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The Role of Culture and the Arts in the Integration of Refugees and Migrants

Elaine McGregor and Nora Ragab

European Expert Network on Culture and Audiovisual (EENCA)

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1 Introduction

1.1 Background EENCA

The European Expert Network on Culture and Audiovisual (EENCA) was established in december 2015 by a consortium of Panteia and iMinds-SMIT (VUB) on behalf of DG EAC of the European Commission.

With a view to improving cultural and audiovisual policy development in Europe, the main objectives of EENCA are:

- To *contribute* to the continuous development of cultural and audiovisual policies by providing high-quality analysis and advice to the European Commission, and enhancing the in-depth understanding of the European Commission's services of culture and the threats and opportunities faced by the cultural, creative and audiovisual sectors.
- To *promote* decision-making based on solid, evidence-based and data-driven research, being of a descriptive, analytical, evaluative, and prescriptive nature regarding relevant topics in the field of cultural and audiovisual; and being of a comparative nature, including expertise covering different sectors, different policy areas, and different territories.

For these purposes a multi-disciplinary network of leading European experts on culture and of the audiovisual industry was set-up. The Core Expert Team exists of 14 high level experts who have been carefully selected to cover a wide thematic, sectoral and geographical range. The Core Expert Team is complemented by a solid team of 16 associated experts and forms part of a comprehensive international network.

EENCA will engage in the analysis of the cultural and creative sectors and the audiovisual markets, and the analysis of cultural and creative sectors' policies and audiovisual policies. The main underlying and guiding questions in this are: what has happened, what is happening and what will happen at local, national and European level, why is it happening, and how can we improve cultural and audiovisual policy development in Europe?

1.2 Request for services

DG EAC asked for a literature review and preliminary mapping of relevant practices, related to the central question: How can culture and the arts help to integrate refugees and migrants?

The sub-questions are:

1. Which recent initiatives have used culture and the arts to promote the integration of refugees and migrants?
2. What has been the role of government authorities (at national / regional / local levels)?

3. Has the impact of any such initiatives been measured, if so how, and what evidence is there on likely success factors?
4. Is there evidence that some forms of cultural activities are more likely to facilitate the integration of refugees/migrants than others, if so why?
5. Have cultural initiatives been differentiated to target different groups of refugees/migrants: e.g. recent arrivals (first six months), cf longer term (after six months)? Or has there been no particular differentiation?

This request to the EENCA is to provide input to the new OMC Group, whose first meeting is due to take place in Brussels on 23-24 February 2016. Member State expert groups on culture are convened under the Open Method of Coordination, and are known as OMC Groups. In November 2015 Member States' Culture Ministers agreed that culture and the arts have a role to play in the process of integrating refugees who will be granted asylum status. 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.

1.3 Structure of the report

The paper explores and elaborates on the ways in which arts and culture can support the integration of migrants and refugees through a mapping of examples from across Europe. Chapter 2 provides a brief summary of relevant literature. Chapter 3 provides a short overview of the methodological approach. Chapter 4 presents a short overview of the main findings of the preliminary mapping exercise. The full mapping exercise can be found in Annex 1. Chapter 5 concludes with a discussion and recommendations for further research.

1.4 About the authors

Elaine McGregor¹ is a Researcher at Maastricht University, Maastricht Graduate School of Governance and the United Nations University-MERIT. Her main research interest lies in the area of migration and development, with a focus on migration governance and policy coherence. She leads the research theme at UNU-MERIT and its School of Governance in Migration Governance and Policy Coherence and, from February 2016, will be the assistant coordinator of the United Nations University Migration Network. She finished her Bachelor degree in Public Policy and Masters in Urban Regeneration at the University of Glasgow in the United Kingdom where her independent research 'The Lost Art of Regeneration: Do Single Outcome Agreements Leave Room for Creativity' focused on the implication of a policy change in Scotland on the use of arts and culture in urban regeneration projects. She then went on to gain a further Masters in Public Policy and Human Development with a specialisation in Migration Studies at Maastricht University.

Nora Jasmin Ragab² is a PhD Fellow and researcher at the Migration and Development research cluster at Maastricht University, Maastricht Graduate School of Governance. She finished her Bachelor's degree in Business, Economics and Social Sciences at Vienna University of Economics and Business in Austria and did her Master in Public Policy and

¹ e.mcgregor@maastrichtuniversity.nl

² nora.ragab@maastrichtuniversity.nl



Human Development with a specialisation in Migration Studies at Maastricht University. Her main research interest lies in the area of migration and development, with a focus on diaspora engagement in conflict settings. The aim of her PhD project is to provide a broader understanding of the role and contribution of diasporas to conflict and peace, by using the Syrian diaspora as a case. Nora has demonstrated experience in conducting research and evaluations, with qualitative interviewing and coding, designing and implementing surveys as well as qualitative and quantitative data analysis. Beside this research experience, she also collaborates closely with civil society and migrant organisations in her function as intercultural consultant, in which the focus lies on the promotion of civic, cultural and political engagement of people with a migration background.

1.5 Acknowledgements

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2 Background

In 2015, more than 1.3 million asylum applications were registered in EU+ countries³, more than twice the level recorded in 2014 (EASO, 2016). This, alongside the financial crisis, creates a challenging context for many European countries (EU, 2014 - *The Role of Public Arts and Cultural Institutions in the Promotion of Cultural Diversity and Intercultural Dialogue*, report by Member States experts under the Open Method of Coordination). Cultural diversity can have both positive and negative impacts on European societies. On one hand, history has shown that times of financial crisis can lead to increased xenophobia and extremism. On the other hand, however, cultural diversity can be a tool for addressing the roots of conflict and for promoting social cohesion. (EU, 2014). In November 2015, Member States' Culture Ministers agreed that, beyond providing humanitarian support to meet migrants' and refugees' immediate needs, attention had to be paid to their social and cultural integration (European Council, 2015). Herein lies an important role for cultural organisations in promoting intercultural dialogue, and "by becoming spaces for deepening the understanding of different cultures and providing room for participative and creative encounters, cultural institutions ...play a pivotal role in connecting people and in building a more cohesive and open society" (EU, 2014, p10). It is from this starting point that this paper departs, specifically given that the integration of refugees and migrants is widely acknowledged as a two-way process.

It is known from research that a strong relationship exists between integration and development (Bilgili, 2014; Erdal & Oeppen, 2013; Mazzucato, 2008). However, integration is also a multi-dimensional reality that touches on economic, social and cultural factors. For example, migrants who are structurally integrated, meaning that they are accorded a full set of rights (the right to work, the right of association and so forth) are more likely to engage in transnational development related activities in their country of origin (Erdal & Oeppen, 2013; Østergaard-Nielsen, 2011). However, in itself, having access to labour markets and being protected in doing so can contribute to the personal development of migrants as well as contributing to development in their countries of destination. It is also known that integration is a two-way process meaning that it is as much about the way in which destination countries receive migrants as much as what migrants do to adapt to a new setting. One factor that might limit integration is discrimination and prejudice which is one key area of overlap between discussions on culture and discussion on migration. Herein lies a strong rationale for exploring the ways in which art and culture can help in the integration of refugees and migrants in Europe. However, the cross-overs are not limited to this. Language plays a key role in integration (Esser, 2006) and the use of arts and culture can help to both promote non-verbal communication between different groups promoting intercultural dialogue as well as support migrants in language acquisition. Another example is that, in acknowledging the potential economic impact of creative industries to countries of destination, we can also start thinking about the opportunities that migration brings and shift the discourse towards a discussion of positive solutions to global challenges.

Although integration and culture have been dominant themes in contemporary academic and policy debates, the links and intersections of migration, integration and arts and culture remain understudied. Existing studies do note, however, that painting, drama, dance, music, literature, photography, film and other art forms provide immigrants and refugees a creative space for exploration and expression of identities, for challenging

³ The EU+ is composed of EU-28 plus Norway and Switzerland.



discrimination and social exclusion and for fostering intercultural dialogue. Art and culture of immigrants and refugees can enable the cultivation of heritage, traditions, customs and culture of the origin country (Netto, 2008). Maintaining a cultural identity of the country of origin can have very positive effects on integration, if it is combined with identification with the destination country (Le, Polonsky, & Arambewela, 2015; Phinney et al., 2001). Other migrants' and refugees' cultural and artistic productions develop ways of expressing the challenges of the immigrant community in the destination country and to raise the voice against discrimination, therefore having a transformative role by contributing to community cohesion, structural integration and social change (Delhaye, 2008; Martiniello & Lafleur, 2008). Artistic expression can be an important tool in therapeutic settings since it promotes self-esteem, facilitates the expression of emotions as well as the processing of traumatic experiences. Creative and artistic tools in therapies offer the means for refugees to explore, express and reconstruct their emotions and experiences related to conflict, violence and exile. Both quantitative and qualitative studies indicate that art therapy can improve physical, mental, and emotional well-being of immigrants and refugees and promote their social inclusion (Fitzpatrick, 2002; Rousseau et al., 2005; Rousseau & Heusch, 2000).

While arts and culture by, for and with migrants and refugees can promote wellbeing, and dismantle structural barriers to integration, they can have exclusionary potential themselves. In spite of the interest of ethnic groups to attend arts and performance events, structural barriers such as the lack of financial means and languages difficulties, along with a lack of identification with some art forms and contents, can hinder the consumption of arts and culture by migrants and refugees (Le & Fujimoto, 2010). Exclusive cultural and institutional structures can also hinder migrants and refugees to get actively involved in the arts and culture scene and, thus, limit its inclusive potential. A lack of access to resources from public organisations might impede refugees and migrants to self-organise and realise artistic and creative initiatives (Netto, 2008). Moreover, the closed character of the formal Western art world and the potential lack of social and cultural capital of refugees and migrants further decreases their chances to enter the arts and culture scene, leaving them at the margins of cultural life (Bergsgard & Vassenden, 2015; Delhaye, 2008).

The remainder of this paper explores and elaborates on the ways in which arts and culture can support the integration of migrants and refugees through a mapping of examples from across Europe. Chapter 3 provides a short overview of the methodological approach. Chapter 4 presents a short overview of the main findings of the preliminary mapping exercise. The full preliminary mapping can be found in Annex 1. Chapter 5 concludes with a discussion and recommendations for further research.

