiple perspectives are invited to participate and voice themselves. Such dialogue must become culture through mainstreaming.

- **Intersectionality:** Art experiences can offer opportunities for intersectional encounters. Intercultural dialogue sheds light on multiple inequalities within and between social groups in terms of gender, sex, income and ethnicity. It aims at a greater intersectional understanding of identities and viewpoints.

Communication tools for integration (websites/campaigns)

The European Commission, through the European Website on Integration (EWSI), has created a complete and intuitive instrument to share information on projects within the EU, aiming at the integration of third country nationals (https://ec.europa.eu/migrant-integration).

The Italian Government has also created a website listing relevant initiatives and opportunities, including artistic activities aimed at integration: (www.integrazionemigranti.gov.it).
Also the website of the Italian national office against racial discrimination (Ufficio Nazionale Anti-discriminazioni Razziali – UNAR) provides important information on the activities aimed at integration (www.unar.it/unar/portal/?lang=it)

Strategies to promote diversity and inclusion are also carried out by traditional mass media such as television, for example, the Diversity and Inclusion Strategy 2016-20 prepared by the UK's public broadcaster, the BBC: http://downloads.bbc.co.uk/diversity/pdf/diversity-and-inclusion-strategy-2016.pdf

In addition, there are specific reviews, reports and books published directly by associations that work in the immigrants' first aid and integration system; for example, in Italy the publications of Centro Astalli (http://centroastalli.it/category/pubblicazioni/). In this framework it is worth noting that certain publications are directly written by immigrants or are focused on their personal histories in a literary form. It is a way in which a form of art, such as, in this case, literature, may represent at the same time an instrument to integrate immigrants (through their direct involvement in an editorial project) and to communicate to the public their history to facilitate the understanding of the main immigration reasons and dynamics.

4 INTERSECTORAL AND PARTNERSHIP WORKING

> Women's Story Circle
ICELAND

4 INTERSECTORAL AND PARTNERSHIP WORKING

Obviously, culture is not the lead policy area for the integration of migrants and refugees. In most European countries, there are general or specific policies/administrations devoted to integration or inclusion, such as social affairs (assuming social problems?), home affairs (assuming security problems?), employment (economic focus?), etc. Education or culture departments are usually involved but rarely lead the practices regarding welcoming/integrating foreigners. What is the specific role of culture? Is culture a mediation in other sectors to build intercultural dialogue? Is culture a way to raise a feeling of belonging to a common society? Is culture a way to educate? To open minds? To pacify? To give meaning?

In this part, we are attempting to:
- analyse what type of artistic or cultural project could promote the integration of migrants and living together in Europe;
- determine what kind of link is recommended with other sectors of public action: employment, education, welfare, housing, justice.

4.1 Key questions on the particular role of culture

The group identified three key questions under this theme:
- Is culture able to make people feel better in Europe?
- Has culture a specific role for the integration of migrants?
- What kind of interaction between culture and other sectors is recommended?

The link between culture and social inclusion is obvious. Arts and culture have an effect not only on migrants, but also on the whole of society. Cultural and artistic projects could contribute towards:
- fighting against stereotypes;
- strengthening the 'living together'.

The mandate of the OMC group was defined before the terrorist attacks of 2016 and before the Brexit vote. These two developments have had an important impact on public opinions:
- Europeans are more reluctant to welcome refugees and less accepting of current immigration trends [6];
- Across Europe, there is more suspicion of Muslims in general, and Muslim refugees and migrants in particular, and less tolerance of conspicuous symbols of religious affiliation;
- There is less confidence in European identity and values.

It would therefore be useful to recommend that the EU and its Member States should support cultural and artistic projects that contribute to promoting a feeling of belonging to Europe for both host populations and newcomers.

European integration must be built on a common base. This base is not a closed identity, an essential reference inherited from the past, but it is both a legacy that is composite and complex, and an ongoing construction, beyond the vagaries of history and conflicts.

6 See for instance IPSOS survey in 22 countries all around the world: *Global view on immigration and the refugee crisis* (IPSOS - 23.08.2016), https://www.ipsos.com/en/global-study-shows-many-around-world-increasingly-uncomfortable-levels-immigration?language_content_entity=en

The Lisbon Treaty has specified the values of the Union, namely respect for human dignity, freedom, democracy, equality, the rule of law and respect for human rights, including the rights of persons belonging to minorities. Moreover, the societies of the Member States are characterised by pluralism, non-discrimination, tolerance, justice, solidarity and equality between women and men.

Artists and cultural professionals, and the institutions that support and fund them, should feel particularly concerned with strengthening these common values in an open society, by sharing and disseminating them through projects, contents and practices. They should think on how projects with migrants, or concerning former European migrations, can contribute to new narratives for European peoples[7]. Stakeholders, funders and national institutions should also encourage and evaluate such projects.

An international dimension can also be valuable. The group stresses that projects that have an international dimension can make them more effective and rich. Work on cultural projects with international partners on the issue of migration can help foster intercultural approaches and reinforce solidarity and responsibility – including among EU Member States, in accordance with Article 80 of the EU Treaty[8].

7
See IETM report: *Creation and Displacement. Developing new narratives around migration*, March 2016, ISBN: 978-2-930897-05-9.

8
Treaty on the Functioning of the European Union (TFEU): http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:12012E/TXT&from=EN

> Creative Connections/Hungry Tea
IRELAND

4.2 The role of culture is more efficient if linked with other sectors

Speaking about a partnership approach, the group has mainly considered 'culture' in reference to the arts and cultural sector. In this sense, 'partnership' refers to links between the cultural sector, including artists, other public and private organisations and civil society.

Some cultural institutions are perceived as elitist and remote, not engaging with the demographic realities of their societies. Developing cultural projects with and for refugees and migrants may help such institutions to be more inclusive and move towards greater cultural democracy. How migrants are treated by arts and cultural institutions can also be a good indicator of how minority groups are treated more generally in host societies.

Regarding the cross-sectorial dimension of projects, the most important fact is that good projects involve both migrant and host populations. Culture is an opportunity to create links, to bring newcomers together with native populations and longer-term migrants from different backgrounds. It is a powerful means of promoting openness to others, sharing emotions and happiness.

Our work suggests that cross-sectorial projects can reinforce the role of arts and culture as a catalyst for integration. Following a brief analysis of the initiatives submitted by the members of the OMC group, it is clear that links with education are key, and must be reinforced. The link between culture and learning the language of the host country has been little treated, but is nevertheless important. More generally, multilingualism as a skill to improve intercultural dialogue is a subject for further research.

While about a hundred of the projects identified by the OMC group indicated they were intersectoral, it is not clear which kinds of partnership and sectors are concerned. It might be interesting to analyse these further in a follow-up to the report.

Among the projects identified by the Voices of Culture group on the inclusion of refugees and migrants through culture (see Annex IV) are those including performances and exhibitions (38 of 115). The actual participation of migrants in these projects and how they are promoted towards target audiences would be an interesting area for further research. A statistical description of the projects listed by the group could help to understand which sectors are mainly concerned.

Cultural and artistic projects have a better impact on integration if they are bringing communities together. Public spaces are clearly places of social mix: squares and streets, schools, railway stations, public transportation, hospitals, etc. Artistic and cultural projects in these types of space contribute to encouraging interaction between individuals and enabling intercultural dialogue. This theme was also considered by cultural sector stakeholders as part of the EC's Voices of Culture initiative – 'Promoting intercultural dialogue and bringing communities together through culture in shared public spaces' (see www.voicesofculture.eu for more details).

4.3 Culture is building symbolic values

While a significant number of projects submitted seem to favour performing arts or multi-disciplinary approaches, it is also interesting to consider projects that are a matter of heritage and identity construction: literature, archives, museums, architecture. It would be interesting to also consider projects that link with scientific and technical culture, because rationality is one of the foundations of European society, particularly projects highlighting links between culture and human sciences, such as history, anthropology, sociology and political science.

It is recommended to pay particular attention to the arts and cultural education of children and adolescents. The question of the place of arts and culture in the education of young migrants and unaccompanied minors should be considered. For example, in many Member States, school is free and mandatory for all children, whether nationals or not, clandestine or not, isolated or not. In adaptation classes, an important place is given to artistic expression and learning the language, with the objective to integrate as quickly as possible into normal schooling.

In Rome, the editorial committee had a particularly interesting meeting with the team in charge of audiences in the MAXXI museum. This museum is developing a remarkable project with young migrants (see examples). A young Afghan man told us that 'working with the MAXXI museum gave him dignity'.

Finally, the first step of refugees towards culture is often made possible by the proximity of local cultural facilities. Public libraries are thus often in the front line for the reception of migrants: beyond the free services available (quiet places, Wi-Fi, access to information), these places prove to be excellent tools for intercultural dialogue, provided that the necessary resources and training are available.

> Exoduses
> Italy

4.4 Active participation

The group considers that the best practices take into account expression and active participation of both migrant and host populations.

When everyone is given the possibility to express themselves on an equal basis, when people can share emotions and creations, culture and art are fulfilling their role of giving meaning and building links between individuals.

Considering the good level of intervention to manage cultural projects with migrants, there is no miracle recipe. But two levels are more specific:

- the national level, because it is the level where migrants face national integration and border policies and feelings of 'national identity'. This means that the projects conducted under the authority of the state refer more to the notions of identity and nation, and belong more in a comprehensive political project, as in France for example.
- the local level, because the actual coexistence between migrants and the host society is built at this level. Cultural and artistic projects may make the link locally and allow people to be together in the same places, to get to know each other, and share feelings and emotions together.

4.5 Structural activities are better

Migrants and refugees are often perceived by the host society as 'invisible' and as provisionally settled in the country. As the sociologist Abdelmalek Sayad observed, the presence of migrants is never totally legitimate because it is perpetually experienced as temporary, as much by migrants themselves, who hope to return to their own land one day, as by the host society that does not think of itself as open. Consequently, cultural projects associating migrant populations should ideally involve perennial structures, within the framework of sustainable organisations, which can be evaluated and reproduced independently of the particular conditions that have made them emerge. It is equally important that projects are embedded in civic societies.

For this reason too, it must be admitted that good cultural projects are engines of transformation: they are not satisfied with recognising otherness but are involving mechanisms that acculturate both migrants and nationals. These mechanisms are not only a dialogue of the deaf, they open up to controversy and confrontation, from which everyone emerges transformed.

Finally, cultural and artistic projects may create opportunities for training. A lot of projects are based upon the principle of 'learning by doing', and intercultural dialogue is not a formula, but a practice.

4.6 Building partnership for better efficiency

Why build partnerships?

When we speak about integration here, we essentially refer to intersectoral actions and services delivered by public authorities and other stakeholders. An intersectoral approach helps public authorities to build adequate and efficient chains of services, which help migrants and refugees obtain the tools, information and skills they need for active participation and inclusion in society. The aim is to create a framework for a long-term and systematic integration policy, and for its implementation.

Integration concerns different sectors such as employment, education, housing, social and health services, as well as culture, so colleagues in these areas are important partners when we discuss how integration processes should be developed, steered and implemented.

The role of civil society is also key. Effective cooperation between public authorities and non-governmental organisations (NGOs) helps create appropriate packages of services tailored to the individual needs of migrants and refugees. Many NGOs are skilled at influencing public opinion, which is especially important now that attitudes towards migration are hardening. They are also good at identifying basic needs and reaching out to different target groups. And they tend to be more flexible and able to adapt to the constant and rapid flux in migration flows, which challenge reception and integration systems. For public authorities, partnering with NGOs can also help them to change and adapt, and develop services to meet new needs. Long-term financing instruments are needed to support these partnerships.

One area that would benefit from closer partnership working is supporting migrants' own languages and cultures, which does not always feature in bigger funding programmes. After-school clubs for younger people could be one approach worth pursuing, through partnerships between cultural organisations and education authorities.

Working in partnership to provide more inclusive projects seems to be a middle way between initiatives of individuals, NGOs and state-defined policy.

The type and quality of a partnership should be stressed in project-funding criteria. These should also prioritise communication, relationship management, linking value-creating processes, and reconciling the various objectives of cultural actors, donors and beneficiaries.

Listed below are four strong examples of partnership from among the group's case studies.

Cases studies:

1. URB Summer Job Project (FI)
2. Creative Connections/Hungry Tea (IE)
3. The Happiness Foundation (NL)
4. National Immigration History Museum (FR)

The European Migration Network (EMN)

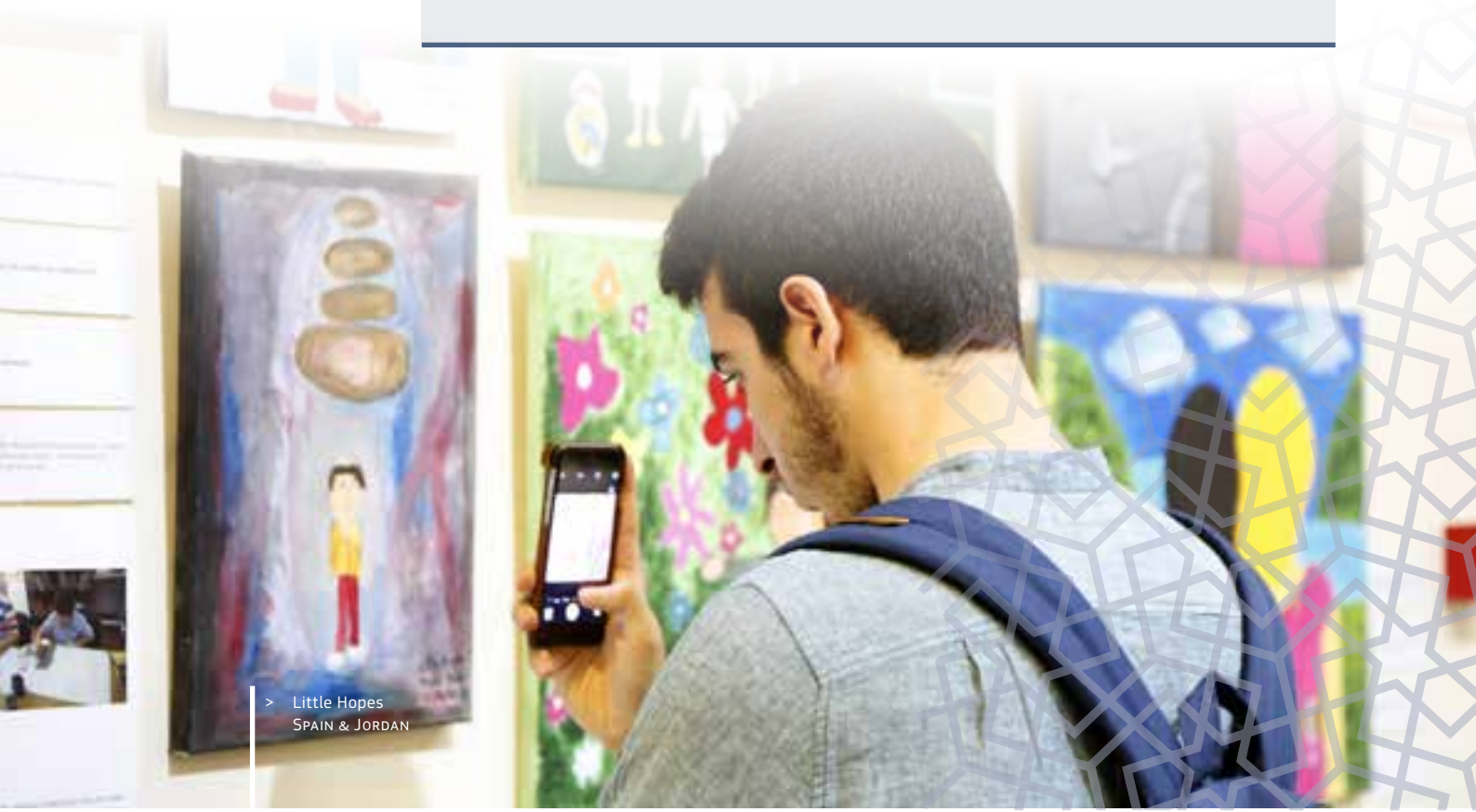
The European Migration Network includes a network of National Contact Points (NCPs). Member States have designated different types of organisation as their NCPs: commonly Migration Departments in Interior Ministries, but also involving research councils and universities, international bodies like the International Organisation for Migration, and non-governmental organisations. The webpage of each Member State NCP includes an organogram describing the organisation of asylum and migration policies in the Member States. Most of these organograms date back to 2012; it is instructive to note that few if any refer to culture/culture ministries.

European Migration Network main page on National Contact Points:
https://ec.europa.eu/home-affairs/what-we-do/networks/european_migration_network/authorities_en

Sample page on National Contact Point (Italy):
https://ec.europa.eu/home-affairs/what-we-do/networks/european_migration_network/authorities/italy_en

Sample organogram/factsheet (Italy, 2013):
https://ec.europa.eu/home-affairs/sites/homeaffairs/files/what-we-do/networks/european_migration_network/reports/docs/emn-studies/asylum-migration/14._italy_factsheet_institutional_chart_en.pdf

The Asylum Information Database (AIDA, managed by a non-governmental organisation, which receives some EU funding) includes comparative data on asylum procedures and reception conditions in 20 European countries, including 17 EU Member States. Again, there are few if any references to culture: www.asylumineurope.org/about-aida



> Little Hopes
SPAIN & JORDAN

> Welcome Board
GERMANY

5
EVALUATION

> Women's Story Circle
Iceland

5 EVALUATION

5.1 The importance of and need for evaluation

A first assessment of the arts and cultural projects identified by the group suggests that few were expected to evaluate their efforts, and that those being evaluated usually relied on quantitative indicators of success, like counting audiences reached or counting intercultural stakeholders included in the activity. Outcomes of dialogue activities have hardly been jotted down and seem to be little discussed, if at all. It became clear that, while there is an intuitive understanding of the value of intercultural dialogue for the tasks at hand, the tools to evaluate the impact of intercultural dialogue activities are rather scarce. Considering that policies which were in place for the 2008 European Year of Intercultural Dialogue largely seem to have been discontinued, one might conclude that in times of tightening budgets and given the lack of hard evidence, intercultural dialogue policies and activities are disadvantaged when competing for public funding.

The fact that policy-makers turn back to focusing on intercultural dialogue in times when we need to build cultural awareness, make sense of the unfamiliar, extend association to others and to facilitate shared meaning, underlines that the interest of policy-makers in dialogue is maintained, but also that the tool is not sufficiently understood. In order for evidence-based policies to be formulated and for their impacts to be measured and evaluated, more reliable information is needed. The OMC group argues that more effort needs to be made to develop and/or better communicate methodology to assess the impact of intercultural dialogue projects through culture and the arts.

The group did not look into budgetary efficiency or of value for money in the projects collected because of the lack of available indicators, but did recognise that being able to prove financial efficiency would be a strong argument to support more activity in the field of the arts and for intercultural dialogue.

While a broad range of projects and programmes have been considered in relation to this report, these represent only a small portion of actual activities on the ground today. The group considers that a great number of lessons for integration are available in these activities, which would be useful to take into account in policy development and formulation. Already in 2008 the question posed itself on how to capture the depth and breadth of intercultural dialogue activities and how to evaluate their impact. Challenges encountered and documented by the EYID evaluation echo our experience. The general lack of availability of robust and consistent quantitative data continues to be a methodological weakness, and makes it difficult to assess efficiency and effectiveness. Because of this lack of data, and the short time available, it was not feasible for the group to attempt an evaluation of the quality of the projects identified during its work. However the evidence, which was collated in preparing this report, would nonetheless be useful to analyse and learn from in future, and can be made available to interested researchers.

5.2 Overall impression of the projects identified by the group

We have gathered more than 200 projects as part of this group's work (listed in Annex 3). Individual artists, civil society organisations, public cultural institutions and public authorities are engaged in these projects.

The overall impression is that the majority of projects have a strong belief in cultural development being of the same dignity as other sectors of society. They also see the arts as an effective instrument for integration. However the connections between the arts, intercultural dialogue and participation are not clearly expressed; there is, it seems, a lack of awareness of these relationships. Such a reference and an awareness could have been important regarding the role of art in intercultural dialogue in the first step and the vital role of intercultural dialogue for democracy and participation in the next. Arts-based intercultural dialogue can indeed bring new dimensions to democracy and opportunities for understanding a new sense of being human. This would be a new task for cultural policies to encourage understanding of the connections between the arts, intercultural dialogue, democracy and sustainable development.

Furthermore, few projects venture to go beyond the traditional understanding of the role of the arts in society. They operate mainly within the traditional discourse on migrants and refugees and demonstrate a conventional view of integration. To encourage intercultural dialogue thus means to contribute to the transformations of a traditional understanding of these issues. In this context, art projects should have been a public arena in which the newcomers' perspective intersects traditional ones and transforms them alongside a transformation of itself. Potentials for such dialogues should have been implanted in the projects and connected to the arts experience. The artistic processes would then have functioned as a catalyst for intercultural dialogue on the issue of race, human rights and their relationships to cultural diversity, economic inequity, identity and decision-making.

> Little Hopes
SPAIN & JORDAN

5.3 Evaluation questions considered by the group

The OMC group felt that an attempt should be made in deepening the analysis of the considerable project data made available by Member States, given that the experts present in the group were able to reach out to project implementers for additional and qualitative information. In drawing up the enhanced list of evaluation questions, the group reemphasised the EWSI questions on objectives, outcomes, evaluation methods and the link, if any, between funding the evaluation requirements.

Refocusing on these questions was meant to show the breadth of useful objectives to be covered by intercultural dialogue interventions, the diversity of qualitative outcomes, existing efforts to evaluate activities for which currently no standardised evaluation procedures exist, and to establish whether standardised reporting on funds used is a useful method/approach to stimulate evaluation for intercultural dialogue projects.

The 10 questions used by the group to evaluate projects are listed below:

1. *What is the objective of the initiative?*
2. *Has the objective been met? If so, how has this been evaluated?*
3. *Were there any evaluation requirements attached to the funding? If so, which?*
4. *Is the initiative replicable/transferable (e.g. to other EU/EEA countries)?*
5. *Which concept of intercultural dialogue is applied?*
6. *Does the initiative use public space? If so, which, and how?*
7. *Was a needs assessment conducted in advance of the project? If so, how?*
8. *Is there a training element in the project? If so, what/how?*
9. *Is the initiative already based on success factors from others? If so, what/how*
10. *Is the initiative sustainable? If so, how is this measured?*

One of the most important issues identified by the group is that the involvement of the refugees/migrants is necessary: first, to do the needs assessment before the projects are conceived and, subsequently, to do effective evaluation work.

Experts also highlight the importance of the identification of the specific evaluation tools created for the sector's needs. Such tools should:

a. Be developed through a participatory, cross-sectoral process, involving the sector in the definition of criteria/principles/tools for evaluation, and bringing practitioners and academics together as well as experts from other fields, collaborating to build evaluation models and indicators;
b. Build on lessons learnt from existing experiences in Europe and in other migration contexts, best practices as well as failures;
c. Allow for flexible frameworks and tools, whilst maintaining clear objectives and theories of change (dynamic evaluation);
d. Include an external evaluation element (although practitioners should be involved in the definition of the evaluation criteria and tools);
e. Be funded with a specific, additional budget (not as an extra priority in the regular funding schemes for projects/activities/networks) and be sustained over time in order to allow for a long-term evaluation which is crucial to capture the actual impact of the arts on integration in the context of migration.

The Intercultural cities programme of the Council of Europe

The **Intercultural cities programme** of the Council of Europe supports cities in reviewing their policies through an intercultural lens and developing comprehensive intercultural strategies to help them manage diversity positively and realise the diversity advantage.

Cities can gain enormously from the entrepreneurship, variety of skills and creativity associated with cultural diversity, provided they adopt policies and practices that facilitate intercultural interaction and inclusion. The Council of Europe has analysed the experience of a range of cities across the continent, which are managing diversity as an asset rather than as a threat.

The collective input of these cities has shaped a unique concept to migrant/minority integration called Intercultural integration. The concept is supported by extensive research evidence and a range of international legal instruments.

The Intercultural cities programme supports cities in reviewing their policies through an intercultural lens and developing comprehensive intercultural strategies to help them manage diversity positively and realise the diversity advantage. The programme proposes a set of analytical and practical tools to help local stakeholders through the various stages of the process.

For more information: www.coe.int/en/web/interculturalcities/about

> Refugee Week
CROATIA

5.4 Interesting findings from the evaluation of examples

For about 75 % of the projects submitted by the OMC group, a set of evaluation questions were answered by the organisers; and about 76 % of these organisers responded to the evaluation questionnaire, and to the questions about whether the project's objective had been met, and if so how was that evaluated. The submitted projects cover a broad range of activities, and it is clear from the answers in the questionnaire that most projects are conceived to achieve a variety of related objectives. The emphasis within the submitted projects lies on: empowerment and self-determination (roughly 30 %); social inclusion (roughly 30 %); intercultural dialogue (roughly 30 %) and awareness raising (roughly 10 %).

The role of culture in each of the submitted projects is defined broadly. In some of the submitted projects there is specific use of the characteristics and quality of a cultural discipline.

> *Using theatre principles, methods and practices as tools towards intercultural and intergenerational dialogue, audience development and engagement.* (Exoduses, Italy)

In most cases, artist and cultural organisations are the driving force behind a project. The production or consumption of art and culture are part of a number of activities.

> *To prevent social exclusion of less privileged groups of young people and facilitate their access to art. Development of language competencies and increased awareness of civic citizenship rights. To give wider perspective and increased understanding of social aspect of working life, in this case specifically in the field of arts.* (URB Summer Job Project, Finland)

In many cases artists and cultural organisations see themselves as a conduit or an agent for social inclusion, cultural dialogue, etc.

To meet the objective

62 % of the projects indicated that their objectives had been met, but the means of how they were evaluated varied greatly. This ranged from: structured external and internal evaluation, to evidence through awards and recognition gained, to monitoring outputs, to informal feedback and anecdotal or impressionistic assessment. The tools for measurement seemed to be largely focused on outputs (numbers of participants, events, workshops, etc.) rather than outcomes (what changed? how did intervention impact its target group(s)?) or reflective learning. The case studies from Portugal are a notable exception to this, where evaluation appears to be embedded into both projects from the outset, with a focus on learning and reflection about practice being a core part of each initiative.

One third of the project examples indicated they were still in progress so assessment was not possible yet. Again, a mixture of evaluation approaches was being adopted.

Evaluation requirements attached to the funding

On the question of whether there were evaluation requirements attached to funding, and if so which, 31% of the projects stated that evaluation was not a requirement of funding, although a couple of those noted they were not publicly funded. A further 31% did not answer the question directly but indicated some form of assessment, monitoring and/or reporting was taking place. This ranged from informal evaluation to monthly progress reports but, again, did not necessarily reflect an evaluative approach. Almost a third of the projects (31%) indicated clearly that evaluation was a requirement of funding. Some of this had yet to be developed (work in progress), some of it again was output-focused rather than outcomes, some had to outline clear objectives, and some were given quite structured frameworks to adhere to.

EXAMPLE:

PARTIS (PT) is a case in point where there was some rigour given to the framework, as development of evaluation methodology was a core part of the programme. PARTIS has defined clear criteria around evaluation under the following headings: planning; partnership; participation; world crossing; social innovation; accessibility and artistic experimentation; multidisciplinary perspective.

Initiative replicability/transferability

On the question of replicability and transferability, a distinction is necessary. Replicability conveys the idea that the same or a very similar initiative could be implemented/itinerated in other places, too, perhaps with only minor changes to fit the new context. For instance, in the case of exhibitions or performances which may be toured, of films that can be showcased elsewhere, of intercultural curricula that might be delivered to new target groups or of various creative workshops involving refugees. The focus here is on repeating the action, on extending it to new beneficiaries and geographical areas, without necessarily making significant content changes.

EXAMPLES:

RAP:I:STAN (DK)
Support Group Network (SE)
UROPA (DK)

Transferability, on the other hand, relates to projects which are transferable due to the work processes, the methodologies or the concrete tools they produce; they enable other project promoters to apply and integrate them into future actions. Several projects emphasised that specific methods and resources produced during the implementation could make it easier for other operators or professionals to build new activities on that expertise elsewhere – e.g. manuals, handbooks, textbooks, curricula of intercultural education, non-formal education methods. Projects having an educational/training dimension seem better equipped to allow other actors to replicate or transfer them in new places and contexts.

EXAMPLES:

Home Views: my home – your home – our home (DE)
New Here – An interactive, multilingual City Map for Vienna (AT)
Cultural diversity (IE)

All project ideas showcased in the report have the potential to be replicable or transferable elsewhere. Many respondents mentioned that their initiatives could be transferable with guidance and training to other interested parties. The transferable/replicable character of projects has strong links with the training and sustainability dimensions described by project promoters.

Concept of intercultural dialogue applied

The concept of intercultural dialogue adopted for a specific project situation is to be considered critical for its success. There is no unitary definition or understanding of this concept in the analysed projects. As a general remark, projects relate to intercultural dialogue in one of two ways: firstly showcasing diversity, i.e. presenting different cultural identities in order to promote mutual understanding and respect, or to embrace our differences and similarities; and secondly, co-creation out of diversity, i.e. exploring and creating something new out of the interaction of people with different backgrounds. This tendency was already observed in 2010 research carried out by the Platform for Intercultural Europe, looking at what intercultural dialogue meant in the projects financed by the Culture 2007-2013 Programme of the EU (Intercultural Dialogue As an Objective in the EU Culture Programme, 2007-2013): www.intercultural-europe.org/docs/ICD_in_the_Culture_Programme.pdf)

EXAMPLES:

A Wiener, halal! (AT)
Near you (SI)

Several projects relied on the meaning used in various strategic documents, such as the UNESCO Convention on cultural diversity, Council of Europe's White Paper on Intercultural Dialogue, the Framework Convention on the Value of Cultural Heritage for Society or the Cultural Diversity Policy of Arts Council Ireland.

Rather than enabling a precise definition of the concept, project promoters relate to aspects, philosophies or approaches like: mutual exchange between different cultural groups; participation, engagement and empowerment; tolerance, mutual learning and respect; awareness raising about similarities and differences or about difficulties faced by migrants; social inclusion and cohesion; easy access or democratisation of access for all; peaceful co-existence with people having culturally diverse backgrounds; openness towards the Other; direct interactions and activities targeting both migrants and their host communities; working together to create new joint projects; involvement of the migrant population in the development of the local cultural offer, etc.

EXAMPLES:

Exoduses (IT)
UROPA (DK)

Training element in the project

The vast majority of answers to the question on training for intercultural dialogue projects are positive. In most cases, involvement in the projects implies elements of acquiring certain skills in artistic/cultural activities that are used as a project tool (music, painting, acting, film-making, journalism, etc.) but also more general, such as communication skills (not only language), teamwork and project management.

EUROCITIES

Work on culture for integration and inclusion

EUROCITIES is a network of major European cities. Its members are the elected local and municipal governments of major European cities. EUROCITIES was founded in 1986 and today brings together the local governments of over 130 of Europe's largest cities and 40 partner cities, which between them govern 130 million citizens across 35 countries.

Concise new guidelines prepared by EUROCITIES' working group on access to culture highlight the possibilities offered by cultural policies for the integration of newcomers and all residents of a migrant background, irrespective of their formal status. The guidelines include 19 useful recommendations to city authorities under four themes:

- creating opportunities for mutual learning and intercultural dialogue;
- developing cultural programmes from the bottom-up;
- helping staff adapt to a diversified society;
- changing cultural institutions from within.

Six city case studies on culture for the integration of migrants and refugees are also available on the EUROCITIES website – for Antwerp, Espoo, Karlsruhe, Nuremberg, Strasbourg and Vienna.

The European Commission is working with EUROCITIES on a broader project, Culture for Cities and Regions, which includes over 70 case studies of smaller and larger cities and regions (including some rural areas), plus a series of study visits and coaching opportunities for local authority officials and elected representatives. One theme of this project has been culture for social inclusion. Among the 15 cities and regions selected for study visits, intercultural dialogue and the integration of migrants was a particular strength in Antwerp and Birmingham. Antwerp's case study centres on the Red Star Line museum, one of the only migration museums in Europe housed in the original departure halls, which uses past and present migration stories to foster dialogue.

www.eurocities.eu/eurocities/documents/Guidelines-for-cities-on-the-role-of-culture-in-the-integration-of-migrants-refugees-and-asylum-seekers-WSPO-AE7DMC

www.cultureforcitiesandregions.eu

Initiatives already based on success factors from others

While considerable training is going on, this training does not seem to draw on the experience of others. The majority of project managers indicated that their initiatives were already based on success factors from others, but there are also many cases in which organisers create and initiate their projects by themselves. Further analysis of answers to this question shows that even in cases when some knowledge of similar previous experience is shown it appears to be very general, based, for example, on the general presumption that art (or certain artistic forms like documentary theatre, storytelling, etc.) has a therapeutic and socially positive impact. The only concrete examples of projects that are based on previous examples are those from the sphere of cooperation among museums, or those based of the organisation's own previous experiences (CZ, SI) or experiences from other projects dedicated to social inclusion, such as those aimed for people with disabilities (IE).

EXAMPLES:

Musée national de l'histoire de l'immigration – MNHI (FR)
Stories from Museum to Museum (IT)
One World (CZ)
One World (Jeden svet) Festival (SI)

Sustainability of the initiative

For many projects, sustainability is difficult to achieve without stable/secured or sufficient financial resources. It is usually the case of private organisations (NGOs) depending on grants or other donors to implement their projects. Public authorities or cultural institutions do not normally face the same problem, especially if they have migration and intercultural dialogue embedded in their mission, programmes and long-term goals (e.g. the Museum of Immigration in France). Having the promotion of intercultural dialogue in organisations' vision and mission could contribute to a genuine effectiveness of their projects in this area; in this way, projects are not just one-off, happening once, with no continuation, and only when specific crisis situations occur or when funding programmes are available, but are part of a strategic approach and longer-term objectives. One organisation mentioned that having more funding in the future could enable it to extend the project and give it a cross-border dimension, with more partner countries involved.

Examples illustrating sustainability in the analysed projects range from: building collaborations and strategic partnerships with other organisations in order to transfer knowledge and expertise, stimulate wider ownership and further interest in keeping the initiative going; creating local or larger-scale networks of organisations and/or individuals interested in working on the topic of migration and refugees; integrating various project results into other permanent actions (e.g. a performance in the repertoire of a theatre); replicating, itinerating activities in other places; producing certain types of long-lasting largely accessible outputs, such as websites with useful resources (e.g. online audiovisual materials, interviews with migrants etc.), work methodologies, social business models, education tools (e.g. intercultural curricula, manuals), which can be used by other interested parties beyond a project's lifespan.

EXAMPLE:

Migration Stories – Documentary theatre project (RO)

A project's sustainability may be more easily achieved if it includes a competence/capacity-building component and a replicable/transferable character. The former can be a solid foundation for a project's future autonomy and continuation, developing skills and knowledge which may be used again, and which may persist and multiply long after a project finishes. The latter can enable a project's repetition in new places or the emergence of new projects that build on its methods and resources.

Many of the highlighted projects are still running. Sustainability is a test that needs to be passed after a project ends. If there are durable effects, if (parts of) the action continue(s) one way or another, we can say without hesitation that the project is truly sustainable.

Indicators to measure sustainability

In terms of indicators to measure sustainability, there are just a few, rather vague perspectives mentioned by respondents. More concrete answers refer, for example, to the number of migrants who were integrated in their host communities or further benefited from professional opportunities after the end of a specific project.

EXAMPLES:

La Maison des journalistes (FR)
UROPA (DK)

Research activities relating to migration and integration

Research about migration and integration is crucial for the development of relevant initiatives. Issues around migration and integration are complex and key-related policies and projects should be developed and evaluated from a transnational, multi-disciplinary and multi-institutional point of view.