3 Methodology

The aim of this report is to provide a brief overview on the role and contributions of culture and the arts with regard to processes of integration of migrants, refugees and asylum seekers. The main research question guiding this report is:

How can culture and the arts help to integrate refugees and migrants?

In order to address this question, the following sub-questions are considered:

- Which recent initiatives have used culture and the arts to promote the integration of refugees and migrants?
- Have cultural initiatives been differentiated to target different groups of refugees/migrants: e.g. recent arrivals (first six months), longer term (after six months)? Or has there been no particular differentiation?
- What has been the role of government authorities (at national / regional / local levels)?
- Has the impact of any such initiatives been measured, if so how, and what evidence is there on likely success factors?
- Is there evidence that some forms of cultural activities⁴ are more likely to facilitate the integration of refugees/migrants than others, if so why?

In order to address these research questions, a review of literature was conducted along with a preliminary mapping of relevant practices. The literature review was largely informed by the report 'Selected publications on the inclusion/integration of refugees and migrants in European societies through culture and arts' that was prepared by the European Commission. The report covers literature of a more theoretical nature, which draws out the relationship between art and culture in the context of migrant and refugee integration as well as more empirical work which highlight practices, often beyond the borders of the EU. This mapping focuses first and foremost on examples within the European context.

Owing to the largely local nature of many projects and initiatives in the area of art and culture, the sheer number of examples is high. Capturing a broad range of examples and experiences which ensuring a degree of methodological rigour in mapping was the main focus of the research team. The authors of the report thus made some methodological decisions that are outlined in this section. First, it was decided that the team would focus in detail on selected cities in the EU while drawing on well documented examples from other parts of Europe. While the mapping of initiatives may not be reflective of the experiences of all localities, the focus on specific city cases allowed the team to draw out a diversity of initiatives in different contexts.

Secondly, the selected examples are those that were visible through 1) internet searches; and 2) reaching out to contacts in the field. No assessment is made regarding whether the examples selected are the 'good' practices, however, where evaluations are available, insights into potential success factors are discussed. Given the inherently

⁴ Genres considered include (in no particular order): theatre, dance, music, film, visual art / photography, gastronomy, heritage, literature. Sport could also be considered in this context but is the subject of another research project.



local, and often organic nature of many initiatives, the sample is likely to be biased towards more institutionalised efforts. Future research could more thoroughly investigate this aspect of the discussion.

Since refugees and migrants often settle in urban areas (Juzwiak et al 2014; Miliband, 2015), cities are the focus of this preliminary mapping study. The three cities Barcelona, Berlin and London, as well initiatives from a range of Eastern Europe cities were selected to ensure a variety of examples from different parts of Europe. Barcelona, Berlin and London are cities with vital and growing creative industries (Foord, 2009), and their cultural, social and ethnic diversity can be seen as important drivers for this creativity (Eckardt & Eade, 2011). Although Spain is not among the EU+ countries receiving the largest number of asylum applicants, Barcelona is a diverse city which has been a frontrunner in promoting cities as safe places for refugees. Ada Colau, the Mayor of Barcelona, launched a register for families who were willing to provide help (accommodation, language lessons etc.) to refugees (Piquer, 2015). Initially Budapest was selected as a single focus city for this report, due to the increasing number of asylum applications registered in Hungary, but due in part to language limitations, it was challenging to identify a broad range of initiatives without further research. However, due to the recent developments, in which Eastern European countries became major destination and transit countries for refugees and asylum seekers, it was decided to instead cover initiatives from various Eastern European cities (Bucharest, Budapest, Prague, Sofia and Warsaw). Future research could also explore initiatives in rural areas, at the regional level, and in reception centres for asylum seekers.

4 Mapping

Using examples from the mapping exercise,⁵ this chapter discusses each of the research questions outlined in Chapter 3 in turn.

4.1 Recent Initiatives

Which recent initiatives have used culture and the arts to promote the integration of refugees and migrants?

A total of 96 initiatives from across Europe were identified during the mapping exercise (Table 1). The majority (76.0 percent) of these initiatives have been active between 2014 and 2016. Earlier examples were sometimes used to highlight specific projects that may not be currently ongoing but have been considered effective in the past. In order to draw examples from across Europe, initiatives were purposively sampled from selected cities. Other examples that were identified along the way were included. The table below shows the distribution of initiatives by location.

Table 1 Overview of Initiatives by Location

City	Barcelona	Berlin	Eastern European Cities	London	Other EU	Other Non EU	Total
Identified Initiatives	22	19	18	20	15	2	96

Just over one third of the initiatives identified were classified as 'Art and Culture (Diverse)'. This meant that they used at least two different forms of art in their implementation and neither appears to receive more attention than the other based on a surface analysis of the project. A common example here is the organisation of festivals designed to celebrate multicultural communities and to reach out to a broad audience (including natives as well as different migrant groups). A common element of these projects were: (1) engaging different groups in the organisation of events and (2) the use of food as a celebration of culture. Other involved groups implementing a range of workshops using visual arts, drama, story-telling (literature) to explore similar themes (for example the experiences of arriving in a new destination, challenging stereotypes).

⁵ A full overview of the mapped initiatives can be found in Annex 1



Table 2 Initiatives by Type

Type of Initiative	No. of Initiatives	Percentage of Total
Art and Culture (Diverse)	37	38.5%
Theatre	18	18.8%
Visual Art	9	9.4%
Literature	8	8.3%
Gastronomy	6	6.3%
Heritage	6	6.3%
Music	5	5.2%
Media	3	3.1%
Film	2	2.1%
Urban Design	2	2.1%
Total	96	100.0%

Just under one fifth of identified initiatives focused used theatre, many of which were based on the principles developed by Augusto Boal. He believed that, in the same way that in traditional education ideas can be passed from teacher to student without critical consideration, so too could ideas be passed from actor to audience in theatre (Boal, 1998, p19). Boal challenges conventional theatre etiquette through promoting audience participation, or '*spec-acting*'. Forum Theatre, for example involves a short play being presented by actors in which audience members are invited to stop the play and replace the protagonist allowing the audience to explore the different ways of dealing with situations. In the area of migration this can be an effective way of dealing with prejudice and promoting an understanding of the 'other'.

Box 1 Espacio Madres Lola Anglada

The project **Espacio Madres Lola Anglada** worked with a group of ten mothers from different cultural backgrounds for a period of six months. During this time the group used different theatrical methods to explore issues such as the balance between work and family life, the experience of being an immigrant and discrimination. The implementing organisation, Forn de Teatre Pa'tothom uses the Theatre of the Oppressed Framework (Boal, 1998) to work with different groups of society.

Visual arts were commonly identified in initiatives that involved multiple areas, however was also identified at the main activity in many initiatives. The photo of Aylan Kurdi washed up on the beach in Turkey received intensive media attention and speaks volumes to the impact that visual arts, in this case photography, can have on the general public. For a moment attention was shifted from the crisis facing Europe towards the human cost faced by refugees and asylum seekers fleeing conflict. Projects such as 'The Refugee Art Project' in Australia used art created by individuals in detention to create an exhibition targeting the general public in Australia (see Annex 3 for some examples). Photography was also identified as a way that migrants can explore their new environment and transcend language barriers (Barnes et al, 2009).

Gastronomy represents an access point to explore other cultures. Many of the identified initiatives in this area were identified in Eastern European cities and involved food fairs (Budapest, Hungary), culinary courses (Sofia, Bulgaria) and recipe blogs collecting examples from around the world (Brussels, Belgium). One initiative that focuses on gastronomy but draws on many other forms of art is the 'Multi Kulti Kitchen' in Sofia, Bulgaria (see Box 2).

Box 2 Multi Kulti Kitchen

'Multi Kulti Kitchen' is an initiative in Sofia, Bulgaria that seeks to engage local populations through creative presentations centered on food from other cultures. While the exact format of events varies, they are generally focused on exploring the stories behind food by encouraging refugees and migrants to creatively share their stories through games, musical performances, dance, visual art such as photography and so forth. An extension of the project is the 'Multi Kulti Map' which looks at the restaurants and food stores in Sofia to highlight the stories of their owners. The project has received support from Sofia Municipality's 'Culture' programme for 2013 and was part of a campaign for the Sofia's application to be the European Capital of Culture in 2019.

An additional category was added to the analysis due to the identification of two projects that had an element of urban design and redesigning public spaces to highlight the benefits of multiculturalism while serving practical needs of new arrivals (See Box 3).

Box 3 Urban Design

The **Grand Hotel Cosmopolis**, in Augsburg, Germany uses its space to combine refugee accommodation, artist's studios and open work spaces with a hotel offering culinary offerings from around the world. The underlying rationale of the project was to demonstrate that, in a modern urban society, different groups can live together in harmony in a relatively dense environment. The 'hotel' now serves as a multi-functional space acting as a meeting point, a community centre, a cultural centre, a museum, a local restaurant, and a multi-generational home to many.

'**ArtRefuge**' (KunstAsyl) began in March 2015 at a temporary housing unit for refugees in Berlin-Spandau, Germany. The founder, artist Barbara Caveng was invited to implement a six month art project at the home to around one hundred asylum seekers leading to the transformation of the space.

Many more examples could be highlighted in the paper, however in the interest of space, the interested reader is invited to review Annex 1 for a full overview of the initiatives discussed in this section.