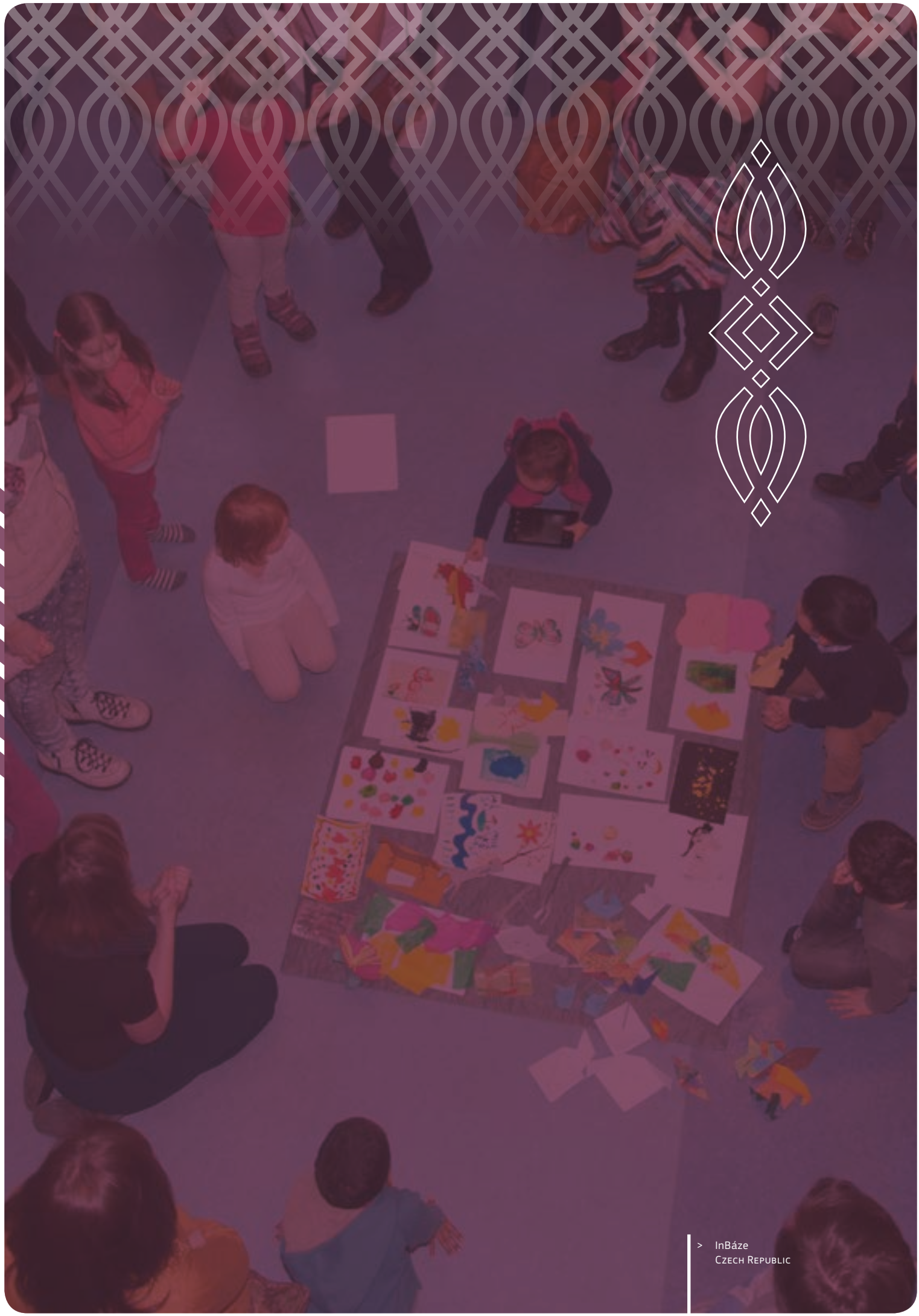
The importance of migration studies is stressed in the paper Mediterranean Migration Studies (MMS) (www.dsu.cnr.it/wp-content/uploads/2016/01/MMS19Jan-Position-Paper.pdf), which is a project launched by the National Research Council of Italy. In this paper, migration and integration issues are studied from the perspective of data and sciences, of society and culture, of security and health, and of environment and biodiversity.

The importance of a specific research about migration and integration on a cross-disciplinary basis emerges also from the activities of EU institutions. For example from the EU Funds for Migration Policies: Analysis of Efficiency and Best Practice for the Future: Study of the EU Parliament (www.europarl.europa.eu/RegData/etudes/STUD/2015/552298/IPOL_STU(2015)552298_EN.pdf), which provides an overview of EU funding and agencies in the field of migration, asylum and integration by examining whether the design of management, budgeting and control systems is effective in preventing the misuse of resources.

The European Commission's Research and Innovation Directorate General also produced a comprehensive policy review in 2016, entitled Research on Migration: Facing Realities and Maximising Opportunities.

6

CONCLUSIONS AND RECOMMENDATIONS



> InBáze
Czech Republic

6 CONCLUSIONS AND RECOMMENDATIONS

6.1 Conclusions/key points

The expert group agreed to underline three main issues as general conclusions, and develop more specific recommendations, firstly for cultural policy makers (EU, national, local) and secondly for stakeholders/cultural institutions.

The three main conclusions are:

1. Migration and the right to shelter are fundamental human conditions and rights, but neglected dimensions of empowerment. Policies and activities that affirm human rights are critically important in empowering migrants and refugees.

2. Participatory arts practices are particularly conducive to integrating refugees and migrants. The arts and culture provide unique opportunities to bring together refugees, migrants and host populations.

3. Poorly managed migration, in both host and transit countries, can create challenges requiring rapid responses. To address these challenges and the root causes of migration, the EU and its Member States should adopt a more coordinated, systematic and structured approach, strengthening inter-linkages and consistency between different European policies.

The group also endorsed many of the recommendations made by cultural stakeholders under the Voices of Culture process (annexed to this report), and the guidelines prepared by the Access to culture working group of the Eurocities network (see Box, p. 54).

6.2 Recommendations for cultural policy makers (EU, national, local)

Empowerment

1. Support and fund networking, self-organisation and active participation of refugees and migrants in the arts and culture.

2. Be sensitive to different needs, interests and abilities of individuals and groups, including those experiencing multiple forms of disadvantage/discrimination.

3. Provide spaces and opportunities for refugees and migrants to lead, as well as participate, in arts and culture, including new museums and new exhibitions dedicated to migration (in line with a recent joint recommendation by UNESCO and the International Organisation for Migration).

Intersectoral

4. Proactively connect and share information with policy-makers in other areas (including those responsible for immigration, education, employment, health and social affairs).

5. Support and fund networks (formal and informal) with publicly funded cultural organisations, civil society and other stakeholders, to contribute to policy-making processes.

6. Consider intersectoral cooperation (e.g. with education/social/employment organizations) as a main criterion for funding cultural projects for refugee's integration.

7. Prioritise funding for cultural and artistic projects for the integration of refugees and migrants under national and EU programmes, including those outside the field of culture (e.g. at EU level under the Europe for Citizens programme, Asylum & Migration Fund, and Rights, Equality and Citizenship programme as well as Creative Europe).

Evaluation

8. Broaden and deepen evaluation of publicly funded culture projects, beyond financial and quantitative aspects, to assess their societal impacts and their effectiveness in promoting intercultural dialogue.

9. Promote a flexible, realistic approach to evaluation, both quantitative and qualitative, which is not off-putting to project managers.

10. Establish a working definition of intercultural dialogue to assist project developers in formulating their objectives and make it easier to evaluate results. Be impact-orientated: specify what should be achieved, but leave flexibility on how it should to be done.

11. Support and fund the development of evaluation tools, for the ongoing monitoring and final evaluation of projects, including indicators relating to intercultural dialogue and performing arts.

6.3 Recommendations for stakeholders/ cultural institutions

Empowerment

1. Assess and improve recruitment in cultural organisations, promoting opportunities widely, to be open to people with different backgrounds, including refugees and migrants.

2. Identify suitable partners to guarantee required contact with refugee populations.

3. Pay particular attention to issues relating to vulnerable sections of the refugee population, including security, data protection and gender sensitivity.

4. Develop more practices with host populations, including activities that bring them into contact with migrants and refugees.

Intersectoral

5. Be interculturally aware in community outreach, and develop quality data on audiences and their specific needs/interests (at all stages of the integration process).

6. Adopt a learning attitude and a corresponding evaluation style, to help fine-tune implementation, and pay attention to the broader range of effects.

7. Participate in networks (formal and informal) with publicly funded cultural organisations, civil society and other stakeholders to better understand all aspects of the integration process.

8. Consider intersectoral cooperation (e.g. with education/social/employment authorities, etc.) as a very effective tool for the integration of refugees and migrants.

Evaluation

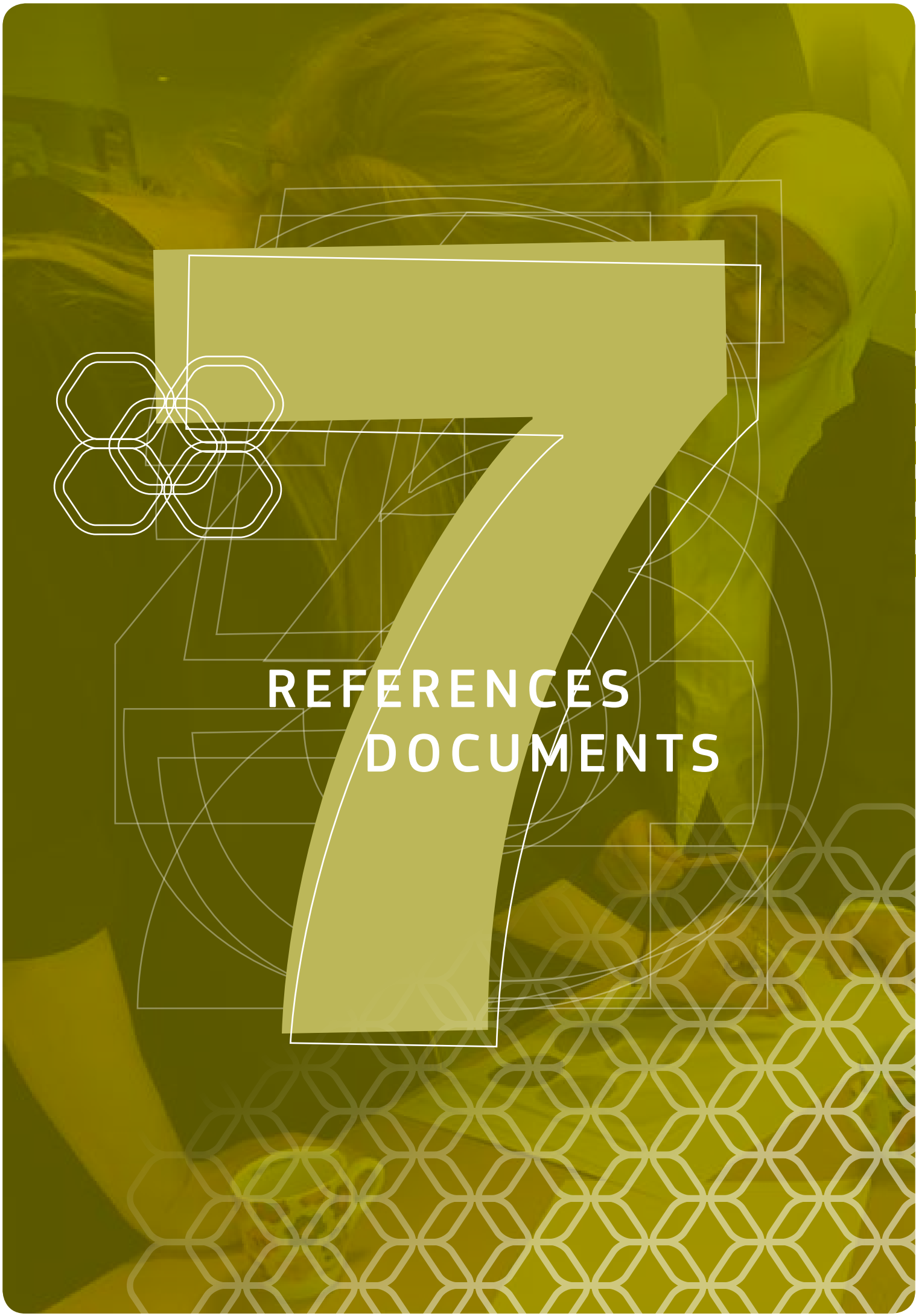
9. Take an active interest in the evaluation process and be aware of the evaluation methods and tools (short and long term).

10. Adopt a flexible, realistic approach to evaluation, both quantitative and qualitative, which justifies the investments of donors/funders and explains the goals achieved by the project/initiative.

11. Involve refugees and migrants in project design and evaluation activities.

12. Participate actively in activities devoted to developing evaluation tools, for the ongoing monitoring and final evaluation of projects.

> Partis
PORTUGAL



7

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ICELAND

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Handbook:
http://bookshop.europa.eu/en/cultural-awareness-and-expression-handbook-pbNC0116125/
Annex:
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Intercultural Dialogue As an Objective in the EU Culture Programme (2007-2013)
www.intercultural-europe.org/docs/ICD_in_the_Culture_Programme.pdf

Voices of Culture brainstorming reports (2016, see also www.voicesofculture.eu).
The role of culture in the inclusion of refugees and migrants:
http://www.goethe.de/ins/be/pro/voc/VoC_full%20report_Final_kleiner.pdf
Promoting intercultural dialogue and bringing communities together through culture in shared public spaces: http://www.goethe.de/mmo/priv/15850701-STANDARD.pdf

ANNEX 1 – LIST OF GROUP MEMBERS

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ANNEX 2 – CASE STUDIES

AUSTRIA

A Wiener, halal !

A Wiener, halal! is a street food project advocating for refugees' right to work. It connects cultures by merging the Viennese sausage tradition with halal cuisine.

A Wiener, halal! is a logical step further in the practice of Brunnenpassage (ArtSocialSpace), conceived as an open art space to provide everyone with the opportunity to participate in Vienna's cultural life. The mobile format of the hot-dog stand facilitates presence in the public space, outreaching new and more heterogeneous audiences. Besides being a place for encounter, the halal hot-dog stand addresses and reacts to the current political debate, aspiring to offer alternative problem-solving approaches, in this case through (fusion) food.

A Wiener, halal! connects (food) cultures and highlights the reality of the city's cultural diversity by bridging two elements that had been held separate for a long time. The sausages were especially created by a Kurdish cook in collaboration with an Austrian sausage maker. In this way, an old egalitarian Viennese tradition is opened up also to Muslim immigrants.

The second important agenda of the project is refugees' right to work. Brunnenpassage facilitates arrival for refugees and newcomers by offering ways to connect with people, be it through art workshops, cinema or various events and happenings. However, prolonged inactivity and waiting in refugee homes can be frustrating. Work is a prerequisite for a good, independent life in the city, to integrate successfully and to participate in society. A Wiener, halal! is both an art intervention and a political statement highlighting the need for working rights for refugees and dignified working conditions.

The project was developed in close collaboration with refugees, who now are an integral part of the team. Working at the sausage stand provides them with an opportunity to earn money and with a new perspective for their arrival in the city, enabling social integration. For some, the work at the stand means an additional income. Others, however, can only work as volunteers due to the legal environment; this is exactly the issue this project addresses.

Link: http://www.brunnenpassage.at/awienerhalal/

AUSTRIA

New Here. An interactive, multilingual City Map for Vienna

The increasing arrival of individuals seeking refuge from war, hunger and persecution in Europe brings opportunities but also poses a number of challenges for policy-makers, the organised civil society and society as a whole. In a time of changing realities, comprehensive and sustainable solutions are needed to tackle such challenges, in order to build and strengthen social cohesion. New Here aims to contribute to this task.

The project emerged from a need from both refugees and members of civil society supporting refugees in Vienna: a platform gathering all offers and services, including arts and culture, for refugees and their supporters. The underlying assumption was that as a newcomer, the starting point to successfully gain a foothold in a new city is to have a certain degree of self-determination. This led to the conception and development of the multilingual, interactive map of Vienna, aiming to enable newcomers to find their way around the city on their own.

The map bundles available offers, services and events relevant to refugees and other newcomers: health services, educational offers, free-time activities, languages courses, (legal) counselling etc. Every offer includes a short description, available in five languages: Arabic, English, Farsi, French and German. Translations are done by volunteers, many of them refugees themselves. Users can also browse offers by special interests (women, LGBTQIs, children, persons with disabilities, etc.).

Organisations can add offers through registered accounts, in order to verify their accuracy and truthfulness. To ensure that offers are current and up-to-date, registered users receive automated emails every 6 months reminding them to update their information or to delete them if no longer available/relevant.

New Here is based on a map-making software solution developed by 23°, a group of young professionals with different backgrounds: human rights experts, software developers, designers and mapping experts. It can be easily implemented in other European cities.

Link: http://www.newhere.org

FLANDERS/BELGIUM

KunstZ

KunstZ is an Antwerp-based organisation that provides education, guide and support for artists and newcomers from different origins. Its main goal is to increase employment opportunities for newcomers and migrants in the Flemish cultural sector, and particularly in the field of performing arts.

KunstZ was born in 2007 with the particular aim of enhancing ethnic diversity in the Flemish cultural scene: not only to have more diverse audiences, but also to allow more diversity on stage, behind the scenes and on every layer of cultural organisations. Indeed, ethnic minorities are seriously under-represented within professional cultural organisations.

The project tackles the homogeneity of the Flemish performing arts sector, which is predominantly white and does not reflect today's diverse and multicultural urban society. The presence of artists from different ethnic minority groups is a necessity for the artistic sector itself, but also an imperative for social cohesion and the appreciation of diversity. In this context, KunstZ used diversity as a motor for the renewal and expansion of the arts.

To stimulate integration and participation of ethnically diverse groups, KunstZ has developed three tools: 1) A programme of employment in the cultural sector, directed at people with artistic professional ambitions; 2) The production of theatre performances, together with candidates who have signed up for the employment programme, and 3) The KunstZ Academy, a theatre training programme for immigrants and foreign-language speaking newcomers.

Link: http://www.kunstz.be

BULGARIA

Bread Houses Network

Bread Houses Network (BHN) is part of the global network of International Council for Cultural Centers, uniting more than 50 countries on 6 continents.

Bread Houses Network has developed various innovative methods of community baking mixed with art forms, proven to be a new way of art therapy called 'Bread therapy'.

BHN's bread therapy methods can be used to help people transform their communities and imagine solutions for broader social issues. It allows participants to see and reflect on problems from a different perspective through the amusing, but also analytical tools of theatre and storytelling. Bread therapy allows people of all ages and backgrounds to see bread not only as food, but also as an instrument for healing, education and to foster political dialog.

BHN's bread therapy methods are best for trauma therapy; career guidance (of migrants, refugees, students); people with various special needs; corporate team building (aka bread building); and also a wonderful tool for Emotional Intelligence Education in schools.

The Bread Houses Network therapy methods are summarised in a game called 'Bakers Without Borders', 1 of the 10 global grassroots projects receiving the Intercultural Innovation Award 2016 by United Nations Alliance of Civilizations and BMW AG. 'Bakers Without Borders' is a manual for organising inspiring, artistic community-baking events for intercultural dialog with migrants and refugees, school children, adults and various mixed groups, including people with various disabilities/special needs.

Links: http://www.breadhousesnetwork.org/
http://www.bread.bg/game/

EWSI link: https://ec.europa.eu/migrant-integration/intpract/bread-houses-network---inclusive-community-bakeries

BULGARIA

Diversity is Tasty

Bulgaria is becoming a new country of immigration. However, due to a lack of information about foreign cultures, widespread stereotypes and fear, the Bulgarian society is still unprepared for this change. When the media covers immigration and asylum, the tone is often insensitive and negative. Such situation creates unfavourable public opinion and consequently hampers the integration of migrants, who are rarely given the opportunity to present themselves in a positive way. With Diversity is Tasty, NGO Multi Kulti Collective and its partners offered foreigners 'air time' to tell their stories through food.

Diversity is Tasty is a national media campaign that puts the culinary added value of foreigners (EU citizens and third country nationals, including refugees) in the Bulgarian culture under the spotlight. It aims at fighting discrimination, xenophobia and hate speech by celebrating diversity. The project first collects personal stories and authentic recipes through meetings with foreigners living in Bulgaria. Professional images of both the dishes and the amateur cooks are then produced. In total, as many as 83 recipes were documented. Stories, recipes and photos are used as promotional material for the media strategy, along with a dedicated website, a presentation video, post cards with recipes and web banners.

Diversity is Tasty has been positively welcomed by different stakeholders, and influential media such as Bulgaria's National Television and BBC Good Food, which accepted to partner with the project. In addition, Sofia University, in collaboration with UNHCR, the Association of European Journalists and the Council of Refugee Women, partnered with the project team to propose students and media professionals for a training session on migration/integration. Cooking classes for food bloggers were also hosted by five of the participating migrants.

To actively involve Bulgarian citizens in the campaign, they were invited to prepare and post a picture of their version of foreign dishes featured in the project, in order to win free meals at selected restaurants offering international cuisine. Winners were announced during the Diversity is Tasty photo exhibition organised in Sofia.

Link: http://multikulti.bg/tasty/

EWSI link: https://ec.europa.eu/migrant-integration/intpract/diversity-is-tasty-a-culinary-media-campaign-in-bulgaria

CROATIA

Taste of Home (Okus doma)

Taste of Home started as a culinary-cultural-research project aiming to share life stories and culinary skills of refugees and migrants in Croatia through the publishing of cookbooks that would facilitate their integration into society. The experimental project developed over the years into a social cooperative run by refugees, migrants and Croatian volunteers.

The cooperative introduces the culture, customs and countries of origin of refugees and migrants in Croatia by recording their memories of home, smells and tastes of their cuisine. Their latest project is the launch of a catering business in Zagreb, in order to improve the employment rate among refugees and asylum seekers.

Taste of Home also provides assistance and counselling for asylum seekers, disseminates information and presents books on socio-economic rights of refugees. For over 10 years, Taste of Home has supported people searching for safety and happiness, people searching for a home. By preparing the food and sharing the stories they grew up with, refugees are evoking memories and creating new friendships and experiences in their new home. At the same time, they are building skills that will help them find employment and integrate into their new society.

Taste of Home guiding value is the recognition and appreciation of human beings, providing them with an opportunity to offer the best of them – tastes of their childhood as well as tastes of their adulthood in their new home.

The collective Taste of Home gathers around 30 refugees and volunteers/activists. Cultural activities and workshops in different fields are also organised; theatre, music, visual arts – the theatre of the oppressed, drumming and painting as well as public events like public barbecues.

Link: http://www.okus-doma.hr/en

EWSI link: https://ec.europa.eu/migrant-integration/intpract/croatia-taste-of-home

CROATIA

Refugee Week

Refugee Week is a yearly event founded by the Centre for Peace Studies in 2014. It has refugees as a thematic scope and art and culture as main outputs. Since its creation, the initiative has gathered several art and cultural organisations into a wider network, representing a truly collaborative project.

The overall aim is to raise awareness on the importance of refugee integration and equality in Croatian society. The specific goals are to promote a more tolerant and open society through art and culture, facilitate refugees and asylum seekers' integration, help to overcome language and cultural barriers, open up intercultural topics in the wider society and increase job opportunities for newcomers and people from diverse ethnicities living in Croatia.

To do so, the Refugee Week programme offers a wide range of happenings and events: literary evenings, theatre performances, concerts and workshops, exhibitions and art performances made by artists with or for refugees, language courses, cinematic screenings, educational activities and a fair with promo materials on refugee integration practices. Each year, the programme is getting larger and richer.

In 2016, CMS was invited to join as a partner of the project 'They were, those people, a kind of solution', led by WHW, an internationally renowned curatorial team. The project was selected for a Creative Europe – Culture Sub-programme (2014-2020). The project envisages a series of artistic and cultural events themed on refugees, to be launched in 2017 and hosted in renowned international institutions for contemporary art.

Link: http://cms.hr/

CYPRUS

Past and Present Checkpoints

The International Drama Organisation (INDRA) uses the arts as a means for peace and reconciliation, through the exploration, identification and sharing of intra and interpersonal knowledge, thus fostering transformation. Youth from South Africa, Cyprus, Northern Ireland and the United Kingdom participated in the Checkpoints Project, sharing and gaining knowledge about the checkpoints they encounter, with the aim of breaking down negative stereotyping about themselves, their country and fellow participating countries. Using applied theatre and storytelling, participants were able to recognise themselves in others, leading to greater identification with youth globally and creating a sense of interdependence.

In Cyprus, the Checkpoints Project, supported by the Ministry of Education and Culture, was implemented in Fotis Pittas Primary School in Dasos Achnas. It was directed at youth with a migration background, in particular migrants from Eastern European countries such as Poland, Romania and Ukraine, who face difficulties in integrating with the school community. The group also included third-generation refugees from the occupied village of Achna and nearby villages held by Turkish troops since 1974. Being refugees and living close to their occupied villages has raised their awareness on issues concerning migration and integration.

Initially, the project explored stereotypical beliefs in the Cypriot community leading to discriminations against refugees and migrants. The Turkish invasion in Cyprus was also addressed, focusing on its consequences and the efforts made to find a solution that unites the island and its people.

The Checkpoints Project allowed participants to address checkpoints in Cyprus and in other participating countries from a different perspective. Using the arts, participants were able to actually experience people's agony and pain, leading to greater identification with others. The experience also raised mutual understanding and acceptance, confirming its potential as a tool to create real change.

Link: http://dim-dasos-achnas-amm.schools.ac.cy/index.php/2012/2013-09-12-08-38-53

EWSI link: https://ec.europa.eu/migrant-integration/intpract/the-checkpoints-project---breaking-down-stereotypes-through-theater

CYPRUS

Immigrants

The Immigrants project was created in the framework of the fifth Pancyprian Competition of Visual Arts in Secondary Education, with the theme 'Crisis – Challenge'. This art project revolves around the drama experienced by refugees and their desire to stay alive and live peacefully.

The Immigrants project relates to key educational goals like promoting respect for diversity and human dignity. Other high educational priorities addressed by the project are the development of means and practices to combat hatred and bigotry, and to raise awareness on the difficult situations faced by refugees and migrants.

Human figures desperately clinging onto flimsy boats to save their lives are depicted using white plaster. Struggling at the mercy of the sea, facing the wrath of nature, betrayed by their country and experiencing an untold terror, refugees are fighting for their lives. Their expression portrays their agony; their faces are desolated with fright, their eyes are wide open for a hopeful sign, their lips sealed and bitter with disappointment.

The project involved an art class of 30 children from St. Luke High School at Colossi, Limassol, guided by teacher Popi Nicolaou. Students with a migration background took part, including migrants from Eastern European countries and third-generation refugees from the occupied area of Cyprus.

Immigrants won the first prize in the 2016 Saatchi Gallery/Deutsche Bank Art Prize in London, selected among 20 finalists (from an initial total of 22 000 projects). It was also awarded with the European Citizen Price 2016 and selected for the cover of Daha, a book about immigrants by Turkish author Hakan Gudathe. In the near future, the art project will be displayed in exhibitions from the University of Cyprus and in the framework of Pafos European Capital of Culture 2017.

Link: http://lyk-kolossi-lem.schools.ac.cy

EWSI link: https://ec.europa.eu/migrant-integration/intpract/immigrants---award-winning-sculpture-project-by-cypriot-pupils

CZECH REPUBLIC

One World

One world is an annual International Human Rights Documentary Film Festival. Its 18th edition took place in Prague and subsequently in 32 other cities in the Czech Republic and in Brussels. One World in Prague screened 123 documentary films and showcased 11 interactive projects. The festival gathered 231 people from the industry: filmmakers, human rights activists and film festival organisers. In total, 119 387 people attended.

One World presented 26 film premieres: 4 world premieres, 18 international premieres, 2 in distribution premiere and 2 in European premieres. Three of the premiered films were Czech or Slovak productions. This year, the Homo Homini human rights award went to a group of 11 Cuban dissidents. They are former political prisoners from the Black Spring, who, despite pressure by the regime to emigrate, remained on the island and continue to fight for civil liberties.

In the tense atmosphere of mass migration to Europe, the choice of this year's theme was clear: public debate on refugees led the festival to focus not only on the migrants themselves, but also, and mainly, on those who already have a home and a sense of security: 'ourselves' (against the notion of 'them', or newcomers).

Due to ongoing events, the meaning of home is questioned: to what extent are we willing to share our home, and to what extent, on the contrary, do we intend to keep it for ourselves?

'The migrant crisis has shown us a lot, especially about ourselves,' said festival director Hana Kulhánková, 'we are used to taking home for granted and only begin to pay attention to it when we lose it.'

Link: https://www.oneworld.cz/2017/

Czech Republic

InBáze

InBáze is a Prague-based independent community centre for migrants. The main goal of the organisation is to accompany migrants on their arrival in and integration into the Czech Republic, facilitating different aspects of their daily life.

InBáze supports newcomers through different services: offering guidance for job search, social and legal consulting, psychological aid, programmes for children and advice on social, family and community development. The different programmes and initiatives are run by intercultural workers, able to relate to Arabic, Mongol, Vietnamese, Russian, English and French-speaking migrants.

Some of InBáze's initiatives include the organisation of cultural, artistic and sport community activities and the publishing of dictionaries in seven different languages to facilitate intercultural work. InBáze also runs a successful Ethno-catering project, a professional catering service offering over 70 types of original home cuisine dishes from different countries of the world, all prepared by migrant women.

Every year, InBáze provides services for several thousands of migrants. The organisation has successfully created a safe and open place, fostering understanding between the Czech population and immigrants from different cultures.

Link: http://www.inbaze.cz/

EWSI link: https://ec.europa.eu/migrant-integration/intpract/inbaze-community-centre

DENMARK

RAP:I:STAN

In 2016, the Danish Government provided DKK 650 000 as financial support for the project RAP:I:STAN – Rap music and poetry against discrimination and for integration.

The purpose of the project is to establish a platform for dialogue and civic participation among school students and young refugees aged between 14 and 25. The target group is composed of about 110 young refugees and 1 000 school students from across Denmark.

RAP:I:STAN activities focus particularly on fighting ignorance and intolerance and thereby discrimination. At the user-level, the aim is to reduce isolation among young refugees by giving them a means of expression – a voice, and to diminish discrimination through youth-to-youth dialogue.

The project is anchored in Rappolitics, a non-profit organisation based in Denmark. Rappolitics promotes youth empowerment through a creative and constructive focus on urban artistic expressions – the so called 'raptivism' – dialogue and democratic awareness raising.

RAP:I:STAN offers a series of three workshops, held at Danish primary schools. This choice responds to the aim and need to reach out to schools, which have large numbers of pupils with different ethnic origins. Through the different workshops, participants are introduced to the international agreements on refugees and to the meaning and implications of being a refugee. Work on refugee-related topics is held with school classes, and rappers coach students on how to make rap-music and lyrics.

Link: http://www.rapolitics.org/

EWSI link: https://ec.europa.eu/migrant-integration/intpract/rapistan---rap-music-and-poetry-against-discrimination-and-for-integration

DENMARK

Uropa: An Asylum Seeker's Ballet

UROPA was a contemporary ballet performance that involved refugees in the production and staging of a co-production between the Royal Danish Ballet's dance lab Corpus and the Copenhagen-based experimental theatre Sort/Hvid.

Asylum seekers were first recommended by volunteers of the Danish Red Cross and then selected by the Royal Danish Ballet, where they worked together with the professional ballet ensemble in order to tell their stories through music and dance.

The project was of great value for participating asylum seekers, who got a voice for their story and were introduced to a network. Even though they have moved on into jobs or education after they were granted asylum, they are still in contact with The Royal Theatre, where they participate in the theatre's audience orchestra; an orchestra of amateurs getting training and doing small concerts at the theatre.

The project has led the way to a production of the Mahoganny opera by Bertol Brecht, where 20 refugees participate at The Royal Danish Theatre in the season 2016/2017.

Link: https://kglteater.dk/en/

EWSI link: https://ec.europa.eu/migrant-integration/intpract/uropa---inclusive-contemporary-ballet

ESTONIA

Language café for supporting individuals' Estonian language learning

Language café provides free, regular encounters for those interested in developing their speaking and listening skills in the Estonian language. The initiative is organised by the Integration and Migration Foundation Our People (MISA) as part of the 'Activities supporting integration in Estonian society' project of the European Social Fund and takes place in Tallinn and Narva.

Attendees are assigned to small groups according to their language level, and groups are normally composed of less than 10 participants in order to guarantee everybody the time to speak. Attendance is voluntary; only genuinely interested and motivated people partake.

The language learning café is used to learn and practise everyday life topics. During the meetings, some of the vocabulary used relates to presenting one's self, describing one's family, work and hobbies or dealing with various municipal issues. The programme supports individuals that are starting or prolonging their language study independently, cultivating the courage and confidence to communicate in Estonian.

Attendees work together and improve their language skills with the help of a mentor, who coordinates the meetings. The tasks of the mentor are selecting the topics and the proper exercises according to participants' levels, instructing towards self-learning processes and providing self-learning materials and opportunities. The progress is assessed via self-evaluation methods.

By improving their Estonian language skills, this experience helps participants to break down the speaking barriers and strengthen their self-confidence. It enables attendees to become part of the Estonian society, fostering the inclusion of minorities and newcomers.

Link: http://www.meis.ee/keele--ja-kultuurikohvikud-narvas

ESTONIA

Increasing participation in cultural life via museums and theatres (technical equipment and software)

An important step towards adapting and integrating to Estonian society requires gaining knowledge on its culture. Yet, consuming cultural content and participating in cultural events and activities can be hard for those not speaking Estonian as their mother tongue. In order to facilitate this process, the Integration and Migration Foundation Our People (MISA) works with different cultural organisations across the country, providing them with the technical means for more efficient foreign-language information transmission to non-Estonian speaking audiences. Through the partnership, MISA supports the organisations in making the required upgrades in their software and modernising their technical equipment to enhance the availability of information in other languages.

The main aim of the project is to increase social inclusion by creating opportunities for less integrated permanent residents, new migrants living in Estonia and the wider public to take part in cultural life.

The programme has been developed in collaboration with partner cultural organisations (such as theatres and museums) in order to meet their specific needs. The activities are being coordinated by MISA and financed from the resources of the 'Activities supporting integration in Estonian society' project of the European Social Fund.

Link: www.meis.ee

FINLAND

URB Summer Job Project

The key starting point of the URB Summer Job Project is the accessibility of the arts and their potential to contribute to one's ability to deal with and expand both self-perception and the conception of the world. This is seen as a long-term process, where the project can serve as an intensive impetus with a limited duration, thus providing the participants with a challenge, encouragement and a tool for the future.

The Summer Job Project intends to prevent social exclusion of less privileged groups of youngsters and facilitate their access to art. It targets social welfare clients aged around 18-22 and lasts from 4 to 6 weeks. During this time, youngsters work in the creation of a group-based performance, the theme of which is defined by the artist leading the work.

The recruitment of participants is carried out in cooperation with the social welfare services. Each year, around eight youngsters from different residential areas of Helsinki have been recruited to participate to the project. The City of Helsinki coordinates the recruitment, so that a maximum of two participants from each residential area is selected. The demography of the different areas varies a lot, and the decentralised recruitment allows participants to get acquainted with a variety of different national and urban cultures.

The project brings together young people with different backgrounds to interact with each other – it is not intended for a specific community or group of youngsters (for example those who are already involved or interested in the arts). Although the working language is Finnish, the group includes participants with different language and cultural backgrounds. The project gathers native Finns, people with just a few years of Finnish language studies and youngsters with migrant backgrounds. Indeed, intercultural interaction is an integral part of the project. Respect for different religions and customs, and the significance of different cultural and social backgrounds in the youngsters' lives and society at large are also discussed.

Links: www.urbduuni.fi
http://www.urb.fi/kesaduuniprojekti/

EWSI link: https://ec.europa.eu/migrant-integration/intpract/urb-summer-job-project---less-priviledged-youngsters-at-national-festival

FINLAND

Reception

The Vastaanotto (Reception) project was organised by the Touring Stage of the Finnish National Theatre and targeted asylum seeks living in Finnish reception centres.

Fieldwork was carried out at the reception centres of Kyläsaari, Kaarlenkatu, Uudenmaankatu, Siuntio and Lammi. Workshop activities were then organised at the Kyläsaari Reception Centre during spring 2011. The aim of the workshops was to empower asylum seekers living in the camp. For the involved artists, these offered a good opportunity to learn about the lives and potentials of the asylum seekers. It also gave a glimpse of what kind of methods could be used in the future phases of asylum seeker-related projects. Four different workshops were arranged, convened regularly over a period of approximately 5 weeks and with the participation of around 50 asylum seekers.