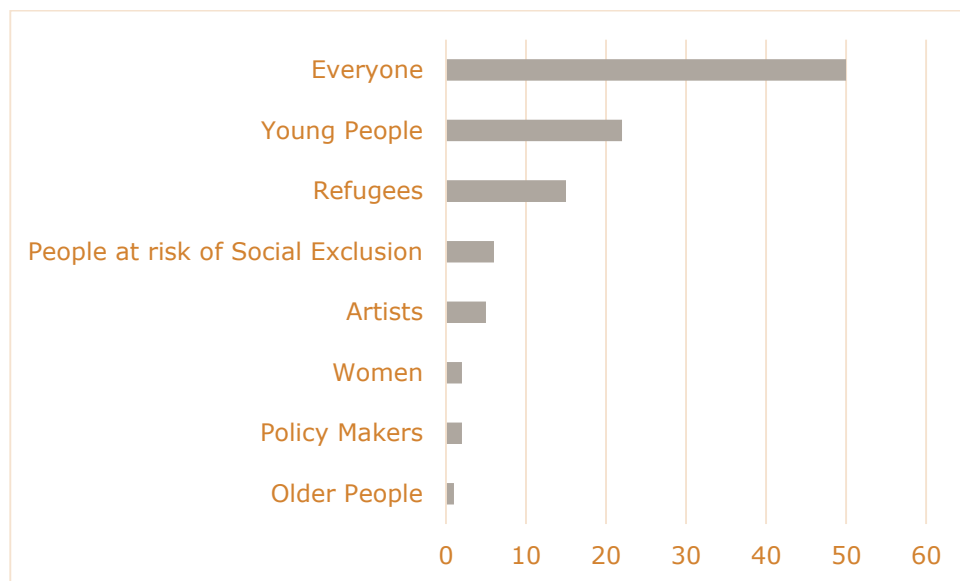


4.2 Targeting

Have cultural initiatives been differentiated to target different groups of refugees/migrants: e.g. recent arrivals (first six months), longer term (after six months)? Or has there been no particular differentiation?

The majority of the identified initiatives had a broad target audience encouraging the engagement of everybody residing in a specific locality irrespective of their migration background (Figure 1 . Examples related to theatre productions, food and art fairs, local festivals and so forth. The main aim of this type of initiative was to encourage intercultural dialogue and understanding of the 'other'.

Figure 1 Targeting of Initiatives



$N=103^6$

Young people were directly targeted by a large number of initiatives. These initiatives were often also targeted at youth with a refugee background and those at risk of social exclusion. The focus of many of these initiatives is on creating narratives through storytelling, music, dance and drama as well as exposure to different cultures. Many of the initiatives also focus on orientating and mentoring newly arrived migrant youth in their new environment and have a therapeutic element to them. Some examples also point to the incorporation of arts in school curriculums to teach students about multiculturalism. Although only one example (see Box 4) of directly targeting older people was identified, this is an interesting area to explore further given that, in general, older people are generally found to have less tolerant attitudes towards immigration (c.f. Pew Research Center, 2014).

⁶ The number of targeted groups is greater than the number of initiatives identified because some initiatives specifically target more than one group, for example, 'Das kannst du deiner Oma erzählen...' was a project targeted at both younger and older people. Young people who had recently arrived in Germany collected and presented their narratives to older people in a residential care home and to their peers in various schools in Berlin.

Box 4 'Das kannst du deiner Oma erzählen...'

This initiative, which translates as 'Tell it to your Grandma' is a history project that was implemented in Berlin with 50 young people who had recently arrived in Berlin. Through a number of creative works (film, photography, literature, performance, illustration), the young people were encouraged to tell their individual stories through creative mediums. These were then presented to elderly residents at Schönholzer Heide in Berlin-Pankow and in the three schools that were attended by the participants.

Projects that focused on groups at risk of social exclusion with a migration component tended to be implemented by organisations with a broader portfolio of work that targeted other groups at risk of social exclusion such as those living with HIV/AIDS, drug users, prisoners, women, young people. Sometimes these categories overlap.

Although many of the identified initiatives have been designed and/or implemented by artists, only a small number of initiatives that specifically target migrants as artists were identified. These often involve networking type initiatives. For example, in the SALONwelcome initiative in Berlin, local artists engage with refugee artists. In the Paper Project in London, young migrant artists worked with an established local artist to develop an exhibition on the specific theme of migration). This type of initiative can support the integration of refugees into local art scenes which can often be exclusive.

Many of the identified initiatives seek to challenge stereotypes and highlight the positive contributions of migrants to the cultural fabric of cities. Few, however, directly target the policies which may inhibit integration using artistic methods. For example, 'A face to the story' initiative, which was implemented in Budapest among other European cities, uses stories to highlight the experiences of migrants in detention.

4.3 The Role of Government

What has been the role of government authorities (at national / regional / local levels)?

The vast majority of the identified projects and initiatives were established by actors from civil society such as grassroots initiatives or non-governmental organisations.

Only two examples were identified that constitute a joint initiative of actors from civil society and the government. For instance, 'Kultur öffnet Welten' is a joint German initiative of federal, state and local authorities and artistic confederations. It promotes the planning, implementation and communication of cultural activities for people of all ages, regardless of their social situation and their ethnic origin.

In the majority of cases, the role of the government lies in the provision of funds, often organised in specific funding streams and targeted funds for project based initiatives. Funding from the government side was identified at different levels, including the EU, but local governments were identified as the key funders and supporters of local initiatives.



The Government of Berlin, for example, has a funding programme for inter-cultural projects⁷. Its main objectives are to promote inter-cultural dialogue and to support artistic talent among Berlin's migrant population. The programme funds projects that deal with intercultural issues and are initiated by artists with a migration background. In 2016, the Berlin Project Fund for Cultural Education⁸ will provide 2.5 million euros for the funding of cultural education projects for or by refugee children and youth.

Barcelona City Council promotes a set of actions for fostering interculturality guided by the Barcelona Interculturality Plan and guidelines from the Immigration Work Plan for 2012-2015. Within this framework, funding and technical support is provided to the intercultural projects of organisations and grassroots associations⁹.

National and regional governments do have a role in prioritising policies and funding mechanisms, to create an enabling environment for cultural projects to integrate refugees and migrants. Funding streams are primarily at national and regional levels, but could also include EU funds under shared management such as the European Structural and Investment Funds¹⁰, which the European Commission has indicated can be mobilised for reception and integration of asylum seekers.

4.4 Evaluations and Factors for Success

Has the impact of any such initiatives been measured, if so how, and what evidence is there on likely success factors?

Of the 96 identified initiatives, only six evaluation reports were identified (representing just over 6 percent of the sample). When these evaluations were more closely examined (See Annex 2), it is clear that many evaluations are largely qualitative and process based, often amounting to little more than a stock-take of actions taken. It is likely that more projects have been evaluated but documents are not readily available. This is particularly true of smaller-scale projects receiving funds from the European Commission or charitable foundations. The Paul Hamlyn Foundation conducted an evaluation of its portfolio of projects with an arts component (see Box 5).

⁷ www.kulturprojekte-berlin.de/kulturelle-bildung/berliner-projektfonds-kulturelle-bildung.html

⁸ <https://www.berlin.de/sen/kultur/en/funding/funding-programmes/inter-cultural-projects/artikel.233313.en.php>

⁹ <http://interculturalitat.bcn.cat/bcnacciointercultural/en/interculturality-what-we-do>

¹⁰ http://ec.europa.eu/regional_policy/en/funding/. The European Structural & Investment Funds include the European Social Fund (ESF), European Regional Development Fund (ERDF), European Agricultural Fund for Rural Development (EAFRD) and European Maritime and Fisheries Fund (EMFF)

Box 5 The Paul Hamlyn Foundation

In 'Participatory Arts with Young Refugees', a collection of essays reflect on experiences and past evaluations of implemented initiatives (Barnes, 2009). One example discussed is that of the Paul Hamlyn Foundation for Refugee and Asylum Seeker Young People, who allocated almost one third of its spending specifically to arts projects led by Refugee Community Organisations (RCOs) between 2004 and 2007. This amounted to just over £1 million. The Foundation commissioned an evaluation to assess the impacts of its projects. Some of the key findings of this evaluation were:

- Young people were involved in the planning and implementation of almost all projects and this was considered to be one of the main successes.
- Cases where projects were more artist driven often led to increased feelings of marginalisation of participants.
- Many organisations do not have much experience in using arts as a tool for engagement
- Partnerships between organisations with a focus on arts and organisations with a focus on youth or community work are key to encourage knowledge sharing.
- Projects are often overly ambitious in their scope but require developing trust and relationship building during both the recruitment and implementation phase which leads to lower numbers of participants than generally anticipated.

Additionally, many of the projects are still ongoing meaning that evaluations are likely to be either ongoing or forthcoming. Further research in this area could focus more attention of directly reaching out to project implementers to conduct a more thorough assessment of the impacts of such initiatives in order to identify key factors for success through qualitative interviews and document review. Nevertheless, based on the brief assessment conducted during the preparation of this report, some key factors are listed below.

- **Projects in the area of art and culture can help to emotionally engage a broad audience in the discussion of contentious issues.** They can contribute to emotional and personal development for participants.
- **Measuring the impact of projects and initiative can require innovative evaluation design due to the often intangible impacts** (e.g. shifting perceptions, increasing confidence)
- **Building evaluation into project implementation:** While it can be hard to attribute outcomes such as increased confidence or language acquisition solely to initiatives, building in a participatory evaluative component can encourage participants to engage in self-reflection which can also contribute towards their development (Coe, 2011).
- **Evaluations should be based on multiple methods.** For example, quantitative surveys designed to measure the development of project participants can be complemented through the use of qualitative techniques such as focus groups and interviews in order to identify the factors specific to



the initiative and those that may relate to external factors can be examined in more detail. This could help to identify the contextual factors which may lead to project success. Engagement with academic institutes, such as is currently ongoing within the We are London initiative may be a good way of improving the quality of evaluations in the future.

- **Involvement of participants in project design:** this is key to building trust and ownership of projects which can be key in addressing the challenge of ongoing participation required.
- Many projects are one-off ad-hoc initiatives. Given the potential for success, more **institutionalised funding to establish the infrastructure for on-going work could be beneficial.**

5 Research Conclusions and Recommendations

Is there evidence that some forms of cultural activities are more likely to facilitate the integration of refugees/migrants than others, if so why?

Owing to the limited number of evaluations it is difficult to make concrete statements regarding whether some forms of art are more likely to facilitate the integration of refugee/migrants. The preliminary mapping has however allowed an initial examination of the ways in which different types of arts could be applied to promote different aspects of integration.

In general, a positive relationship exists between cultural activities and different dimensions of integration.

- Many of the identified initiatives largely target **cultural integration** through the promotion intercultural dialogue and the celebration of multiculturalism with a general aim to shift perspective and perceptions of migration.
- Many of the initiatives that target young people also have a component that contributes to **language acquisition**, a key determinant of integration (Esser, 2006)
- Furthermore, the use of arts and culture in a **therapeutic** setting can have positive outcomes on the wellbeing of migrants which can be a determinant of successful integration (Fitzpatrick, 2002; Rousseau et al., 2005; Rousseau & Heusch, 2000).
- A diverse cultural scene can also have **positive economic spillover effects** which can both increase economic opportunities for migrants to integrate as well as contribute in general to city development through, for example, cultural tourism (UNESCO et al, 2015).

Depending on the specific objective of projects, the targeting of initiatives can be tailored. For example, we would expect that projects that are aimed at promoting intercultural dialogue would be more effective if they target both native populations as well as immigrant populations (asylum seekers, refugees, and migrants) and seek to engage with a larger audience. Whereas project targeted at promoting better psychosocial health outcomes for refugees and asylum seekers originating from conflict zones, would make more sense when targeted at these groups specifically. Furthermore, initiatives that have migrants as a target group should also promote the active involvement of participants in the development, design, implementation and evaluation of initiatives as, based on the scarce evaluations reviewed, this is a commonly identified success factor.

Beyond these preliminary findings, further research could explore:

- Expanding the mapping to examine initiatives in a broader selection of cities, regions and rural areas, and in reception centres for asylum seekers. It should however be noted that assessing initiatives in rural areas may be more challenging to identify through desk-research alone. This is because, in contrast to cities, where initiatives are often more professionalised and formalised (e.g. have website) and where grassroots initiatives often cooperate with well-established (registered) organisations in rural areas grassroots initiatives might exist at a more informal level.



- Further elaborating the current mapping using a combination of desk research and qualitative interviews to supplement and deepen the analysis. This could, for example
 - Identify and analyse evaluations that have not been discovered during the preliminary mapping that may only be available internally, to assess success factors that could be of use in assessing future project proposals.
 - Identify key informants that can offer insights into contextual factors that may influence the extent to which arts and culture affect integration (e.g. a supportive funding environment)
- Once a full mapping is completed, methodologically sound comparisons can be made between initiatives to establish whether they favour specific forms of art over others and whether this has any relationship to the use of arts and culture in the integration of refugees/migrants.
- The potential role of national and regional governments to enable initiatives in this area, through policy-making and funding prioritisation
- Many of the initiatives identified focus on cultural integration of migrants in general. There is also potential to examine projects that support the integration of migrant artists in the cultural and creative sectors, by removing structural barriers to their involvement and/or employment as cultural professionals.
- It may also be useful to explore relationships between arts organisations (such as theatre groups, galleries etc.) and community level organisations working with or established by migrants which may use art in their project implementation.

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Annex 1 Initiative Mapping

Initiative	What?	Forms	Where?	When?	By Whom?	For Whom?	Evaluated?	Source
Barcelona								
Imagine Barcelona - Intercultural Collection is an education resource for awareness-raising about interculturality by the cultural and social cooperative Connectats targeting teenagers and young people at high schools in Barcelona. The project works with young kids to raise awareness of one of Barcelona's greatest riches: its cultural diversity. Workshops, provided with participatory methods, are: Historical mapping, Interactions and Connections, Individual Profiles, Everyday Imaginaries, and others. The project has already taken place with high-school students from the Institut Montjuïc (Sants-Montjuïc) and from the Institut Barcelona-Congrés (Nou Barris), which included the workshops in their official school curriculum.	Art and Culture	Diverse	Barcelona, Spain	2013	Cultural and social cooperative, mixed funding structure, receives funds from local government	Young People	No	http://connectats.org/en/
The Asociación Cultural Hispanoiraní Ferdosí implements various activities to promote awareness of the Persian culture (concerts, dance, poetry, cooking and language courses).	Art and Culture	Music, Literature, Gastronomy, Dance	Barcelona, Spain	2014	Cultural association, mixed funding structure, receives funds from local government	Everyone	No	http://www.ferdosi.es/
L'art de la diferència combines artistic action with mediation processes to strengthen the bond with each other and their own knowledge. The work focuses on women. It was implemented by the Fundació Àmbit Prevenició, which aims to encourage the independence of people and improving their health and quality of life. The beneficiaries of the foundation are people in a situation or at risk of social exclusion, such as those living with HIV / AIDS, drug users, prisoners, migrants, especially women, adolescents and their families.	Art and Culture	Music, Visual Art etc.	Barcelona, Spain	2014	Foundation, mixed funding structure, receives funds from local government	People at risk of social exclusion.	No	http://fambitprevencio.org/quien-mato-a-la-sra-aibofsnart-2/
The project Vincles of the Institut Diversitas aims at promoting the experiences of intercultural encounters between people of different cultural backgrounds in order to dismantle stereotypes and prejudices in order to create mutual understanding and dialogue through various artistic and culinary workshops. There will be a video documentary of the process.	Art and Culture	Gastronomy Visual Art, Film	Barcelona, Spain	2014	Non-profit institute, mixed funding structure, receives funds from local government	Everyone	No	www.institutdiversitas.org
Migroctones is an annual conference exploring female migratory reality in Barcelona via artistic means. It is	Art and Culture	Visual Art, Film	Barcelona, Spain	2014	Cultural centre, mixed funding	Everyone	No	http://labonne.org/blog/2014/06/07/ii-

Initiative	What?	Forms	Where?	When?	By Whom?	For Whom?	Evaluated?	Source
organised by the cultural centre La Bonne, which is a meeting place for cultural exchange and for the creation of feminist projects through work in the areas of Audio-visual and Performance					structure, receives funds from local government			jornades-de-sindillar-microtones-construint-xarxes-i-aliances-entre-dones-diverses-2/
Desmuntatòpics TV is a project, in which young people from L'Hospitalet de Llobregat discuss stereotypes presented in the media and then present their own vision about reality. The project is implemented by Elparlante, a social entrepreneurship project specialised in the design and implementation of strategies of communication and education for social change and promotion of cultural dialogue. The organisation develop innovative audio-visual projects directed to schools, organisation and professionals related to the non-profit sector.	Art and Culture	Audio-Visual	Barcelona, Spain	2015	Social entrepreneurship, mixed funding structure, receives funds from local government	Young People	No	http://elparlante.es/en/projects/
The Núpura cultural Association is promoting the classical art of South Asia. Núpura aims to spread knowledge on South Asian music and classical dances that preserve the purity and original roots and become a cultural bridge between Spain and South Asian countries like India, Pakistan and Banglades.	Art and Culture	Music, Dance	Barcelona, Spain	Unknown	Cultural association, mixed funding structure, receives funds from local government	Everyone	No	http://nupura.es/qui%3%A9nes-somos/
The initiative Camins creatius i hoping videoclip de rap a l'hop15. Ses Trobades de Dansa i Cultura Urbana organises video contests and workshops, as well as hip-hop concerts to promote the participation of young people from various cultural backgrounds in the cultural life of Barcelona. The initiative is implemented by L'associació EL GENERADOR Art i Creació Cultural, which primarily focus on supporting artists to develop their creations and to bring these to a wider audience.	Art and Culture	Music, Dance	Barcelona, Spain	2014	Art and cultural association, mixed funding structure, receives funds from local government	Migrants	No	http://www.elgenerador.org/index.php/blog/
The Rimando Rumors workshop is part of the Antitumor Network of Barcelona and aims to combat rumours and stereotypes, which may have young Catalans about immigrants, intercultural relations and different ways of seeing the world. These are address through hip hop and its various manifestations, such as rap and dance. The workshop is implemented by the Centre for African Studies and interculturality is an Association dedicated to the study and dissemination of knowledge on the African continent, migration and multiculturalism.	Art and Culture	Music, Dance	Barcelona, Spain	2014-2015	Cultural research centre, mixed funding structure, receives funds from local government	Everyone	No	http://centredestudisafricans.org/qui-som/
Saharawis in Barcelona is a short documentary about the life of Western Saharans living in Barcelona. The final documentary will be presented to international film	Film		Barcelona, Spain	2014	Non-profit organisation, Resource centre	Young People	No	https://www.salto-youth.net/tools/otlas-partner-

Initiative	What?	Forms	Where?	When?	By Whom?	For Whom?	Evaluated?	Source
festivals and it will also be used to give visibility to the life of immigrants and refugees in their host countries as well as the situation in Western Sahara. The documentary was done by the non-profit organisation TACC in collaboration with a group of youth members from SALTO-YOUTH Resource Centres, which works on behalf of the European Commission, Directorate-General for Education and Culture. TACC offers a multidisciplinary approach to the spread of Art and Culture (theatre, dance, photography, design, etc.), having worked in projects related to social inclusion, multiculturalism, gender equality and the promotion of peace.					working on behalf of the European commission			finding/project/documentary-saharawis-in-barcelona.3289/
La Quinta Pata is a cultural NGO formed by Latin American professionals coming together to develop cultural projects that encourage reflection and intervention around the themes of cultural identity and gender. Various cultural activities are implemented that challenge stereotypes linked to sexual minorities and migrant group, focusing on narratives and personal histories and stories	Literature		Barcelona, Spain	2008	Cultural non-governmental organisation, mixed funding structure, receives funds from local government	Everyone	No	http://www.laquintapata.org/?page_id=227
Com tu: diversitat i prejudici a partir de «La biblioteca vivent» is an activity where the books are people who tell their life story. The activity is located in different parts of the city and the public can listen to the stories of books of diverse cultural backgrounds. It was initiated by the Catalan Association for the Integration of Homosexuals, Bisexuals and Transsexuals Immigrants.	Literature		Barcelona, Spain	2014	Non-governmental, no information on funding available	Everyone	No	http://www.acathi.org/index.php/ca/qui-som/introduccio
Contes per la Interculturalitat i la convivència aims to educate children, youth and adults about the value of coexistence, cultural exchange and relations between people through the presentation and telling of stories. The initiative is implemented by the socio cultural association La Formiga.	Literature		Barcelona, Spain	2014	Socio cultural association, mixed funding structure, receives funds from local government	Young People	No	http://www.laformiga.org/projectes/interculturalitat/
Cuenta cuentos trilingüe: Árabe-Catalan-Castellano is an activity, aimed at children aged 3-8 years will be an opportunity to discover traditional stories about JOHA, a character well known in Arab countries illustrating folk tales that have been passed on through generations. Told in the original language, Catalan and Castilian, for greater understanding. It is an initiative from the Centro Euro Árabe de Cataluña	Literature		Barcelona, Spain	2015	Non-governmental organisation, mixed funding structure, receives funds from local government	Young People	No	http://www.euroarab.cat/index.php/actividades