As an outcome of the project, a performance called Paperiankkuri (Paper Anchor) was brought to the Small Stage of the Finnish National Theatre. The aim of the performance was to tell the stories of asylum seekers in their own voices for the National Theatre audience and to partake in the discussion about the asylum seekers' situation in Finnish society. From the point of view of the theatre, this was an experiment in the field of socially orientated documentary theatre, which has been further developed in other projects.

The premier was broadcast live on YLE TV 1, reaching a huge number of Finns. Two touring performances were also produced: Paperisilta (Paper Bridg), for adults and Paperihiiri (Paper Mouse) for children, performed in all the reception centres in Finland. The aim was to bring high-quality theatre performances to the everyday life of the camps, offering beauty, joy and a moment of reflection. A book of the project was also published: Helminen, Taija & Lehtonen, Jussi: Vastaanotto. (Suomen Kansallisteatterin kirja 88, Kirja kerrallaan, 2012.).

Link: http://www.kiertuenayttamo.fi/esitykset/vastaanotto-projekti/

EWSI link:

FRANCE

The House of journalists (La Maison des journalistes)

Since 2002, the non-profit organisation La Maison des Journalistes (MDJ) has promoted freedom of the press and expression by welcoming and supporting professional journalists who have been forced to flee their countries because of persecution related to their line of work, and who are now exiled in France.

The physical refuge is located in Paris and offers these courageous journalists a temporary home and the help they need to rebuild their lives. Some of the support services provided include housing, meal tickets and transportation passes. Administrative, legal and social assistance is also provided to help them navigate through the complexities of the French legal system when applying for political asylum, and to obtain housing and healthcare coverage by the end of their 6-month stay at the MDJ.

Cultural activities are also organised, useful especially for journalists' integration into society. These include French language classes, professional journalistic workshops, conferences in high schools and universities, an online newspaper called *L'oeil de l'exilé* (The Eye of the Exiled), art exhibitions and the provision of free tickets to museums, cinema, theatre and other cultural events.

Since its foundation, the MDJ has housed over 320 journalists from 60 countries. In addition to this goal, the MDJ promotes freedom of the press and expression through educative and cultural programmes. Being a unique organisation in the world, MDJ has received several awards, such as The Crédit Coopératif Prize in 2005, The Augustin Marello Prize in 2008 and The Ilaria Alpi Prize in 2010 and 2013.

Link: http://www.maisondesjournalistes.org

EWSI link: https://ec.europa.eu/migrant-integration/intpract/the-house-of-journalists---a-home-for-persecuted-journalists-activists

FRANCE

National Immigration History Museum (Musée National De L'histoire De L'immigration – MNHI)

The National Immigration History Museum is a state museum devoted to the history and cultures of immigration in France since the 19th century. It opened in Paris in 2007 and is located in a historic building, the *Palais de la Porte Dorée*, formerly the Colonial Museum.

The institution was designed to promote awareness on the history of immigration and foster the recognition of migrants' role in the construction of France. The Museum gathers and preserves materials relating to the history and cultures of immigration, making them widely accessible to the public. It holds a permanent exhibition that comprises a wide range of archive documents, testimonials and artworks from two centuries of immigration.

The *Galerie des dons* (Donation gallery), highlights family stories, setting up photographs, personal documents and objects reflecting migratory experiences. Including such experiences in the national cultural heritage helps to acknowledge the contribution of immigration to French society. The gallery approaches cultural diversity by exploring family histories and their diversity in an interactive space. Visitors who wish to entrust their family's immigration story to the museum can donate an object or a photograph, accompanied by a personal account. Such objects, often handed down from generation to generation, are presented in the *Galerie des dons*.

Temporary exhibitions highlighting historical or cultural issues are also organised, as well as performances, concerts and debates. The MNHI also offers workshops for artists and researchers, a resource centre and a library with thousands of books, movies and academic theses relating to immigration.

Link: http://www.histoire-immigration.fr/

EWSI link: https://ec.europa.eu/migrant-integration/intpract/french-national-immigration-history-museum

GERMANY

Welcome Board: Service for new music by Musikland Niedersachsen gGmbH

Welcome Board is a joint initiative of Musikland Niedersachsen gGmbH and the Ministry for Science and Culture of Lower Saxony, aiming to support refugee and migrant musicians.

Welcome Board is providing pertinent and demand-orientated consulting and placement of professional musicians with refugee backgrounds in the music field. Together with partners of the music scene in Lower Saxony, Welcome Board enables social participation of people with refugee experience or migration history, helping them to integrate successfully and in a sustainable way into Musikland Niedersachsen. The initiative is establishing a network between musicians who have newly arrived in Lower Saxony and the local music scene in order to generate opportunities for performances, to find rehearsal spaces and instruments. It involves all musical fields and aims to create intercultural encounters between professional musicians.

Welcome Board creates spaces for encounter in two directions: on the one hand, the initiative is committed to opening local institutions to music and people from other regions of the world. On the other hand, the idea is to make the music landscape of Lower Saxony more tangible for newcomers, showing them ways to participate and integrate into the Lower Saxon cultural and social life. In doing so, Welcome Board aims to make an active contribution to the UNESCO Convention on Cultural Diversity, and to equally support different music cultures in their diversities and particularities while promoting interaction among them.

Link: http://www.musikland-niedersachsen.de/ressourcen/welcome-board/

EWSI link: https://ec.europa.eu/migrant-integration/intpract/welcome-board-service-for-newcomer-musicians

GERMANY

Internship and working grant programme for cultural organisations/artists in residence

The Ministry for Science and Culture of Lower Saxony (MWK) enables cultural organisations to offer internships to asylum seekers whose request for asylum dates back no longer than 3 years, and paid working grants to refugees whose asylum seeking procedure has been concluded. Internships are available for 3 months, while working grants can last up to 12 months.

The MWK Department of culture started funding the internship programme in 2016. The working grants will be financed as of the beginning of 2017. Refugees will be involved with local professionals, and improve their language skills and their professional knowledge within the given context. Furthermore, this working experience will enable refugees to become part of the professional sphere, get contacts and build a network within the cultural sector in Lower Saxony, possibly leading to future employment.

Meanwhile, the cultural organisations' staff can learn from working alongside a refugee colleague – in terms of personal relationships as well as regarding cultural exchange and new audiences. Indeed, this programme helps cultural organisations to integrate refugees and to connect them with local actors by procuring them with work opportunities.

Link: http://www.mwk.niedersachsen.de/startseite/erwachsenenbildung_weiterbildung/kultur/kultur-in-niedersachsen-19109.html (No specific website available)

ICELAND

Women's Story Circle

The Women's Story Circle is a cooperation between the Reykjavik City Library and the W.O.M.E.N. Association (Women Of Multicultural Ethnicity Network) in Iceland.

It provides a forum where women exchange stories, experiences and cultural backgrounds, and take part in artistic and other creative activities. It is open to women interested in meeting peers, sharing stories and ideas, creating art and having a nice time in good company and a stimulating environment.

The Women's Story Circle is open to all women and is completely free. The Circle organises regular interactive gatherings and is also a great opportunity for enhancing Icelandic language skills.

Link: http://borgarbokasafn.is/en/content/womens-story-circle

ICELAND

The Flying Carpet

The Flying Carpet – intercultural encounters in kindergartens, primary schools and upper secondary schools, promotes mutual respect and understanding between children and young people through different means of expressions.

Every participant involved is received with acknowledgement, and the cultural interaction aims at supporting the development of life skills that foster the view that ethnic differences make us richer, rather than seeing them as a cause for conflict.

Students, parents and school staff get an opportunity to introduce their own cultures and interests in a fun and lively way within an encouraging environment. The goals are to create a framework in which different cultures meet in mutual respect and understanding, create awareness of the value of own culture by introducing it to others, support a respectful integration and stimulate the children's fantasy, curiosity and creativity. Each individual is a participant and a spectator at the same time.

Link: http://borgarbokasafn.is/en/content/flying-carpet-intercultural-encounters

IRELAND

Creative Connections/Hungry Tea

Creative Connections was a 2-year training programme aimed at developing the artistic and intercultural creative facilitation skills for Cork migrant women, and supporting them in implementing those skills in the community. It was run by Mayfield Arts Newbury House and Cork Midsummer Festival, and Funded by the European Integration Fund.

The training programme was for both Irish-born women and women from many different countries, including Burma, Democratic Republic of Congo, Australia, Iraq, Nigeria, Somalia and South Africa. An integral element of the training was two artist residencies (one each year) that led to two collectively produced immersive performance arts projects, which were presented publicly at the Cork Midsummer Festival each year. The former allowed them interaction with both the wider artistic community and the public. Participants were also taught to deliver and facilitate creative workshops to cross-cultural groups in their community.

A concrete example of an art project was Hungry Tea, presented at Cork Midsummer Festival in 2012. Hungry Tea was devised and developed by theatre artist Mark Storor in collaboration with Creative Connections women's intercultural group. Through a series of workshops and rehearsals, the group developed a site-specific series of public performances. They transformed a small terraced inner-city house into a theatrical space, welcoming audiences free of charge throughout the day. Each of the rooms had its own unique installation inspired by the women's experiences of immigration.

Link: http://www.creativeconnectionscork.com/creativeconnections12/About_us.html

IRELAND

Cultural diversity

Three local authorities in Ireland (Mayo, Donegal and South Dublin County Councils) have identified cultural diversity (with specific reference to new communities) as a key common area for strategic development within their arts services and the wider cultural provision at local level.

The three local authorities have significant strategic experience in the field and plan to use this project to apply their collective resources, and to develop new and dynamic models of intercultural practice in both urban and rural contexts. Mayo and South Dublin have tested initial approaches to intercultural work, while Donegal has been a national leader in the programming of world arts and engaging artists from diverse backgrounds. Together, they wish to collaborate proactively on the development of policy, sectoral training, appropriate cultural services, models of engagement and best practice for local authorities in the field of cultural diversity.

The work programme is focused on providing appropriate cultural services to minority and new communities according to their expressed needs/preferences, assisting arts groups and infrastructural facilities to engage appropriately and constructively with diverse groups, as well as embedding cultural competency in as many contexts as possible. To achieve this, some of the activities will include cultural diversity training for venues and artists, artists-in-residence programmes, mentoring and audience development research with diverse groups.

Link: http://www.mayococo.ie/en/Services/ArtsOffice/

EWSI link: https://ec.europa.eu/migrant-integration/intpract/developing-cultural-diversity---county-partnership-for-new-model-of-intercultural-practice

ITALY

Exoduses

Exoduses is a theatre workshop and final show produced for and with youth from all over the world, including Italy. The project idea arose in 2014, following a series of theatre initiatives aimed at fostering intercultural and intergenerational dialogue and active citizenship through theatre, implemented by Teatro dell'Argine (TdA) since 2005.

TdA decided to launch the Exoduses project as a response to the needs of the local context (where the number of unaccompanied minor migrants has considerably increased in the last years), and to capitalise upon its traditional work with teenagers.

Now in its second edition, the Exoduses group is composed of 50 boys and girls, aged from 15 to 25 years, coming from 20 different countries: Ivory Coast, Chad, Bangladesh, Italy, Peru, Senegal, Guinea, Mali, Bulgaria, Tunisia, Gambia, Pakistan, Albania, Afghanistan, Cameroon, Morocco, Iran, Romania, Nigeria and China. Not only is Exoduses theatrical practice enriched through the participation of artists, but also through all those who bring about their multifaceted perspectives, contributing to exchange and dialogue.

The workshop is led in three languages (Italian, English and French. For its second edition, some of the participants from the first edition became a sort of tutor for newcomers, providing translation into other languages as well.

Exoduses first edition included different activities besides the theatre workshop led by the company; an intensive workshop by Tunisian artists, participation in the international project Tandem Shaml, and an itinerant show to close the project, held in the evocative setting of Eremo di Ronzano in Bologna. Exoduses second edition implemented the workshop and three performances were included in San Lazzaro Estate, the summer programme of San Lazzaro di Savena Municipality.

Link: www.teatrodellargine.org

EWSI link: https://ec.europa.eu/migrant-integration/intpract/exoduses---theatre-workshops-for-intercultural-and-intergenerational-dialogue

ITALY

Stories from Museum to Museum

The Narratives from Museum to Museum project aims to facilitate the integration of young refugees. It is run in close cooperation between a non-profit organisation (CivicoZero, supported by Save the Children) and an Italian public institution (MAXXI, the National Museum of XXI Century Arts in Rome).

CivicoZero provides support, guidance and protection to foreign unaccompanied children and non-EU citizens in social marginality situations and at risk of delinquency, exploitation and abuse. CivicoZero's actions in the local context include a day centre with outreach activities, counselling and workshops. In collaboration with the network of competent institutional services, the association also implements training and networking activities to ensure the effective enjoyment of children's rights and to strengthen their protection.

The Narratives from Museum to Museum project holds different types of activities, such as the reworking of artwork done by young refugees, the creation of objects made from recycled materials (for sale at the bookshop of the museum), and performances through which young refugees are given a voice to tell their stories. The project also publishes a regular newsletter named Griot, where the young write about their personal stories and journeys, dramatic experiences, and the difficulties faced in Rome (various exploitations). Meetings and readings are also held in public schools to promote refugees' integration within the youngest audiences, as well as exhibitions of artistic works made by young refugees. As part of the project's activities, a young Afghan migrant (aged 22) was engaged to document the activities of MAXXI Public Engagement.

Link: http://www.fondazionemaxxi.it/

EWSI link: https://ec.europa.eu/migrant-integration/intpract/narrations-from-museum-to-museum

LUXEMBOURG

Hariko

Hariko is part of the Youth Programme of the Luxembourg Red Cross. The project is offering free creative workshops for young people aged 12 to 26, without distinction of origin, race, religion, sexual orientation or any other factor. It aims at reinforcing the capacities of young people to express themselves through art, to discover their own creative competences, and to meet artists and other youngsters.

Vulnerable youth often exclude themselves from activities offered by institutions. Through these free workshops, Hariko gives easy access to art and creativity in a cool and cosy atmosphere. The building where activities are held is located near the railway station and social institutions.

Hariko's objective is not to contemplate art, but to stimulate youngsters to actively participate, to create something themselves, to adopt an intellectual approach that will lead to a personal and authentic artistic expression, and to a concrete creation that will have an effect on their reality. Some of the offered workshops include painting, guitar, drums, violin, flamenco dance, sketching, rap and breakdance.

Hariko is a place of exchange, reflection and creation. It is also an integration project, as half of its young members are asylum seekers. Furthermore, Hariko offers free language classes as well.

Link: www.hariko.lu

MALTA

EXPLORERS

EXPLORERS is a multi-collaborative project tackling the fundamental aspects of integration through a series of intercultural art workshops and an interactive art installation.

EXPLORERS relied on the community's participation during knowledge-sharing workshops. Open calls for participants were issued and councillors, local activists, academics and other voluntary organisations were invited to participate and run the workshops.

The project was launched through a networking session named Exploring the Other. The aim of this formalised matchmaking process was to facilitate integration and inclusion while generating relations that would instigate thought-provoking narratives about the lives and contexts of migrant stories living across Malta. The other workshops were run mostly by migrants or locals who work closely with migrants.

All the workshop leaders created interesting, engaging activities for the participants. One of the goals was to reach as many people as possible, and to initiate social transformation and break down stereotypical comments regarding migrants. EXPLORERS culminated with the art installation 'Unsung heroes', which empowered women migrants by documenting some of the inhumane experiences that they underwent during their journey. The documentary videos give migrants an opportunity to explore their inner freedom by publicly liberating their psychological boundaries.

Link: http://www.maltaculture.com/projects/explorers (no specific website available)

MALTA

Collective Memories Collective Lives

The Critical Institute (TCI) created the Collective Memories Collective Lives project to provide space for the creative development of diverse communities, with the aim of developing a collective identity – celebrating ethnic diversity and different memories.

The particular objectives were to explore diverging and different notions of identity, understand the role of memory in identity, belonging and connectedness, as well as develop an understanding of memory and its role in personal development, physical space and commonalities.

Through Participatory Action Research and close collaboration with the Integra Foundation and the Theatre Anon, the project engaged older people in day-care centres with different ethnic minorities to produce a community-based analysis of intercultural belonging. This allowed prioritising, valuing and articulating perceptions and voices of older adults.

The research process and outcome was made available online, and testimonies from recollection workshops was exhibited – with a view to bringing communities closer to the arts, generating ongoing intercultural dialogue and community development, and ensuring continuity through an open debate.

Link: http://www.maltaculture.com/projects/collective-memories-collective-lives
(no specific website available)

THE NETHERLANDS

Stichting de Vrolijkheid (The Happiness Foundation)

Stichting de Vrolijkheid (The Happiness Foundation) is a multicultural, not-for-profit network of artists, play writers, actors, musicians and volunteers who invest in children and teenagers who are based in centres for people who applied for asylum in The Netherlands (refugee camps). In these centres, the foundation organises creative activities on a weekly basis, with thousands of participants annually.

The situation of young asylum seekers involves insecurity caused by the procedure, housing issues and memories of the past. The foundation focuses on strengthening their resilience in order to empower them to find stability for the moment and in the future. Children are offered a possibility to temporarily step out of the misery that life in a refugee camp can be. The main goal is to create a place of their own, where children can develop their talents or just enjoy the moment.

For children and teenagers it is of great importance to be able to demonstrate during their development who they are and who they can be. This can be done through music, painting, sculpture, theatre, storytelling, play and games; in brief, during creative activities.

Pilot projects are now set up to provide daily, broader after-school activities (NEST) and to train voluntary activists (De Vrolijke Academie – The Happiness Academy). De Vrolijkheid is a decentralised and flexible network, where many projects are carried out by volunteers who themselves have a refugee background, together with the children's parents and other adult inhabitants of the refugee camps. In some centres, the foundation cooperates with local associations, music schools, community organisations, churches and cultural institutions. The foundation is supported by individuals and private funders, as well as public authorities.

Link: www.vrolijkheid.nl

THE NETHERLANDS

Specially Unknown

A total of 248 refugees, forced to leave their countries over the past decades, have participated in the oral history project Specially Unknown, where their stories are told on film. The narrative focuses on the way they have been able to build a new live in the Netherlands, and the way they have contributed to the country and the cities they live in.