Initiative	What?	Forms	Where?	When?	By Whom?	For Whom?	Evaluated?	Source
The Asian choir started in 2012 as a place for intercultural encounters between young people of different cultural backgrounds through singing and music. The project's success paved the way early on for the creation of a stable choir of about 60 young people of 23 different nationalities (60% of which are Asian) and a musical repertoire in Chinese, Japanese, Tagalog, Hindi, Catalan, Spanish and English, with a constant search for new songs in Asian languages. The choir is conducted by Carles-Josep Comalada, Voice Director at the City and was initiated by the cultural association Casa Asia.	Music		Barcelona, Spain	2012	Cultural association, mixed funding structure, receives funds from local government	Young People	No	http://www.casaasia.eu/actividad/detalle/206359-asian-choir-of-barcelona
The project Mosaic de colors promotes the use of Catalan and combat exclusion using performing arts and culture. It is initiated by Fundació La Roda d'Accions Culturals i del Lleure and provides educational, artistic and cultural tools for dialogue and coexistence. They promote collective relationships and work to counter rumours and prejudices among different groups through social theatre workshops.	Theatre		Barcelona, Spain	2015	Foundation, mixed funding structure, receives funds from local government	Young People	No	http://www.fundaciolaroda.cat/es/node/32
Teatre participatiu Antiracista initiated by P11-Cultura en acció is a theatre project with a participatory process between the artistic team of the project, social organisations, youth and cultural centres of the city. The result is a piece of theatre for a young audiences, targeting critically prejudices and discriminatory situations, racism and xenophobia. Aims at to promoting and disseminating anti-racist message.	Theatre		Barcelona, Spain	2014	Cultural educational association, mixed funding structure, receives funds from local government	Everyone	No	http://p11cultura.com/blog/2014/06/18/teatre-participatiu-antiracista/
The project Espacio madres Lola Anglada provided a meeting place for mothers from the Lola Anglada School to share concerns through theatre exercises. A group of 10 mothers from various cultural backgrounds met each week for 6 months. During this open process the group has worked with different theatrical methods on issues such as how to combine work and family, their experiences as an immigrant in a new country, internal racism, fear of difference, etc. The project was implemented by Forn de teatre Pa'tothom, which has developed different projects within the framework of the Theatre of the Oppressed in fields such as the defence of Human Rights, the eradication of social exclusion and the empowerment of the weakest members of society.	Theatre		Barcelona, Spain	2015	Grassroots theatre, mixed funding structure, receives funds from local government	People at risk of social exclusion	No	http://p11cultura.com/blog/2014/06/18/teatre-participatiu-antiracista/
FEDELATINA (Federació d'Entitats	Theatre		Barcelona, Spain	2014	Cultural association, mixed funding	Everyone	No	http://fedelatina.org/?page_id=7

Initiative	What?	Forms	Where?	When?	By Whom?	For Whom?	Evaluated?	Source
<p>Latinoamericanes de Catalunya) is a reference centre for all the Latin American immigrants, promoting community relations through institutional support. The main activities are:</p> <p>Workshop to combat linguistic prejudices. Series of workshops on intercultural education and gender in schools. Participatory theatre workshop. Virtual awareness raising Platform</p>					structure, receives funds from local government			
<p>Making Neighbourhood is a convention with the African Centre Foundation within its Artists in Residency Program (www.africacenter.net). Jivar Creation and Society hosts in November 2013 South African Artist Sydelle Willow Smith and her project Making neighbourhood. Jivar has involved in this project local artists and international residents from various disciplines who will contribute to the mapping of immigration in Barcelona from the neighbourhood perspective. As an output of the project, an art catalogue will be published presenting participants works and actions, and a making-of video will be elaborated to present the creative and interactive process.</p>	Visual Art	Film	Barcelona, Spain	2013	Foundation in cooperation with a cultural centre, mixed funding structure, receives funds from local government	Artists	No	http://jivarbarcelona.com/makingneighborhood/
<p>Herencia ciega - Fotografía participativa desde el exilio was a participatory photography project, with images from children in the camps of Sahrawi refugees in Tindouf. Herencia ciega harnesses the power of the photograph, and portrait in particular to break the negative stereotypes that exist about the immigrant population living in the Raval district of Barcelona. It was implemented by RUIDO Photo, which is the culmination of the work of a group of photographers, designers and journalists, who in 2005 embarked on their dream of creating a platform from which they could undertake independent photography and audio-visual projects, with strong social content and cultural commitment, and with the clear aim of raising awareness, encouraging reflection and provoking social change.</p>	Visual Art	Visual art and Photography	Barcelona, Spain	2014	Not-for-profit civil organisation, mixed funding structure, receives funds from local government	People at risk of social exclusion	No	http://www.ruidophoto.com/photo/?p=434&categoria=25
<p>Women of the World: Home and Work in Barcelona combines oral history with documentary photography to create a set of audio-visual representations for each subject. The research project uses the more visceral pathways of the voice of the subject and her face in</p>	Visual Art	Photography	Barcelona, Spain	2015	University, mixed funding structure	Migrant Women	No	http://gcm.unu.edu/women-of-the-world#methodology

Initiative	What?	Forms	Where?	When?	By Whom?	For Whom?	Evaluated?	Source
order to broaden understandings of the 'feminisation of migration' in terms that exceed a focus on women as income generators. Through in-depth interviews, migrant women shared their stories, memories, hopes and goals. The use of documentary photography is to construct portraits of the subjects in their chosen contexts of domestic and/or work interiors and urban exteriors. The project also frames the ways in which female immigrants remake city spaces that are both private and public.								
Berlin								
Bi'bak is a non-profit association for contemporary art and community-based projects and runs an independent project space in Berlin-Wedding. Bi'bak engages itself in a variety of socio-political issues like migration, discourses on mobility, constructions of identities, consumerism, labour and cultural memories. A special focus is laid thereby on the aesthetic dimension. Interdisciplinary projects shall offer alternative perspectives and initiate new discourses in current debates that more than often seem to be repetitive and gridlocked. The critical intercourse with media, globalisation and neoliberalism means a key aspect of this engagement. bi'bak's program intersects the diverse disciplines of art, science and community development, and includes exhibitions, film screenings, workshops as well as leisurely music events and entertaining culinary excursions.	Art and Culture	Visual Art, Film, Music, Gastronomy	Berlin, Germany	2014	Non-profit association, mixed funding structure, receives funding from local, regional and national government	Everyone	No	http://bi-bak.de
Founded in 2013, Gives Something Back To Berlin is the first and the largest project platform and network that makes social engagement and neighbourhood work accessible to the large non-German speaking population of Berlin. The grassroots initiative created a tool for community integration that brings together more 'privileged' migrants, German locals and more vulnerable migrants such as refugees. Arts and culture initiatives are e.g. dance, music and creativity workshops, community meet-ups, film project, theatre project,	Art and Culture	Dance, Film, Music, Theatre	Berlin, Germany	2013	Grassroots initiative of migrants, receives funding and donations from foundations and other grassroots initiatives	Everyone	No	http://givesomethingbacktoberlin.com/projects
Berlin Mondiale unites children, young people and young adults with a refugee background and arts and culture institutions in Berlin, thus bringing together the arts and cultures of the world. The creative encounters take place all over the city and across all genres, both	Art and Culture	TBC	Berlin, Germany	2014	Cooperation between cultural council and cultural association, mixed funding structure, receives	Young People with a Refugee Background	Yes	http://berlin-mondiale.de/konzept/

Initiative	What?	Forms	Where?	When?	By Whom?	For Whom?	Evaluated?	Source
<p>in the refugee accommodation centres as well as in the cultural institutions. The principle of the collaboration is the forming of tandem partnerships between one cultural institution and one refugee centre.</p> <p>In a time when refugees are forced to live in collective accommodation, Berlin Mondiale contributes to breaking down the isolation experienced by them. They are invited to join us in our city as equal members of our society. Through the encounters new possibilities arise, which transcend a singular creative meeting and contribute to improving the living conditions of refugees in Berlin.</p>					funding from local government			
<p>The initiative Kommen und Bleiben organises a series of events with refugee artists for students of the Berlin Art Academy. In various formats such as workshops, screenings, exhibitions and roundtables are the students new ways of working and an insight into the creative context in other places and the role that art / design in the local socio-political contexts plays conveys. The young artists and designers provide insights into their work, discuss with the students and teach them their skills and perspectives. In addition, refugees and asylum-seekers should get the opportunity to attend or conduct university courses and workshops. Within this initiative, Syrian artist Kaan Wafi released his first EP 'Pieces From Exile'. 12 Syrian artists contributed to the production of the record and the 20 p. booklet.</p>	Art and Culture	Visual Art, Film, Music	Berlin, Germany	2015	Grassroots initiative, mixed funding structure, receives funding from local government out of a national programme	Refugees and Students	No	http://kundb.bootes.uberspace.de/#home
<p>My Right is Your Right' is an alliance of creative artists, activists, lawyers, refugees, church officials, clubs, unionists, neighbourhood initiatives and many other groups and individuals that began working together with the campaign 'MY RIGHT IS YOUR RIGHT' on November 24th, 2014 at Ballhaus Naunynstraße. What connects the group is the wish for stronger political interventions in regards to Berlin refugee policies. They are opening the doors of theatres and other public places to the discussion of fairer policies in the interests of refugees.</p>	Art and Culture	Dialogue in Artistic Spaces	Berlin, Germany	2014	Grassroots initiative, private donations	Artists, Refugees and Policy Makers	No	https://myrightisyourright.de/en/manifesto
<p>No Boundaries - Literature. Music. Arts e.V. is an organisation based in Berlin / Germany, founded in 2013. It creates, manages and organises events that aim to break down any form of 'mental' boundaries. Literature, music, science, visual art as well as a</p>	Art and Culture	Diverse	Berlin, Germany	2013	Non-governmental organisation, mixed funding structure, receives funds from local government	People at risk of social exclusion	No	http://www.no-boundaries.de/english/betroit/

Initiative	What?	Forms	Where?	When?	By Whom?	For Whom?	Evaluated?	Source
diversity of other art forms are applied. Artists are invited to participate in workshops to encourage dialogue which can nurture new ideas resulting in the creation of new works. Artists are provided with a platform to present their thoughts, art and ideas to an audience. The association believes in the idea of connecting the arts with the ideas of young people and/or individuals who are involved in social programs and who are therefore often left out of art projects which are currently being developed or offered to the public.								
Karambolage is a dance theatre production in which young people from a refugee camp in Neukölln meet other young people from Berlin and four artists from different art categories and countries. This creates a space of creative and cultural exchange. The project was initiated by students of cultural work to bring together young refugees and young people from Berlin and encourage a dialogue through artistic work	Art and Culture	Dance, Theatre	Berlin, Germany	2015	Grassroots initiative of students, mixed funding structure, receives funding from national government	Young People	No	http://www.karambolage.de/projekt.html
Cabuwaz offers circus courses to refugee children and adolescents directly in the refugee centres. Cabuwazi Beyond provides children and adolescents (age 8 to 16 years) the opportunity to gain an insight into the circus artistry, to discover personal strengths, to experience social interaction in community and to enable positive connections to the new environment.	Art and Culture	Performing Arts	Berlin, Germany	2015	Circus, no information on funding available	Young People with a Refugee Background	No	http://www.cabuwazi.de/CABUWAZI/das-sind-wir.php
CUCULA is an association, a workshop and an educational program all in one. It is for and with refugees in Berlin. The aim and objective is to achieve something 'together with' the refugees and not simply 'for them'. CUCULA –Refugees Company for Crafts and Design is a manufacturer that produces and sells premium design objects and as such conveys basic technical qualifications with focus on furniture production. In the proprietary workshop, fuelled by active collaboration between refugees, designers and pedagogues, a lively production space is forming, where knowledge about carpentry and design is transferred and where new ideas are being developed.	Heritage	Art and Design	Berlin, Germany	2013	Non-governmental organisation, funding based on private donations	Refugees	No	http://www.cucula.org/en/concept/
Project Multaka supports refugees from Syria and Iraq to be trained as museum guides so that they can provide museum tours for Syrian and Iraqi refugees in their native language. The refugees get free entrances in three Berlin museums. The aim of the project is to	Heritage		Berlin	2015	Museums, co-developed by a Syrian cultural manager, receives	Refugees	No	http://www.smb.museum/en/museums-and-institutions/museum-fuer-islamische-kunst/research/multaka

Initiative	What?	Forms	Where?	When?	By Whom?	For Whom?	Evaluated?	Source
facilitate the interchange of diverse cultural and historical experiences. It is a cooperation between different museums in Berlin. Beside refugees, the project also aims to involve the local population to promote mutual understanding. This was a later addition to the project that began as of January 2016.					funding from national government			.html
Das kannst du deiner Oma erzählen... is a history project for young and old with artistic workshops (workshops (film / photography, text / Performance and Illustration / Comic) for 50 young people who recently arrived in Germany and are taught in welcoming classes at three schools in Berlin. At the end of the project a collection of very different, individual stories of these young people were presented at a joint closing ceremony in the elderly residence Schönholzer Heide in Berlin-Pankow - alongside small presentations at the respective schools	Heritage	Diverse	Berlin, Germany	2015	Grassroots initiative of artist in collaboration with public schools, no information on funding available	Young People with a migration background and the elderly.	No	http://omageschichten.tumblr.com/
Willkommen in Deutschland: Musik macht Heimat - Engagement für Dialog is a database for music projects and initiatives that express their solidarity with refugees, which was established by MIZ (Deutsches Musikinformationszentrum). The database maintains around 70 projects and initiatives ranging from get together for singing and playing music to concerts, musical theatre and music lessons, instrument donations, music therapy. The database has 9 examples listed Berlin.	Music		Germany	2015	Non-Governmental organisation, no information on funding available	Everyone	No	http://www.miz.org/fokus_musik_macht_heimat.html
'ArtRefuge' (KunstAsyl) began in March 2015 at a temporary housing unit for refugees in Berlin-Spandau. Founder, artist Barbara Caveng, was granted six months in which to run a collaborative art project at the site, home to about one hundred people seeking asylum in Germany. Intention: The project aims to highlight the quarters and its inhabitants to strengthen communication within and outside the vicinity through artist's action and interventions. The quarter turns into a performative space of transformation and happening, open to the outside. Course of action: Development of ideas with the inhabitants, planning their joint realisation. A cooperation with institutions, initiatives and individual people is intended.	Other	Urban Design	Berlin, Germany	2015	Grassroots initiative by a German artist, mixed funding structure, receives funds from local government	Refugees and Local Population	No	http://kunstasyl.net/en/eg/4/
'Coming of age oder was heisst hier erwachsen werden 14+' theatre project, in which A group of young people from Berlin and young refugees deals with	Theatre		Berlin, Germany	2015	Museums, co-developed by a Syrian cultural	Young People	No	http://www.parkae.de/spielplan/coming-of-age-oder-was-heisst-

Initiative	What?	Forms	Where?	When?	By Whom?	For Whom?	Evaluated?	Source
growing up. The participants are between 16-22 years and are thus at the end of a chapter of life, and at the transition into a new one. Mutually they question themselves about their childhood and their future, what they liked, what they remember and what they dream of. This is used to develop a theatre production.					manager, receives funding from national government			erwachsen-werden#termine
Impulse Project aims to create connections between foreigners and citizens. Initially it started as a theatre workshop entitled 'Do Butterflies have Borders'. This resulted in the formation of a lasting refugee platform that allows refugees to express themselves creatively and engage with German society.	Theatre		Berlin, Germany	2013	Grassroots initiative and refugees, no information on funding available	Refugees and Local Population	No	http://www.impulse-projekt.de/refugee-impulse-club-2014/
Suite42 , which is led by theatre director Lydia Ziemke, is a collective of international theatre practitioners and artists committed to work that engages with remarkable historical moments and in particular with the effects of violence, war and migration on society and individuals.	Theatre		Berlin, Germany	2010	Grassroots initiative, mixed funding structure, receives funding from local government and foundations	Everyone	No	http://www.suite42.org/
The project sets up a national network in Germany called Bühne für Menschenrechte , consisting of professional actors and musicians dedicated to drawing public attention to a range of contemporary human rights concerns. The main activity of the network is touring rehearsed readings of documentary plays, which comprise of first-hand accounts of people whose basic human rights have been violated (especially of asylum seekers and refugees) and who experience oppression as minorities. These productions are developed based on detailed research and interviews with the protagonists themselves and in consultation with organisations which have an expertise in the issues raised in the plays.	Theatre		Germany	2008	Non-Governmental organisation, no information on funding available	Everyone	Yes	http://www.buehne-menschenrechte.de/index.php?option=com_content&view=article&id=104&Itemid=74&lang=en
INTERVENTIONEN - Refugees in Arts and Education is a festival and conference that invites protagonists with and without refugee backgrounds from all over Germany to develop on sustainable perspectives for cultural and educational work and to connect the different cultural education projects that have been established in response to the current developments.	Art and Culture	Diverse	Berlin, Germany	2015	Non-profit organisation, receives funding from national government	Everyone	No	http://interventionen-berlin.de/interventions/
SALONwelcome is an initiative in which Artists from Berlin meet with refugee artists in the newly formed Art-Salon in Berlin-Moabit. They introduce each other to	Art and Culture	Diverse	Berlin, Germany	2016	Grassroots initiative, mixed funding structure, receives	Artists, Young People	No	

Initiative	What?	Forms	Where?	When?	By Whom?	For Whom?	Evaluated?	Source
their artwork with the aim to collaborate in teams. The initiatives is also planning workshops with children in welcome classes and emergency accommodations.					funding from local government			
London								
A NEW HOME A mixed media art exhibition about the concept of belonging with contributions by members of the East London Printmakers print studio and guest artists from in- and outside the UK. The exhibition is organised by Art Catcher, East London Printmakers and Tower Hamlets Council	Art and Culture	Dance, visual arts, gastronomy, etc.	London	2016	Curator, independent, artist run studio and local government, no information on funding available	Everyone	No	http://exhibitions.weebly.com/a-new-home-2016.html http://www.towerhamletsarts.org.uk/?cid=59095 https://www.eastlondonprintmakers.co.uk/gallery/a-new-home-exhibition-at-the-art-pavilion-1st-23rd-february-2016-opening-night-thursday-4th-february/
Community Focus (CF) is an inclusive multi-arts centre based in Barnet. We work to encourage members of our community of all ages, backgrounds and abilities to participate in the arts, to gain confidence and to challenge barriers through integration and innovation.	Art and Culture	Diverse	London	1978 - current	Grassroots initiative, mixed funding structure, receives funding from local government and foundations	Everyone	No	http://www.communityfocus.co.uk/index.html
Refugee week - In the UK, Refugee Week is a nationwide programme of arts, cultural and educational events that celebrate the contribution of refugees to the UK, and encourages a better understanding between communities. The ultimate aim is to create better understanding between different communities and to encourage successful integration, enabling refugees to live in safety and continue making a valuable contribution.	Art and Culture	theatre, dance, music, gastronomy, visual art, etc.	London (and other places UK)	1998 - current	Arts organisation in cooperation with several partners, such as local, regional, national and international NGOs, IO	Everyone	Yes, http://refugeeweek.org.uk/wp-content/uploads/2015/10/refugee-week-2014-evaluation-summary.pdf - However, not the influence on the individuals is taken into account, more the	http://refugeeweek.org.uk/about-us/