These are all special, often untold stories of people whose background the Dutch population is unfamiliar with. But at the same time, they are stories with recognisable themes and elements, such as work and family. The films offer a new insight to the background of refugees, through inspiring and moving stories.

Specially Unknown aims to collect and create a permanent record of individual refugees' life histories from across the Netherlands. The goal is to use these stories to influence the perception of refugees and to contribute to the diversification of the cultural heritage institutions. The project started in 2014 and will run until 2017, in cooperation with archives of the major cities and with DANS, the Netherlands oral history database. The project also seeks actively for partners in the cultural sector, especially within museums.

In 2016, a Specially Unknown Festival was organised in Amsterdam, The Hague, Utrecht and Rotterdam. On the basis of the various stories, over 30 artistic projects were developed and exhibited in the four cities; an opera in Utrecht, the Mezrab storytelling project and exhibitions in the Central Museum in Utrecht, the Museon educational museum in the Hague, Museum Rotterdam and Framer Framed in Amsterdam are just some examples. There were also several theatre plays, a film festival (Amsterdam) a norooz feast and an Afghan kite feast (Utrecht).

Link: https://ongekendbijzonder.nl

NORWAY

The Diverse Scene and The Multinorwegian

The Norwegian Theatre runs two multicultural projects: The Diverse Scene, directed at children and youth with multicultural backgrounds, and The Multinorwegian project, an educational programme for actors with immigrant backgrounds.

The Diverse Scene is a theatre group where young people aged between 6 and 28 get to express themselves, and learn how to create theatre in cooperation with and under the leadership of professional artists. The work is based on the vast, rich and varied cultural heritage carried by young people with different backgrounds, and new expressions are developed in the intersection between the youth's own interests and cultural heritage. Every year, more than 150 children and youngsters from more than 50 countries participate in the different productions and activities.

The Multinorwegian project aims at enabling theatres to create ensembles that reflect modern Norway. In order to facilitate this, The Norwegian Theatre has created a 3-year study programme for actors from a non-Western background. The first class graduated in the spring of 2015, and six new students were enrolled for the following autumn. After completing the programme, graduates get a paid internship at The Norwegian Theatre.

As a result of these activities, both children and their families consider the Norwegian Theatre as their own theatre, and are proud to be a part of this institution.

Links: http://mangfaldige.no/
http://www.detnorsketeatret.no/

NORWAY

The National Library and public libraries

Public libraries function as a driving force for the integration of minority groups in Norwegian society. Furthermore, libraries fulfil important functions as a learning arena and place of shared knowledge.

Public libraries are intended to be physical and digital places of study for a wide spectrum of target groups, ranging from children to elderly people. The immigrant population in particular, as well as the general population, have great faith and trust in libraries. Norwegian public libraries are well equipped to act as cultural and knowledge arenas in a multi-cultural society. This is an opportunity to capitalise on in order to develop new programmes, in collaboration with other actors and stakeholders, to further exploit their potential.

In its role as a government development organ, the National Library helps shape and implement a national library policy. This institution administers governments' funds for projects and development, and has supported different projects in Norwegian libraries to strengthen them as a diversity and integration arena.

Many libraries in Norway arrange language cafés, homework assistance, training and assistance or writing courses, often in collaboration with other partners, including civil society. From January 2017, the National Library will run the Multilingual Library, an initiative that will supply libraries with book packages in 63 languages, language courses, films and other content, as well as knowledge transfer on library services for multilingual users.

Link: http://www.nb.no/English

PORTUGAL

Partis: Artistic Practices for Social Inclusion

Partis is a funding programme by the Calouste Gulbenkian Foundation, guided by the idea that art, with its unique power to unite people, is a powerful engine to foster inclusion and social change. It provides financial support to projects that use artistic practices – music, photography, video, theatre, dance and circus – as a means to create bridges between communities that usually do not cross. Under the Artistic Practices for Social Inclusion funding stream, Partis finances the following two projects, developed by the Portuguese Refugee Council (CPR):

1. Refugee and Theatre: a thousand gestures sleep on my fingers (CPR/PARTIS)
The project associates theatrical activities with learning the Portuguese language, with the aim of enhancing integration and social inclusion, and mediating personal and interpersonal conflicts. Its goal is to connect arts with daily life, to unify cultures, knowledge and feelings. Theatre is seen as an opportunity to give voice to refugee performers and to invite society to reflect on the situation of refugees in the world.

From 2014 to 2016, Partis granted EUR 15 000 each year to this project, financing the development of dramatic expression sessions for asylum seekers at the Reception Centre for Refugees of Bobadela. Partis also funded the structuring and promotion of RefugiActo's work, a theatre group composed of refugees and non-refugees.

2. Refuge and Art: a thousand colours sleep on my fingers (CPR/PARTIS)
Targeting young refugees and asylum seekers, its main objective is to promote plastic arts as a tool for language learning, and later to facilitate social inclusion. Partnerships are established with educational institutions, artists' studios, exhibition halls and galleries to develop artistic workshops for youth. Schools are given a central role in promoting the celebration of diverse artistic expressions and building intercultural bridges. From 2016 to 2018, the project will receive EUR 15 000 from Partis each year.

Link: https://gulbenkian.pt/project/partis/

PORTUGAL

RefugiActo

RefugiActo is a theatre group promoted by the Portuguese Refugee Council (PRC) and composed of people from different national and socio-cultural backgrounds.

The idea behind RefugiActo emerged from the activities of the PRC on Portuguese language learning. Exposure to, and knowledge of, the Portuguese language and culture are decisive in the integration of all of those seeking protection in Portugal. Drama and theatre are certainly means to enhance confidence and autonomy in language learning, as it encourages oral communication and reading for pleasure, makes learning an enjoyable experience and enriches thought and expression. Furthermore, theatre connects learning to life experiences, which implies a greater personal involvement in the learning process.

The group was born in 2004 with the aim of providing refugees and immigrants with a forum to express their voices and the possibility to, in some way, echo many others. Since then, every performance onstage has been the result of a constant sharing. RefugiActo provides space for a better knowledge of oneself and others, to share experiences, stimulate new ideas and confront fears and prejudices.

In the framework of the Interculturalism routes in Asylum Area project, funded by the EQUAL Community Initiative, RefugiActo received support in 2006 to carry out their activities, enabling a training session in drama techniques (developed by the actor and director Antonio Revez, in Beja). Then, since January 2014 and for a period of 3 years, the group has been supported by PARTIS, a programme of the Calouste Gulbenkian Foundation promoting art as a means for inclusion and social change.

RefugiActo's guiding principles are – and have been throughout its 12 years – respect for individual identity, as well as friendship and solidarity within the group. Thanks to these pillars the group has been able to overcome many difficulties: finding time to create, test, act, learn and improve the links between linguistic expression and drama despite poor working conditions and holding multiple jobs.

Link: http://www.cpr.pt/

ROMANIA-ITALY-BELGIUM-GERMANY-UNITED KINGDOM-CYPRUS-SPAIN

NiCER (Nouvelle approche pour renforcer l'Intégration culturelle des jeunes réfugiés)

The aim of the NiCER project is to elaborate a new approach for the integration of refugees at local level. It targets young individuals and promotes their cultural and local integration, while raising awareness in the local population. In particular, NiCER intends to empower young refugees through performing arts workshops, and promote intercultural education through awareness-raising campaigns in the cities where they live.

Thirty young refugees and local non-refugees will come together to create and perform a musical based on their personal stories and the testimonies of their families. Besides the creative workshop, a language and cross-cultural training will allow them to understand each other, and will provide young refugees with the necessary tools to actively partake in the city's life. These intercultural activities will be carried out in different pilot cities: Berlin, Rome, Brussels, Seville, Timisoara, Liverpool and Nicosia. They are expected to facilitate young refugees' integration, stimulate their participation in community life, fight against racist attitudes and partitioning, increase awareness on refugees' experiences and contribute to a better management of diversity inside the urban district.

Good practices (local/regional) will be identified and included in an educational textbook, to enable teachers (in the partner cities but mainly at the European level) to approach the refugees issue in the classroom with a view to a better integration.

Link: http://nicerproject.eu/en/

ROMANIA

Migration Stories: Documentary theatre project

The project consisted of a series of documentary theatre performances followed by discussions with the audience on the problems and life stories of refugees in Romania.

The performance, entitled *Born in the Wrong Place*, is based on a 2011 documentary theatre text by Alice Monica Marinescu and David Schwartz, which won the most important dramaturgy competition in Eastern Europe 'Talking about borders' in 2012. The play intertwines real stories of five asylum-seekers with fragments from the *Guide to Obtain Romanian Citizenship for Foreign Citizens*. The performance toured in Bucharest and three other cities in Romania that host accommodation centers for asylum seekers.

The performance and the follow-up sessions with the public created a favourable context for a better knowledge and understanding of migration and asylum dynamics, as well as the status of refugees and migrants in general. The performance aimed to stimulate public discussion on current global and crucial issues: the resistance to migration and the simultaneous need for migrants in capitalist economies, the fundamental right to travel for all individuals and the instrumentalisation of 'the foreigner' as a scapegoat for social and economic problems.

Based on real stories, the play brings to life the biographies of five people who are often invisible in Romanian society: an elderly Jewish woman, a refugee in Uzbekistan during the fascist regime who ended up homeless in Bucharest; a stateless man of Palestinian origin; a young Afghan who decided to flee to Romania in a container; and a Serbian and an Iraqi woman, driven away from their homelands by war. Some of the migrants interviewed for the project took part in the performance and read their own stories directly to the public. All the performances had English and Arabic subtitles.

Links: www.asociatiaconect.ro/migrationstories (RO)
http://artapolitica.ro/en/2013/10/11/born-in-the-wrong-place-october-1213-19-30h-spatiul-platforma-bucuresti/ (EN, about the theatre play on which the project is based)

SLOVAKIA

One World (Jeden svet) Festival

Festival of films about violation and the protection of human rights in military conflicts.

The goal was to present stories and ask questions about living with minorities and immigrants, as well as questions about fear from the different (in other words, do we discriminate or co-create a fair world with a place for those fleeing from war and poverty).

Man in Danger (Človek v ohrození) association.

Lumiere, the cinema of the Slovak Film Institute (an organisation created by the Slovakian Ministry of Culture.

Link: jedensvet.sk

EWSI link: https://ec.europa.eu/migrant-integration/intpract/one-world-looking-for-home---documentary-film-festival

SLOVAKIA

Social Prevention (Expert magazine)

This is an expert magazine in the culture sector, in the area of prevention of social pathologies and the protection of rights of disadvantaged groups.

It aims to inform employees in the culture sector about the prevention of social pathologies. There are two issues a year, covering subjects like informal educational activity in the area of culture.

Národné osvetové centrum Cultural and educational institutions, non-governmental organisations.

Article titles have included: Migrants – Facts and Myths, Migrants as a Risk Group of Home Violence, Confession of a Refugee – Story of a Man.

Link: www.nocka.sk

SLOVENIA

Inter-Kul-Tur-Istra: Training for the inclusion of cultural heritage and the creativity of Slovenian Istria

Inter-Kul-Tur-Istra: Training for inclusive cultural heritage and creativity of Slovenian Istria is a project carried out by the Association for Culture and Education (PiNA) together with the Cultural Association of Albanians of Slovenian Istria (Iliria), the Association of the Italian National Community (the Italian Union), the Croatian Cultural, Artistic, Educational and Sports Society (Istria Piran), the Behar Cultural, Artistic and Sports Association, and the Macedonian Cultural Society (Kočo Racin).

The aim is to enhance the employability and inclusion of members of national ethnic minorities and immigrants by valorising their multi-ethnic cultural heritage. It also aims to raise awareness of the heterogeneity of the cultural and heritage fields in the region, home to very active minority ethnic communities and immigrants.

The project targets the most numerous national ethnic minority communities in Slovenian Istria, the Italian community and the community of nations of the former Yugoslavia, as well as immigrants (mostly from the former Yugoslavia, who represent the largest number of immigrants in the region). The recruitment needs of the target groups are understood first-hand as some of their members are employed and involved in the project.

Training in the field of cultural and creative tourism is offered as an innovative approach for the valorisation and preservation of regional cultural heritage. Workshops to raise managerial, technical and administrative competences in culture are held, aimed at strengthening the employability of the target groups in the niche sectors of cultural tourism and culture. This training contributes to improving their self-representation within the general public, and their visibility and recognisability.

Links: http://www.pina.si/en/all-project-list/inter-kul-tur-istra/
http://www.pina.si/all-project-list/inter-kul-tur-istra/

EWSI link: https://ec.europa.eu/migrant-integration/intpract/inter-kul-tur-istra-training-for-the-promotion-of-the-multicultural-heritage-of-the-slovenian-istria

SLOVENIA

Near you

The project aims to introduce a non-formal, multimedia, learning programme, tailor-made for vulnerable social groups of minorities, migrants, asylum seekers and refugees.

Through holistic learning approaches, participants will gradually gain competences and skills in the fields of video-making, documentary creation, screenwriting, cultural management, creative and press writing, story development, cultural event management, graphic design, web design and intercultural ambassadorship.

Step-by-step learning experiences will enable participants to actively engage in and learn from the whole process of cultural product development. The goal is to provide participants with a wide array of competences that can make a good stepping-stone into further engagement and inclusion in the new social environment.

While mass media often denotes minorities, migrants, asylum seekers and refugees as either threats or victims, the project seeks to create opportunities for a different kind of framing of such groups, by offering them a chance to co-create their media image and narratives.

The project aims to introduce innovative forms of networking on different levels and influence greater social inclusion. It will also enhance future employment opportunities in the fields of media production, cultural management and intercultural ambassadorship for all vulnerable groups involved in the programme. Through a system of mentorship support, participants will be assigned with professional mentors. Peer-to-peer, intergenerational and intercultural support will also be available, in order to answer participants' needs.

Link: http://luksuz.si

EWSI link: https://ec.europa.eu/migrant-integration/intpract/near-you---non-formal-multimedia-learning-programme

SPAIN-JORDAN

Little Hopes (Help them to walk)

Ayúdales a caminar (Help them to walk) is a campaign developed by Global Humanitaria, a Spanish non-governmental organisation (NGO) working with refugee kids that have been severely injured (physically and psychologically) and in recovery at the Bader Medical Center in Amman, Jordan.

The NGO has organised art therapy workshops for the kids, in order to teach them to express their feelings through art and to somehow deal with the horror experienced during war, helping them begin a new life.

The programme created an itinerary exhibition held in different cities in Spain, composed of 50 paintings made by the kids. Their artwork can also be purchased on the Global Humanitaria webpage to contribute to fund their work at the Bader Medical Center. The goal is to promote social inclusion of children refugees and asylum seekers through art, and to raise awareness in Spanish communities about the difficulties they face.

Link: https://www.globalhumanitaria.org/

SPAIN

Europa Transit

Europa Transit is a 'travelling embassy' promoted by San Sebastian 2016, one of the European Capitals of Culture. The Europa Transit group travelled to 10 European cities that are currently witnessing wars or conflicts, or which have done so in the past. On behalf of the Lighthouse of Peace (an initiative addressing an historical problem in Basque society), and the mission to spread the values of empathy and mutual understanding, Europa Transit visited Ceuta, Belfast, Dresden, Wroclaw, Sarajevo, Moscow, Paphos, Pristina, Plovdiv and Thessaloniki.

The journey began in January 2016, staying for a month in each city. During that time, experiences were recorded and a documentary will be produced combining a journalistic account of the conflicts with an overview of the cultural references left behind. These productions will be broadcast for the first time on ETB public television, and will afterwards become available for any channel or platform requesting them.

The Europa Transit team is also producing a Pan-European mash-up or audio-visual composition with testimonials from the local populations of the places they visited. The goal is to obtain a digital mosaic on European identity, highlighting the multiple identity constructs of a pluralistic Europe.

Ten views on 10 conflicts in the search for empathy and mutual understanding; 10 stories defending cultures and a transition to their coexistence.

Link: http://dss2016.eu/en/dss2016eu/peace/europa-transit

SWEDEN

Support Group Network (SGN)

Support Group Network (SGN) is a self-organised group of refugees working together with Swedish society and authorities to help other refugees, asylum seekers, immigrants and migrants during the long waiting time for their migration cases to be resolved. SGN offers social, cultural, educational, health and psychological support through activities created on the basis of their needs, so that the waiting time can be meaningful and beneficial for their future, either if they stay in Europe or go back to their own countries.

SGN was established in 2014 in the biggest asylum camp in Vänersborg, Sweden, and has spread to 13 other cities and 16 camps. It has become an umbrella organisation for associations, groups and individuals who want to support and empower newcomers in Sweden and abroad by encouraging their own initiatives, helping them to establish local support groups in their temporary or permanent living areas. SGN aims to gather different stakeholders (from the local migration board to NGOs, churches, owners of the camps, civil society associations or individuals) to plan, identify problems and find solutions on a strategic scale.

SGN also advocates for integration, inclusion, a strong reception system for refugees and a better knowledge of refugees' rights. To do so, the network promotes the understanding of norms and legislation by both newcomers and society as a whole.

The Culture Show (Alla under samma sol) is an example of an ongoing project. It is a performance to introduce the cultures of refugees from around the world to Swedish society. The show has been staged 19 times in different places, including the Goteborg opera.

Link: http://supportrestadgard.blogspot.se/

SWEDEN

Literature as a tool for inclusion

Uppsala Literature Centre runs three initiatives that bring together immigrant writers, readers and audiences from different communities, as well as immigrants and young asylum seekers.

In the multicultural neighbourhood of Gottsunda in Uppsala, weekly writing workshops and talks are organised, functioning as a meeting place where exiled writers and Sweden-born writers encounter a multicultural audience. The activities culminate in the Uppsala Literature Festival and the Night Bus Poetry project.

A second programme is the language café in the Östhammar Municipality, where invited writers – often exiled writers – conduct poetry and prose workshops with immigrant Swedish language students.

Furthermore, in 2016, the Uppsala Literature Centre started writing workshops for unaccompanied refugee children who had just enrolled in secondary school. Children have the opportunity to exchange ideas about reading and writing with a teacher, a librarian and invited authors, both in their mother tongue and Swedish. The Literature Centre's Anthologies also offers authors space for publication.