Initiative	What?	Forms	Where?	When?	By Whom?	For Whom?	Evaluated?	Source
							actions taken.	
Crawley International Mela Festival 2015 - The Crawley Mela has been in existence since 1989. Originally a summer festival organised by Crawley Borough Council with the support of local Asian and African communities, it was coordinated and hosted by The Hawth Theatre.	Art and Culture	Music, gastronomy, etc.	Crawley	1989 - current	Community association, mixed funding structure, receives funding from local government and NGOs	Everyone	No	http://www.crawleymela.uk/#about
New Voices - annual festival celebrating the music and culture of new communities. A free annual event is a celebration of the diverse migrant communities of East London and their contribution to the local economy and society. The festival incorporates a range of stalls, activities and live performances for the entire family, not to mention a wide array of delicious food! There are also workshops and information stands exploring issues surrounding migration and providing details of related support services, as we also celebrate the work done by different organisations in this sector.	Art and Culture	Diverse	London	2013	Non-profit organisation, receives funding from local government and NGOs	Everyone	No	http://www.praxis.org.uk/new-voices-page-64.html
Open Generation - Festival of ideas 2015 - One key topic throughout the Festival was the exploration of key issues relating identity when living in a multicultural space. The overwhelming response is that young people feel that the current definition national identity is too narrow and limitative and doesn't represent them anymore. Mediums used included poetry, photography etc.	Art and Culture	Diverse	London	2015	Migrants Rights Network in partnership charity, no information on funding available	Everyone	No	http://www.migrantsrights.org.uk/blog/2015/04/open-generation-festival-ideas-2015
Therapeutic Casework Services is a volunteer led initiative that uses small group workshops to explore and develop life skills and share experiences using creative methods e.g. Art, drama, card making, knitting, beadwork.	Art and Culture	Diverse	London (and other places UK)	2016	Refugee Council, mixed funding structure, receives funding from national government	Refugees (and asylum seekers)	No	http://www.refugeecouncil.org.uk/what_we_do/therapeutic_casework/therapeutic_casework_services
My View is a children's therapy service that uses creativity to support children, often unaccompanied minors, to process traumatic experiences.	Art and Culture	Diverse	London (and other places UK)	2016	Refugee Council, receives funding from national government	Young People (UAM)	No	http://www.refugeecouncil.org.uk/myview
Migration Lab - Going Behind the Headlines focuses on the 'on-the-ground reality' of forced migration, inviting participants to put themselves in the shoes of those who are creating solutions through creative activities.	Art and Culture	Diverse	London	2016	Museum in collaboration with arts organisation, no information on funding available	Everyone	No	https://designmuseum.org/things-to-do/talks/migration-lab

Initiative	What?	Forms	Where?	When?	By Whom?	For Whom?	Evaluated?	Source
Platforma Arts and Refugee Network supports and develops arts by, about and with refugees and migrants from marginalised communities. It brings together groups and artists / performers of any background or political status (e.g. refugees and non-refugees), whose work examines the varied experiences of refugees both before and after they arrived and settled in their host country.	Art and Culture	Diverse	London (and other places UK)	2012 - current	Arts organisation, mixed funding structures, receives funding from national government	Everyone	No	http://www.platforma.org.uk/about/
Margate Tales and Tunes - The project gave children the opportunity to visit places that they had previously not been able to, due to lack of opportunity or financial barriers. Participants were from diverse communities, including young people from Slovakia, the Czech Republic, Lithuania, Russia the Roma community and the UK. By engaging diverse groups, we helped young people to socialise with new people and to make new friends.	Heritage		Kent	2015	Non-governmental organisation, funded by the Heritage Lottery Fund	Young People at risk of social exclusion	No	http://www.musicforchange.org/projects/margate-tales-and-tunes/
Over Land Over Sea: poems for those seeking refuge - Siobhan Logan, one of the editors, says: 'Like other people, I felt distraught about the scale of the unfolding refugee crisis and especially the media representation of migrants crossing Europe as a 'swarm' or 'flood.' I was blown away by the poetry submissions that came in deeply felt but also beautifully crafted. It was a considerable challenge to whittle this down to about 100 poems that spoke to each other thematically. We wanted an array of voices, including those of refugees themselves.' Another editor, Kathleen Bell, said: 'While poets may not be able to solve big problems they do have a role to play in terms of language and narrative, enabling readers to see situations differently.'	Literature		Various UK Cities	2016	Grassroots, Crowdfunding	Everyone	No	http://www.platforma.org.uk/over-land-over-sea-poems-for-those-seeking-refuge/
Refugee Radio is an independent charity dedicated to human rights. The heart of their work is a weekly radio programme that helps refugees and asylum seekers to have a voice. Refugee Radio is not a radio station for refugees, it is a platform for refugees and asylum seekers and other vulnerable migrants to tell their own stories to their new communities. The charity was founded in 2008 by a group of people working with refugees and asylum seekers. Refugee Radio is run by a board of Trustees, including refugees and broadcasters. Unlike a lot of the larger refugee charities, Refugee Radio does not receive any funding from the	Media		Brighton	2008 - current	Grassroots, no information on funding available	Refugees	No	http://www.refugeeradio.org.uk/index.html

Initiative	What?	Forms	Where?	When?	By Whom?	For Whom?	Evaluated?	Source
government or local authorities. This means we can be completely independent and just represent the views of refugees and asylum seekers directly. We receive funding from trusts and foundations to support our projects and donations from the public to keep working.								
Refugee Week in Digital: This pilot project implemented animation workshops to help to create an anonymous and creative space for young people to express their views and raise awareness about immigration and refugee matters.	Media	Audio-Visual	London	2015	Cultural organisation and non-profit organisation, received funds from private company	Young People	No	http://lon-art.org/refugee-week-in-digital-pilot-project/
Best Foot Music - Best Foot Music is a 'not for profit' organisation that promotes and documents musicians who have moved to the UK from other regions of the World. They upload recordings to their website and help organise festivals and concerts. One of the main aims is to counteract negative stereotyping and debate based around migration in the UK.	Music		UK	2008 - current	Non-Profit, no information on funding available	Everyone	No	http://www.bestfootmusic.net/#about
The Living Here Project is a theatre project that has developed an ethos and methodology that uses creative processes to enable young refugees and asylum seekers, who come from different parts of the world, do not share a common language or culture, and have different educational experiences and expectations to work together.	Theatre		London	2005 - 2008	Theatre, mixed funding structure, received funds from charity and foundation	Young Refugees	Yes, http://baringfoundation.org.uk/wp-content/uploads/2009/04/LivingHere.pdf	http://www.dianaprincessofwalesmemorialfund.org/sites/default/files/documents/publications/Oval%20House%20Young-Refugee-Essays.pdf
We are London is a youth-led theatre project that bridges the gap between young Londoners from new communities, especially refugees and asylum seekers, and young Londoners from more established communities. They work with young people who lives are complicated by poverty, lack of opportunity and bureaucracy and who experience social, health or educational barriers.	Theatre		London	2016	Theatre, receives funds from charity	Young people	Yes, http://www.dianaprincessofwalesmemorialfund.org/sites/default/files/documents/publications/Approach%20to%20evaluation%20at%20Oval%20House_Final.pdf	http://www.ovalhouse.com/participation/we-are-london
The Paper Project began as collaboration between a group of young migrant artists and Mark Storer, an award-winning artist and theatre director who specialises in collaborating with participants who are on	Theatre		London	2016	Theatre, no information on funding available	Migrant Artists	No	http://www.ovalhouse.com/about/thePaperProject

Initiative	What?	Forms	Where?	When?	By Whom?	For Whom?	Evaluated?	Source
the margins of society. The first project was a cross arts, site specific, and promenade performance exploring the artist's experience of migration.								
The Art of Integration, Islam in England's Green and Pleasant land' , shows an alternative picture of Muslims integrated completely within British society and is a graceful and visually poetic reminder that Muslims have been part of British life for well over a century, have made and continue to make an important contribution to the United Kingdom's rich cultural diversity. Contrary to the headlines and editorialising, the vast majority of Muslims live peacefully and productively in Britain and many have significantly enriched the intellectual and cultural landscape of this great island nation.	Visual Art		London	2015	Grassroots initiative, no information on funding available	Everyone	No	http://www.artofintegration.co.uk/aoiEng/exhibitionEng.html
Refugees In - Pussy Riot have debuted a new music video calling for governments across Europe to embrace migration and let 'Refugees In', while issuing a call for solidarity with migrants' plight. In a speech to attendees at the conference, Pussy Riot member Nadezhda Tolokonnikova said "for me it would be a huge example if Europe could work properly, absorb these people and make these people Europeans." "Europe has to think about the best way to integrate with immigrants who are coming from the Middle East, Asia, Africa, Russia and everywhere," she said. "We can't only send bombs [...] but welcome new citizens and work together with them." "We as citizens must not wait for our governments [...] Let's take control, create networks and use technology to do what our governments can't do." "We have to show immigrants our solidarity."	Music		London, UK	2015	Music Band	Everyone	No	http://www.wired.co.uk/news/archive/2015-10/16/pussy-riot-nadezdha-tolokonnikova-wired-2015
Eastern Europe								
Copiii Migrației - it uses theatre plays to debate and discuss timely migration issues. Replika Educational Theatre Centre is an interdisciplinary cultural space dedicated to exploring and publicising the performative artistic creations designed by activist artists in a close relationship with the community. Artists and active citizens give reply community issues.	Theatre		Bucharest Romania	2016	Grassroots theatre, no information found	Everyone	No	https://www.facebook.com/CopiiiMigrației/timeline
Danube International Multicultural Festival Budapest - The main ambition of the festival is to popularise cultural heritage and to foster intercultural dialogue.	Art and Culture	Music, Dance	Budapest	2015	International foundation, no information on funding available	Everyone	No	http://dunakarneval.hu/en/