Link: http://www.litteraturcentrum.se/program/

ANNEX 3
FULL LIST OF INITIATIVES SUBMITTED, BY MAIN CULTURAL GENRE

Which	Where	What	Website
Main cultural genre	Member State	Title	
Architecture & Design	NL	The What Design Can Do Refugee Challenge	www.whatdesigncando.com/
Architecture & Design	NO	Oslo Architecture Triennale (OAT) 2016 – After belonging	http://oslotriennale.no/en/
Art	BE	Globe Aroma	www.globearoma.be
Art	BE	KMSKA (Royal Museum for Fine Arts Antwerp)	www.kmska.be
Art	CY	Immigrants	http://lyk-kolossi-lem.schools.ac.cy/
Art	EL	The Suspended Step cartoon exhibition	www.naftemporiki.gr/story/1075661/i-lesxi-ellinon-geloiografon-skitsarei-gia-to-prosfugiko
Art	EL	Between the Pessimism of the Intellect and the Optimism of the Will art exhibition	http://www.greekstatemuseum.com/kmst/pressroom/article/1044.html
Art	EL	Aegean University exhibition 'Man, my child, is like water. He does stop nowhere'	tvxs.gr/news/politismos/o-anthropos-paidi-moy-einai-san-nero-den-ton-stamataei-tipote
Art	EL	The trip-immigrant populations – photo exhibition	www.naftemporiki.gr/story/1104406/anagkastiko-taksidi-gia-to-iero-dikaioma-sti-zoi
Art	EL	With poetry we fight racism	https://www.minedu.gov.gr/eidiseis/18831-16-03-16-me-tin-poiisi-polemame-ton-ratsismo-egkyklios-fili-sta-sxoleia-3
Art	EL	House of Sleep art exhibition	www.ethnos.gr/politismos/arthro/texni_gia_tous_prosfyges_apo_dyo_iranes_eikastikous-64318068/
Art	EL	Greek Chamber of Fine Arts Poster Exhibition	www.avgi.gr/article/6585510/i-atzenta-tis-im-538
Art	ES	Little Hopes (Ayúdales a caminar)	https://www.globalhumanitaria.org/
Art	ES	Exposición del Ninot	www.diarioinformacion.com/hogueras/2016/06/09/refugiados-visitan-exposicion-ninot/1771819.html
Art	FR	ANDEA: refugees as guest students in arts schools	www.andea.fr/fr/andea/060613-presentation
Art	IS	Workshops: Cross-cultural adaptation through art	www.astofan.akureyri.is/en/moya/news/workshop-on-cultures-and-art www.uw.is/haskolasetur_vestfjarda/skraarsafn/skra/754/
Art	IS	Art Workshops for children with Polish as mother tongue	www.astofan.akureyri.is/is/skrifstofan/verkefni-radstefnur-namskeid

Which	Where	What	Website
Main cultural genre	Member State	Title	
Art	IT	Rhome – Sguardi e memorie migranti (Rhome – Migrant eyes and memories)	www.museodiroma.it/mostre_ed_eventi/mostre/rhome https://www.facebook.com/RhOME-Sguardi-e-memorie-migranti-352301418221125/?ref=bookmarks
Art	PT	Refúgio e Arte: Dormem mil cores nos meus dedos – CPR/PARTIS	http://refugiados.net/1cpr/www/projectos.php#partis2
Dance	DK	UROPA – An Asylum Seeker's Ballet	https://kglteater.dk/en/ and www.sort-hvid.dk/
Dance	IS	Women's expression through dance	
Dance	Non-EU – NO	#urbanyoungandnew	www.dansenshus.com/en/
Drama	AT	On the Road	http://www.walktanztheater.com/projekte/produktionen/on-the-road
Drama	AT	Schutzbefohlene/Wards	www.schweigendemehrheit.at/
Drama	BE	KunstZ	www.kuntz.be
Drama	BG	Documentary Theatre	http://voxpopulist.wix.com/vox-populi-english
Drama	CY	Empowerment Theatre workshops	www.rooftoptheatregroup.com
Drama	CY	INDRA Intercultural Exchange Project – 'Past and Present Checkpoints in Cyprus'	http://dim-dasos-achnas-amm.schools.ac.cy/index.php/2012/2013-09-12-08-38-53
Drama	CY	Exploring differentiality through theatrical activities	Not available
Drama	CZ	Vadí-nevadí.cz	www.divadloarcha.cz
Drama	DK	C:NTACT – 'Democratic platforms for ethnic minority people's stories'	www.contact.dk
Drama	EL	It could be me – it could be you	www.theatroedu.gr/en-gb/projects/itcouldbeme-itcouldbeyou.aspx
Drama	EL	KRAMA theatre group	www.doreandraseis.gr/dorean/428/theatro-i-ilithii-tou-nil-saimon-apo-tin-omada-krama
Drama	ES	ACERCA	
Drama	IE	The Ark – Direct Provision Pilot Project (Theatre)	http://ark.ie
Drama	IT	Teatro dell'Argine – Refugees Company – San Lazzaro di Savena Bologna	http://teatrodellargine.org/site/lang/en-EN/page/45/project/55#.V4zRit-KLSUk www.cantierimeticci.it

Which	Where	What	Website
Main cultural genre	Member State	Title	
Drama	MT	RIMA – Migrants' Stories	www.kreattivita.org/en/event/explorers/?lang=en%2F/
Drama	MT	Collective Memories Collective Lives	https://integrafoundation.org/community-development-2/; https://www.facebook.com/stejjerimfewha/?fref=ts
Drama	NO	The Norwegian Theatre	http://mangfaldige.no/ and www.detnorsketeatret.no/det-multinorske/
Drama	PT	Refugiacto	http://refugiados.net/1cpr/www/ple.php
Drama	PT	Refúgio e Teatro: dormem mil gestos nos meus dedos CPR/PARTIS	http://refugiados.net/1cpr/www/dormem-mil-gestos.php
Drama	PT	Teatro Ibisco – Com Paixão	https://www.facebook.com/Teatro-Ibisco-1454852464813595/
Drama	PT	Lampedusa	http://projectolampedusa.blogspot.pt/p/apresentacao-do-projecto.html
Drama	SE	SPRAK 2015 – A Dream Play	https://www.facebook.com/teateraros/
Drama	SE	Nobody Sees One – But I Exist	https://www.facebook.com/teateraros/
Film	BE	Cinemaximiliaan	www.cinemaximiliaan.com
Film	BG	Unfairy Tales	www.unicef.bg/bg/article/Prikazki-s-neshtasten-kray-Unfairy-Tales/1024
Film	BG	Sofia Middle East & North Africa Region Film Festival	www.menarfest.com/about.html
Film	CZ	Jeden svět	www.jedensvet.cz
Film	EL	Refugees: Escape to freedom – documentary film	www.naftemporiki.gr/story/1108797/kinimatografiko-afieroma-stous-prosfuges
Film	ES	Europa Transit	http://dss2016.eu/es/san-sebastian-2016/paz/europa-transit
Film	FI	Children's films for young refugees and films about migration and diversity for the local youth	www.oulunelokuvakeskus.fi/lef
Film	FI	Videos on the dreams of the asylum seekers – project	https://www.changemaker.fi/en/activities/videos-on-the-dreams-of-the-asylum-seekers/
Film	IT	'Migrarti' ('Migra-Arts') – Cinema	http://www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Contenuti/MibacUnif/Comunicati/visualizza_asset.html_1308909125.html
Film	NO	Films from the South Festival	www.filmfrasor.no/en/

Which	Where	What	Website
Main cultural genre	Member State	Title	
Film	SE	Sweden's best Swede	www.sverigesbastasvensk.se
Film	SI	Near You	www.luksuz.si
Film	SK	One World (Jeden Svet) Film Festival	www.clovekvohrozeni.sk
Gastronomy	BG	Planting of vegetable biogarden in a Center for Refugees	www.zazemiata.org
Gastronomy	BG	Multi Kulti Kitchen	http://multikulti.bg/bg/#zanas
Gastronomy	HR	Taste of Home	www.okus-doma.hr
Gastronomy	MT	Same Difference	www.sosmalta.org/samedifference2011
Heritage	BE	Expo Gastvrij Vlaanderen (hospitable Flanders)	
Heritage	BE	FARO (expertise centre for cultural heritage)	www.faronet.be
Heritage	BE	Red Star Line Museum	
Heritage	EE	Application round for base financing for national minority Sunday schools for activities in the 2014/2015 academic year	www.meis.ee
Heritage	EL	Museum of Asia Minor Hellenism educational programme 'Our grandfathers refugees, our parents immigrants – us racists?'	Official Information
Heritage	FR	Génériques: collecting private archives of migrants	www.generiques.org
Heritage	IT	Various institutional activity of public Archives	www.archivi.beniculturali.it/
Heritage	IT	Project: On the veins of Puglia – The cultural heritage and its integrated enhancement as participation opportunities of migrants active	www.aqp.bike/sulle-vene-della-puglia/
Heritage	IT	'The Museum as a space for dialogue and socio-cultural inclusion' – City Museum of Zoology of Rome	www.museodizoologia.it www.patrimonioeintercultura.ismu.org/index.php?page=esperienze-show.php&id=110
Heritage	MT	Valletta Living Together (VLT) 2015-2018: Intercultural City Strategy	www.sosmalta.org
Heritage	SI	INTER-KUL-TUR-ISTRA	www.pina.si

Which	Where	What	Website
Main cultural genre	Member State	Title	
Literature	CY	AYA- Collective Writing Project	Under construction
Literature	DE	'Welcome! Public Library Offers for Refugees'	http://www.bz-niedersachsen.de/willkommen-bibliotheksange-bote-fuer-fluechtlinge.html
Literature	IS	Café Lingua – Living languages	http://borgarbokasafn.is/en/content/caf%C3%A9-lingua-date-language-3
Literature	IT	Story telling mothers	
Literature	IT	Libri senza parole. Destinazione Lampedusa / Silent books. Final destination Lampedusa	www.palazzoesposizioni.it/categorie/mostra-libri-senza-parole
Literature	SE	Literature as a tool for inclusion	www.litteraturcentrum.se/program/
Literature	SE	Spoken Word for Unaccompanied Refugee Children	http://reginateatern.se/sm-poetry-slam.php
Literature	SK	Social Prevention	www.nocka.sk
Media	AT	refugee.tv	www.refugee.tv
Media	EL	Solomon magazine and blog	www.solomon.gr/
Media	EL	Internet radio	http://portokaliradio.gr/index.php
Media	EL	Radio broadcasting	https://www.cityofAthens.gr/en/Athens-international-radio
Media	EL	Radio broadcasting	www.learnaboutgreece.gr/english/index.php
Media	EL	Hellenic Broadcasting Corporation Arabic-language news	official information
Media	EL	Hellenic Broadcasting Corporation 'The voice of Greece' for Greeks around the world	http://webradio.ert.gr/i-foni-tis-elladas/
Media	FI	Mazing Cities (Working title)	www.goethe.de/ins/fi/de/hel.html
Media	FR	Public Library / Pompidou Center: to equip refugees in a library	www.bpi.fr/home.html
Media	FR	Libraries Without borders: proposing an 'idea box' for refugee camps	www.librarieswithoutborders.org/
Media	IT	Welcome – The newspaper of asylum seekers	http://www.ninin.liguria.it/2016/05/23/leggi-notizia/argomenti/cose-belle/articolo/il-settumo-numero-di-welcome-il-periodi-co-dei-richiedenti-asilo-scaricabile.html

Which	Where	What	Website
Main cultural genre	Member State	Title	
Media	IT	Radio SPRAR – The broadcast radio station of Protection System for Asylum Seekers and Refugees	https://www.facebook.com/RadioSprar/
Media	SI	Cultural Incubator ethnic communities nations of the former Yugoslavia in the Coastal-Kras region	www.pina.si
Media	SK	multikulti.sk website development	www.multikulti.sk
Multi-disciplinary	AT	Training documents on coexistence in Austria 'United by our Values'; Values and Orientation Courses	https://www.bmeia.gv.at/fileadmin/user_upload/Zentrale/Integration/Zusammenleben/Wertebroschuere_Lernunterlage_de_en_Web.pdf
Multi-disciplinary	AT	Kültür gemma!	www.kueltuergemma.at/
Multi-disciplinary	AT	zusammen:wachsen. Kunst und Integration	www.kunstkultur.bka.gv.at/.
Multi-disciplinary	AT	A Wiener, halal! A street food project	www.brunnenpassage.at/awienerhalal/
Multi-disciplinary	AT	New Here. An interactive, multilingual map for refugees in Vienna	www.welcomeoida.at/newhere
Multi-disciplinary	BE	Time zone	www.bieterf.be/projecten/time-zone-route
Multi-disciplinary	BE	A Quoi (Passerelle)	www.passerellevzw.be
Multi-disciplinary	BG	The national strategy on migration, asylum and integration (2015-2020)	http://nsmp.mvr.bg/Dokumenti/default.htm
Multi-disciplinary	BG	Cultural Adequation. A cultural orientation program for refugees and asylum seekers	www.ref-life.bg/
Multi-disciplinary	BG	IOM Information Centers for Immigrants in Sofia and Bourgas	http://integration.iom.bg/bg/content/about-us
Multi-disciplinary	BG	The Refugee Project https://welcomeoida.at/newhere	http://refugeeproject.eu/en/history
Multi-disciplinary	BG	The Bread House network	www.breadhousesnetwork.org/
Multi-disciplinary	BG	Positive Images	http://youth.redcross.bg/
Multi-disciplinary	BG	TimeHeroes.org	https://timeheroes.org/en/
Multi-disciplinary	CY	Reaching, teaching and integrating… the challenge	

Which	Where	What	Website
Main cultural genre	Member State	Title	
Multi-disciplinary	CZ	Nad Prahou půlměsíc	www.nadprahoupulmesic.webnode.cz
Multi-disciplinary	CZ	INBAZE	www.inbaze.cz
Multi-disciplinary	CZ	Most pro lidská práva	http://www.mostlp.eu/
Multi-disciplinary	CZ	Mezikulturnidialog.cz	www.mezikulturnidialog.cz
Multi-disciplinary	DE	Intercultural strategy of the Department for Culture at the Ministry for Science and Culture (MWK) of Lower Saxony	www.mwk.niedersachsen.de
Multi-disciplinary	DE	'Jours Fixes' and 'CrossCultureFora' to foster intercultural development of the cultural field and support / coordinate the respective activities	www.mwk.niedersachsen.de
Multi-disciplinary	DE	Internship and working grant programme for cultural organizations	www.mwk.niedersachsen.de
Multi-disciplinary	DE	Programme 'Home views: Foreign home – new home – our home!', implemented by the Niedersächsischer Heimatbund (Heritage Association Lower Saxony)	www.mwk.niedersachsen.de
Multi-disciplinary	DE	'Faces of this town' – participatory Photo-/ Film and Exhibition Project	www.3landesmuseen.de/Gesichter-dieser-Stadt.1495.0.html https://www.youtube.com/watch?v=8FL51uN8ttQ
Multi-disciplinary	DE	Continued education programme and best practice workshops 'Artistic work with refugees'	www.bundesakademie.de/programm/kulturmanagement-politik-wissenschaft/do/veranstaltung_details/ku300-16/
Multi-disciplinary	DE	Continued education programme for professionals in art schools 'Professionals in Aesthetic Education – Diversity'	www.mwk.niedersachsen.de
Multi-disciplinary	DE	Project fund for intercultural initiative	www.mwk.niedersachsen.de
Multi-disciplinary	DK	The municipality of Elsinore's 'welcome suitcase' for refugees	www.helsingorskole.dk/
Multi-disciplinary	DK	Libraries promote the integration of refugees and immigrants	https://vejlebib.dk

Which	Where	What	Website
Main cultural genre	Member State	Title	
Multi-disciplinary	EE	Integration and Migration Foundation Our People (MISA) – language cafe	www.meis.ee/keele--ja-kultuurikohvikud-narvas
Multi-disciplinary	EL	Antiracist Festival, Athens	http://antiracistfestival.gr/
Multi-disciplinary	EL	Techni-En-Kinisi (Art-in-Motion)	https://tsamadou13-15.espivblogs.net/
Multi-disciplinary	EL	Education foreigners and repatriates students	www.diapolis.auth.gr/index.php/tautotita-praksis#synoptikh
Multi-disciplinary	EL	Feast of Multilingualism	www.Thessaloniki.gr/portal/page/portal/DioikitikesYpiresies/GenDnsiDioikOikonYpiresion/DnsiEkpAthlitismou/TmimaProgrDiaViouMathisis/Festival-of-Multilingualism/Program_poly_2016
Multi-disciplinary	EL	Greek Primary School of London	
Multi-disciplinary	EL	Antifascist Festival of Performing Arts	https://antifaperformingarts.wordpress.com/
Multi-disciplinary	EL	The story of Aziz. If you were in his position…	https://edu.klimaka.gr/scholikes-drasthriothtes/diagwnismoi/1206-mathitikos-diagwnismos-prosfyges-ohe.html
Multi-disciplinary	EL	Ministry of Interior/University of Ioannina program	Official information
Multi-disciplinary	EL	People, Color & Steel 9	https://www.perasma.org/sites/perasma.org/files/articles/files
Multi-disciplinary	EL	Social Center-Immigrants' Place	http://tsamadou13-15.espivblogs.net/ www.stekichania.gr/
Multi-disciplinary	EL	LABattoir: Art for Social Change	http://www.labattoir.org/
Multi-disciplinary	EL	A caravan without borders	www.anasa.org.gr/category/projects/
Multi-disciplinary	EL	Library of Veria	https://www.minedu.gov.gr/eidiseis/19754-15-04-16-h-dimosia-kentriki-vivliothiki-veroias-konta-stous-prosfyges www.libver.gr/%cf%85%cf%80%ce%b7%cf%81%ce%b5%cf%83%ce%b9%ce%b5%cf%83/
Multi-disciplinary	EL	KETHEA Mosaic Artistic Educational and Supporting Programs for addicted immigrants: 'The T. Traveling with ART and L. The Word that sparkles'	Official information (also, www.kethea.gr/el-gr)
Multi-disciplinary	EL	'With nails and teeth' collective actions in the city	www.elculture.gr/blog/article/metanastes-tis-athinas-pou-ekfrazonte-mesa-apo-tin-techni-meros/

Which	Where	What	Website
Main cultural genre	Member State	Title	
Multi-disciplinary	EL	Antiracist Feast	www.dikaiologitika.gr
Multi-disciplinary	EL	UN Refugee Agency exhibition	www.unhcr.gr/nea/2014/artikel/fbf5d688a9e1f0aa79887a5351b-c3daa/-5025b083ae.html
Multi-disciplinary	EL	Exhibition 'The two shores of nostalgia. Stories of refugee families'	Official Information
Multi-disciplinary	EL	I have a dream: united second generation	www.anasa.org.gr/photos/i-have-a-dream-2015/
Multi-disciplinary	EL	Crossroads Art	www.crossroadofarts.gr/
Multi-disciplinary	EL	SYNERGEIO theatre project	http://popaganda.gr/ta-logia-ton-metanaston-ine-varia-san-petra
Multi-disciplinary	EL	You.Th.i project	http://youthi.gr/youthi-festival-2016-press-release/
Multi-disciplinary	EL	The transition: Immigratino / refugees theatre project	www.hitandrun.gr/to-perasma-metanastefsi-prosfigia-ta-analogia-tou-theatrou-technis/
Multi-disciplinary	EL	Ministry of Education Research & Religious Affairs activity for the refugee issue	https://www.minedu.gov.gr/eidiseis/20126-09-05-16-aponomi-epainon-se-mathites-gia-kales-praktikes-sto-prosfygiko-zitima
Multi-disciplinary	EL	Creative activities in refugee accommodation centres	http://www.minedu.gov.gr/grafeio-typoy-kai-dimosion-sxeseon/deltia-typoy/
Multi-disciplinary	EL	Multicultural Youth Festival	www.anasa.org.gr/photos/festival-neon/
Multi-disciplinary	ES	RED SOLIDARIA DE ACOGIDA	http://redsolidariadeacogida.es/wp-content/uploads/2015/11/RSA2.pdf
Multi-disciplinary	ES	Payasos sin Fronteras (Clowns without borders)	www.clowns.org/
Multi-disciplinary	ES	Risas contra Muros	www.pallasosenrebeldia.org
Multi-disciplinary	ES	Caixa Chef	www.lavanguardia.com/vida/20160424/401327516107/voluntari-os-de-la-caixa-y-la-fundacion-deporte-integra-organizan-un-encuen-tro-de-convivencia-con-los-refugiados-sirios.html
Multi-disciplinary	ES	Giving Smiles. Ludoteca Katsika	www.pangea-solidaria.org/index.php/blog/50-luz-verde-al-proyecto-giving-a-smile-ludoteca-katsika
Multi-disciplinary	FI	Touring Stage of the Finnish National Theatre	www.kiertuenayttamo.fi/
Multi-disciplinary	FI	Cross-Art Collective Piste	www.pistery.org

Which	Where	What	Website
Main cultural genre	Member State	Title	
Multi-disciplinary	FI	Embodied dialogue: Encountering the Other through Movement and Dance	www.artsequal.fi
Multi-disciplinary	FI	Museum as a shelter – project	http://helinamuseo.fi/
Multi-disciplinary	FI	Espoon kirjasto (Espoo library)	www.helmet.fi
Multi-disciplinary	FI	URB summer job project	www.urbduuni.fi
Multi-disciplinary	FR	National Museum of Immigration History: valorizing the history of immigration	www.histoire-immigration.fr/
Multi-disciplinary	FR	House of journalists: hosting prosecuted journalists	www.maisondesjournalistes.org
Multi-disciplinary	FR	SINGA: using technologies to bring closer	https://www.singafrance.com/
Multi-disciplinary	FR	ACCR: artist residence for refugees	www.accr-europe.org/
Multi-disciplinary	HR	Refugee Week	www.cms.hr/
Multi-disciplinary	HR	Cultural activities with and for refugees @ Attack.hr	http://attack.hr/
Multi-disciplinary	HR	African Week	www.dyalli.hr/
Multi-disciplinary	HR	'Are You Syrious?'	http://areyousyrious.org/
Multi-disciplinary	IE	Hungry Tea	www.artscouncil.ie/Case-Studies/Arts-Participation/Hungry-Tea/
Multi-disciplinary	IE	Navigating the Urban Landscape	
Multi-disciplinary	IE	Migrant Women – Shared Experiences	www.museum.ie/Country-Life/Exhibitions/Current-Exhibitions/Migrant-Women-%E2%80%93-Shared-Experiences-exhibition
Multi-disciplinary	IS	Women's Story Circle	http://borgarbokasafn.is/en/content/womens-story-circle
Multi-disciplinary	IS	The Flying Carpet – Intercultural encounters	http://borgarbokasafn.is/en/content/flying-carpet-intercultural-encounters
Multi-disciplinary	IS	International Women's Coffee	http://astofan.akureyri.is/en/skrifstofan/international-women-s-coffee
Multi-disciplinary	IT	MAAM – Metropoliz, Museo dell'altro e dell'altrove – Museum of the Other (human people) and of the Elsewhere – Rome	www.spacemetropoliz.com bibliography : Forza Tutt*. La barricata dell'arte. By Giorgio De Finis, Bordeaux edit., (IT) Rome 2015

Which	Where	What	Website
Main cultural genre	Member State	Title	
Multi-disciplinary	IT	MAXXI, Museo delle arti del XXI secolo – Rome – Stories from Museum to Museum	www.fondazionemaxxi.it
Multi-disciplinary	IT	Web portal 'integrazionemigranti' – page of 'Culture'	www.integrazionemigranti.gov.it/Areetematiche/AreaCultura/Pagine/default.aspx
Multi-disciplinary	IT	'Migrarti' ('Migra-Arts') – Performing arts	http://www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Contenuti/MibacUnif/Comunicati/visualizza_asset.html_1308909125.html
Multi-disciplinary	IT	Festival Suq	www.suqgenova.it/
Multi-disciplinary	IT	Understanding and tackling the migration challenge – the role of research MMS – Mediterranean Migration Studies – POSITION PAPER	http://www.dsu.cnr.it/wp-content/uploads/2016/01/MMS19Jan-Position-Paper.pdf Italian version: http://www.dsu.cnr.it/wp-content/uploads/2016/01/MMS_sistema.paese_10gennaio.pdf
Multi-disciplinary	IT	INCLUSION 2.0 – Policies, practices, and cultures of schools for everyone	http://www.dsu.cnr.it/wp-content/uploads/2016/01/MMS_sistema.paese_10gennaio.pdf www.eera-ecer.de/
Multi-disciplinary	MT	Intercultural Competence Programme (ICP)	www.sosmalta.org
Multi-disciplinary	MT	CREATE2020	www.maltaculture.com/pages/the-council/our-strategy
Multi-disciplinary	MT	Arrivals	www.maltaculture.com
Multi-disciplinary	MT	PHROM (Platform of Human Rights Organisations in Malta)	www.humanrightsplatform.org.mt/; https://www.facebook.com/pg/maltahumanrightsplatform/about/?entry_point=page_nav_about_item&tab=overview
Multi-disciplinary	MT	Creative Communities Fund	www.maltaculture.com/funds/creative-communities
Multi-disciplinary	MT	Il-Premju tal-President għall-Kreattività (President's Award for Creativity)	www.maltaculture.com/funds/il-premju-tal-president-ghall-kreattivita
Multi-disciplinary	MT	Bodyless	https://rimaprojectblog.wordpress.com/ https://www.facebook.com/pg/maltahumanrightsplatform/about/?entry_point=page_nav_about_item&tab=overview
Multi-disciplinary	MT	Explorers	http://www.youthinfo.gov.mt/default.asp?m=news&id=915&style=hicon
Multi-disciplinary	MT	Stejjer Imfewħa (Scented Stories)	https://upbeatmusichouse.com/2015/12/30/together-through-music-event-and-concert/
Multi-disciplinary	NL	The Opponents	www.stichtingwolf.com

Which	Where	What	Website
Main cultural genre	Member State	Title	
Multi-disciplinary	NL	Specially Unknown	https://ongekendbijzonder.nl
Multi-disciplinary	NL	The Asylum Search Engine	http://www.azielzoekmachine.nl
Multi-disciplinary	NL	The Publisher website	www.thepublisher.nl
Multi-disciplinary	NL	The Happiness	www.vrolijkheid.nl
Multi-disciplinary	NL	The Front Room	http://www.pimvandermijl.nl
Multi-disciplinary	NL	Dutch Road Map	www.dutchroadmap.nl
Multi-disciplinary	Non-EU – NO	The National Library	www.nb.no/English
Multi-disciplinary	Non-EU – NO	National Museum Network for Minorities and Cultural Diversity	www.oslomuseum.no
Multi-disciplinary	Non-EU – TK	Support to Life – 'Relief Aid for Syrian Refugees'	http://supporttolife.org/en/project/outside-camps-aid/
Multi-disciplinary	PT	Partis	https://gulbenkian.pt/project/partis/
Multi-disciplinary	SE	Restadgard	no
Multi-disciplinary	SE	Platform & research centre for intercultural dialogue	www.fid.nu
Multi-disciplinary	SE	Integration Jämtland Härjedalen	
Multi-disciplinary	SE	Meeting place Spinning mill (Spinneriet)	www.ale.se/uppleva--gora/motesplatser/motesplats-spinneriet.html
Multi-disciplinary	SE	Intercultural Democracy and Communication in Preschool – Learning through visual, multimodal and cultural tools	
Multi-disciplinary	SE	Housing for refugee families	www.jamtli.com
Multi-disciplinary	SE	Culture buddy – Make Friends Through Culture	https://bilda.nu/samhalle-och-mangfald/kulturkompis
Multi-disciplinary	SE	Integration circus theatre and cultural visits to asylum seekers center Kratten	
Multi-disciplinary	SE	The art of participation (Konsten att delta)	
Multi-disciplinary	SE	Game culture on an equal basis	

Which	Where	What	Website
Main cultural genre	Member State	Title	
Multi-disciplinary	SI	From volunteering to professionalization	www.bosnjak.si
Multi-disciplinary	SI	'Kamenci with taste ...':	https://books.google.be/books/about/Kamenci_with_taste.html?id=QSMPrgEACAAJ&redir_esc=y
Multi-disciplinary	SK	Religiophobia conference	www.truni.sk
Multi-disciplinary	SK	Focus on religions	www.ulib.sk/sk/stredisko-unesco/
Multi-disciplinary	SK	Database of communities of foreigners	www.nocka.sk
Multi-disciplinary	SK	Culture of disadvantaged groups – subsidy programme of Ministry of Culture	www.culture.gov.uk
Music	DE	Project 'Welcome Board' – Service for new music by Musikland Niedersachsen gGmbH	www.musikland-niedersachsen.de/ressourcen/welcome-board/
Music	DK	Rappolitics – 'RAP:I:STAN – Rap music and poetry against discrimination and for integration'	www.rapolitics.org/
Music	ES	Refugio del Sonido	www.refugiodelsonido.com/index.php
Music	ES	Concienciados con la infancia	
Music	FI	RIMLAB songwriting workshops	www.tiuku.info
Music	FR	ORPHEUS XXI – music for life and dignity (Saline Royale Arc & Senans, Jordi Savall, CIMA, ICORN)	www.salineroyale.com
Music	MT	Diversitarte	www.criticalinstitute.org/collectivememories/; https://www.facebook.com/CollectiveMemories.CollectiveLives/?fref=ts
Music	MT	Together through Music / Connect Africa	https://upbeatmusichouse.com/2015/12/30/together-through-music-event-and-concert/
Music	SI	Urban beyond Borders	www.ckz.si
Performing arts	FR	ONDA: office national de diffusion artistique	www.onda.fr
Performing arts	IS	Icelandic through artistic expression	http://www.astofan.akureyri.is/en/moya/news/new-project-icelandic-through-artistic-expression
Performing arts	IS	Digital storytelling and drama through puppetry	http://artescommunity.eu/storytelling/

ANNEX 4 – VOICES OF CULTURE: THE ROLE OF MEMBER STATES

The role of culture in promoting inclusion in the context of migration. Extract from November 2016 brainstorming report by culture sector stakeholders participating in Voices of Culture group on this theme. Full version available at www.voicesofculture.eu

Although this Structured Dialogue exercise is initially based on a dialogue between the European Commission and civil society, it must be recognised that National ministries and institutions play a crucial role and that there is a need for dialogue between Member States and civil society. It is particularly relevant for this specific question, looking at the role of culture for inclusion in the context of migration, as culture is a national remit and only a supporting competence of the EU, and inclusion is being addressed in different ways across the EU Member States and is often led by local initiatives that depend on civil society movements. It is Member States that can directly shape cultural policies and support artistic and cultural projects that can ease the inclusion of migrants and refugees.

Our *Voices of Culture* Structured Dialogue group were grateful for the opportunity to present the findings and case studies of this report to the Open Method of Coordination (OMC) Working Group on 'Intercultural Dialogue in the context of the migratory and refugee crisis', including representatives of 27 EU Member States. The Working Group was grateful for our inputs, which they would like to incorporate into the good practice manual they are developing on this subject, and they showed a willingness to collaborate in the dissemination of this output through joint events across the participating Member States. As part of our presentation at the OMC meeting, we made recommendations for Member States to:

- Support the mapping of existing projects and cultural initiatives dealing with the inclusion of refugees and migrants (including those run on a voluntary basis or with very scarce resources, which may be not very 'visible' online);
- Provide seed funding and grants to cultural initiatives for inclusion;
- Support skills audits, both formal and informal;
- Support the monitoring and evaluation of projects following the criteria listed above;
- Facilitate cross-sector work at local and national level;
- Invest in culture for prosperity and stability;
- Provide access to culture for remote/rural areas, vulnerable groups in society, informal education or people outside traditional systems and structures;
- Give concessions to local cultural initiatives through government schemes to build people's cultural capital and encourage exchange and understanding;
- Promote initiatives in person, via social media or online;

- Build networks and platforms fostering exchanges and peer-learning through Arts Councils and other entities, to increase opportunities for practitioners engaged in projects dealing with inclusion to learn from their peers (nationally and abroad) and improve their practices;

- Create Spaces of Welcome at local and national levels, including in rural and remote areas;

- Establish collaborations across countries and regions where applicable, based on the principle that projects happening locally are in fact the response to a global issue;

- Facilitate the mobility of artists, both host and refugee, including residency programmes, visa waivers, etc.

ANNEX 5
SOME FACTS ON MIGRATION

1_Annual migration flows

A total of 3.8 million people immigrated to one of the EU-28 Member States during 2014, while at least 2.8 million emigrants were reported to have left an EU Member State. These total figures do not represent the migration flows to/from the EU as a whole, since they also include flows between different EU Member States.

Among the 3.8 million immigrants, there were an estimated 1.6 million citizens of non-member countries, 1.3 million people with citizenship of a different EU Member State from the one to which they immigrated, around 870 000 people who migrated to an EU Member State of which they had citizenship (for example, returning nationals or nationals born abroad), and some 12 400 stateless people.

Germany reported the largest total number of immigrants (884 900) in 2014, followed by the UK (632 000), France (339 900), Spain (305 500) and Italy (277 600). Spain reported the highest number of emigrants in 2014 (400 400), followed by Germany (324 200), the United Kingdom (319 100), France (294 100) and Poland (268 300).

Relative to the size of the resident population, Luxembourg recorded the highest rates of immigration in 2014 (40 immigrants per 1 000 persons), followed by Malta (21 immigrants per 1 000 persons) and Ireland (15 immigrants per 1 000 persons).

Immigrants into EU Member States in 2014 were, on average, much younger than the total population already resident in their country of destination. On 1 January 2015, the median age of the total population of the EU-28 was 42 years. By contrast, the median age of immigrants to the EU-28 in 2014 was 28 years.

2_Migrant population

There were 34.3 million people born outside of the EU-28 living in an EU Member State on 1 January 2015, while there were 18.5 million persons who had been born in a different EU Member State from the one where they were resident.

On 1 January 2015, the number of people living in the EU-28 who were citizens of non-member countries was 19.8 million, while the number of people living in the EU-28 who had been born outside of the EU was 34.3 million.

The number of people residing in an EU Member State with citizenship of a non-member country on 1 January 2015 was 19.8 million, representing 3.9 % of the EU-28 population. In addition, there were 15.3 million persons living in one of the EU Member States on 1 January 2015 with the citizenship of another EU Member State.

In absolute terms, the largest numbers of non-nationals living in the EU Member States on 1 January 2015 were found in Germany (7.5 million persons), the United Kingdom (5.4 million), Italy (5.0 million), Spain (4.5 million) and France (4.4 million). Non-nationals in these five Member States collectively represented 76 % of the total number of non-nationals living in all of the EU Member States, while the same five Member States had a 63 % share of the EU-28's population.

In relative terms, the EU Member State with the highest share of non-nationals was Luxembourg, as non-nationals accounted for 46 % of its total population. A high proportion of non-nationals (10 % or more of the resident population) was also observed in Cyprus, Latvia, Estonia, Austria, Ireland and Belgium.

3_Acquisitions of citizenship

The number of people acquiring the citizenship of an EU Member State in 2014 was 889 100. Spain had the highest number of persons acquiring citizenship in 2014, at 205 900 (or 23 % of the EU-28 total). The next highest levels of acquisition of citizenship were in Italy (129 900), the United Kingdom (125 600), Germany (110 600) and France (105 600).

One commonly used indicator is the 'naturalisation rate', defined here as the ratio between the total number of citizenships granted and the stock of non-national residents at the beginning of the same year. The EU Member State with the highest naturalisation rate in 2014 was Sweden (6.3 acquisitions per 100 non-national residents), followed by Hungary and Portugal (with 6.2 and 5.3 acquisitions per 100 non-national residents respectively).

As in previous years, the largest group of new citizens in the EU Member States in 2014 were citizens of Morocco (92 700, corresponding to 10.4 % of all citizenships granted), followed by citizens of Albania (41 000, or 4.6 %), Turkey (37 500, or 4.2 %), India (35 300, or 4.0 %) and Ecuador (34 800, or 3.9 %). The largest shares of Moroccans acquired their new citizenship in Spain (38 %), Italy (31 %) or France (20 %).

According to Eurostat statistics on asylum seekers & immigrants, the number of asylum seekers in the EU has grown from 225 150 in 2008 to 1 322 825 in 2015 (+490 %). Sources: Eurostat, Asylum and first time asylum applicants by citizenship, age and sex, Annual aggregated data (rounded).

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