Initiative	What?	Forms	Where?	When?	By Whom?	For Whom?	Evaluated?	Source
Körítés food festival , which aims to combat xenophobia through cuisine. A bunch of Budapest-based foodies are hoping cuisine can heal prejudice. The name of the Körítés food festival is a play on the Hungarian words for 'fence' and 'side dish' The week of foodie events — including special menus, cooking demonstrations, art projects for children, pub quizzes — ended Sunday, but organisers hope to raise funds to extend the festival, and expand it to other Hungarian cities. "The whole idea is from an initiative from the United States actually, called Conflict Kitchen, which serves food from countries with which the U.S. is in conflict. The whole idea is basically, how can we reach people to learn more about cultures through food?"	Gastronomy		Budapest	2015	Non-profit organisation, received funding from Norway's development agency	Everyone	No	http://www.npr.org/sections/thesalt/2015/10/06/445999732/budapest-foodies-hope-cuisine-can-help-heal-anti-migrant-prejudice
ContactZone is an intercultural dialogue and co-operation project addressing not only migrants from different countries, but the museum staff itself. It was initiated because the organisers saw the need to change current approaches to museums. In Hungary, museums are often seen as 'sacred spaces' beyond question or challenge, where scientific opinions are preached one-sidedly and visitors enter in reverent silence. The organisers wanted to demonstrate that museums can be 'contact zones' which enable different cultures and social groups to meet, represent themselves and engage in dialogue.	Heritage	Museums	Budapest	2011	Non-profit organisation and Museum, received funding from local government	Everyone	Yes	http://www.nemo.org/fileadmin/Dateien/public/service/Handbook_MAPforID_EN.pdf
Caravan / Best of Fusion & World Music - Intercultural dialogue through music.	Music		Budapest	2016	Radio and grassroots initiative, no information on funding available	Everyone	No	https://www.facebook.com/Caravan-Best-of-Fusion-World-Music-361707817173557/timeline https://tilos.hu/show/caravan/intro
Art Market Budapest - Migration was the main theme of the 2013 Art Market Budapest. It focused mainly on artistic representations and reflections upon the phenomenon of migration.	Visual Art		Budapest	2013	International art fair, supported by several partners, mainly private	Everyone	No	http://www.artmarketbudapest.hu/index.php?searchengineUrl=programok%2Finside_art&language=hu&language=en
The project ' A face to the story: the issue of unreturnable migrants in detention ' raises awareness among society regarding unreturnable migrants and urges policy-makers at national and EU	Literature		Budapest and other European cities	2012 - 2014	Non-governmental organisation, in Cooperation with several NGOs from other countries,	Policy Makers	No	http://pointofnoreturn.eu/about-this-project/

Initiative	What?	Forms	Where?	When?	By Whom?	For Whom?	Evaluated?	Source
level to put an end to their detention and find solutions for them.					funded by a network of European Foundations			
Sdružení pro integraci a migraci (SIMI) is a blog created sharing recipes from around the world and to exchange experience with their preparation. The purpose of the website is to go beyond food to explore the cultures behind different dishes. Each recipe is therefore accompanied by stories of their author and their migration story to Czech Republic.	Gastronomy		Prague, Czech Republic	2016	Human rights non-profit organisation, received funding from local government	Everyone	No	http://foodblog.migrace.com
Multi Kulti Kitchen is where Bulgarian taste buds meet the gastronomic delights of the world. Our hosts from Asia, Europe, North and South America and Africa, both refugees and migrants, let you in the lives they left behind and the recipes they took with them. Content varies by event but presentations, games, musical performances, dances, film screenings and all sorts of workshops are all known to happen. This informal platform is our flagship in supporting integration of all newcomers into Bulgarian society.	Art and Culture	gastronomy, visual art, music, heritage, etc.	Sofia	2014	Grassroots initiative, no information on funding available	Everyone	No	http://multikulti.bg/project/kitchen#prettyPhoto
Culinary courses - "As food is our main medium for presenting unfamiliar cultures, it is only natural to organise a culinary course"	Gastronomy		Sofia	2016	Grassroots initiative partnering with restaurant, no information on funding available	Everyone	No	http://multikulti.bg/project/courses
Multi Kulti Map - is a natural extension of the work of Multi Kulti Kitchen for bringing together Bulgarians, migrants and refugees – around the table and beyond. While we want to keep our Kitchen events small, we would also like to promote our hosts and let you taste the deliciousness they create at a date and time suitable to you. We start from Sofia. Here you'll find authentic restaurants and food stores, owned by Bulgarians, refugees, foreigners from EU and third countries from more than 20 countries. The owners share a piece of their personal story, tell us about their favourite childhood dish, tell us what they like about Sofia and what they miss from their country. In 2013 the project is financed by Sofia Municipality's 'Culture' programme for 2013 and is realised in support of Sofia and Southwestern region's application for European Capital of Culture in 2019. This map also became possible with the help of Workshop for Civic Initiatives Foundation's Development Giving Circle.	Gastronomy		Sofia	2014	Grassroots initiative, mixed funding structure, received funds from local government, international organisation, and EU	Everyone	No	http://multikulti.bg/project/map

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Sofia tours for refugees - Refugees and asylum-seekers usually lack knowledge about Bulgaria and Sofia and that impedes their integration. That is why at the beginning of 2013 we initiated free walking tours for refugees and asylum-seekers. Every month there is a free walking tour of the capital in Arabic, French or English to assist cultural orientation of refugees and asylum-seekers who still do not know Bulgarian and often do not have the opportunity to explore the city on their own.	Heritage		Sofia	2013	Grassroots initiative and non-profit organisation, received funds from national government	Refugees and asylum seekers	No	http://multikulti.bg/project/tour
Taking inspiration from the Theatre of the Oppressed, Forum Theatre are working with refugee women to stimulate critical thinking and dialogue. With Theatre of the Oppressed women can discover empowering solutions to their own struggles. The initiative use theatre as a laboratory to explore alternatives to social constructs of gender and other power imbalances. The participants receive in-depth, personalised mentoring and hands-on theatre training.	Theatre		Sofia	2013	Grassroots initiative, no information on funding available	Refugee women	No	http://multikulti.bg/project/forum-theatre
The UnBulgarians project identifies a wide range of people from New Zealand to Washington State and from Pakistan to the UK, people living in luxury gated communities on the outskirts of Sofia and in refugee camps, and asks questions about identity, both their identity at birth and their current identity as people living in Bulgaria. The answers they provide paint a multi-coloured picture of what their lives, jobs, joys and woes in Bulgaria are.	Visual Art	Visual art and Photography	Sofia	2015	Grassroots initiative and governmental organisation, received funds from national government out of EU programme	Everyone	No	http://www.multikulti.bg/unbulgarians/indexen.html
The refugee project - The project provides an opportunity for volunteers to help children, young people and adults to integrate more easily into Bulgarian society. The project offers a variety of activities: Bulgarian and English lessons, IT skills, art workshops, music and sports sessions, as well as excursions and volunteer-organised fundraising and promotion of the project.	Art and Culture	Diverse	Sofia and other cities in Bulgaria	2015	Cooperation between 2 non-governmental organisations, no information on funding available	Refugees	No	http://refugeeproject.eu/en/news/new-volunteers
The Pervasion Project uses different forms of art in the area of theatre to highlight biographies and stories and individuals moving from one place to another.	Theatre		Warsaw, Poland	2016	Grassroots initiative, received funds from national government	Everyone	no	http://strefawolnoslowa.pl/projekty/pervasion-project/?lang=en
Exile Warsaw 2014 - The project involved workshops on story-telling and multicultural theatre workshops which were open to the community of Warsaw - in particular residents, refugees and migrants living in the Targówek district.	Theatre		Warsaw, Poland	2014	Grassroots initiative, received funds from national government and international organisation	Everyone	no	http://strefawolnoslowa.pl/projekty/asylum-warsaw-2014/?lang=en

Initiative	What?	Forms	Where?	When?	By Whom?	For Whom?	Evaluated?	Source
Wielokulturowe Warszawskie Street Party - is a street festival for the inhabitants of Warsaw which aims to promote multiculturalism through the arts, especially music and dance. It focuses in particular on the cultures of national and ethnic minorities and immigrant communities living in Warsaw One of the main values of this event is the fact that its preparation involves many organisations and institutions working together which creates a space for intercultural dialogue.	Art and Culture	diverse	Warsaw, Poland	2007 - current	Non-governmental organisation, festival is sponsored mainly by private partners	Everyone	No	http://kontynent-warszawa.pl/streetparty/2015/
Other EU								
Kultur öffnet Welten aims at making visible how the cultural sector and institutions get involved in cultural participation. The focus is on planning, implementation and communication of cultural activities for people of all ages, regardless of their social situation and their ethnic origin. Campaign week 21. To 29. May 2016, to promote diversity in cultural expressions	Art and Culture	Unknown (New)	Germany	2016?	joint initiative of federal, state and local authorities, artistic confederations and actors from civil society, received funds from national government	Everyone	no	http://www.kultur-oeffnet-welten.de/initiative.html
The aim of the association ArtAsyl is to promote artistic capacities of people who fled to Cologne, to process the often traumatising flight experience, to bring refugees in contact with local artists, to carry out seminars and workshops (about painting courses or music lessons), thus enabling a leisure activity via art that puts an end to the eternal waiting.	Art and Culture	Visual Art, Music	Cologne, Germany	2015	Grassroots initiative, no information available	Artists	no	http://www.artasyl.de/ueberuns/
' Flucht nach Vorn ' is a German saying and it means getting on with a situation the way it is or, also, being as courageous as you possibly can. It's making something good out of a miserable situation and this is exactly what we want to do! Working with minor refugees and forced migrants, we are offering workshops and certain leisure activities to promote peoples' talents and to give them space in order to find their own kind of inner peace through creative experience. During different activities to do with sports, art, music and performance, new social networks are made that provide young people with a sense of stability and emotional security. With the help of numerous artists, musicians and other supporters we are meaning to create an atmosphere that will make today's society a better place for everyone.	Art and Culture	Visual Art, Music	Vienna, Austria	2013	Grassroots initiative, funding based on donations	Young Refugees	no	http://www.fluchtnachvorn.org/
BEAMS (Breaking down European Attitudes towards Migrant/Minority Stereotypes) brings	Art and Culture	Diverse	Europe	2013/2014	Non-governmental organisation,	Everyone	Yes, http://www.	http://www.beams-project.eu/project/

Initiative	What?	Forms	Where?	When?	By Whom?	For Whom?	Evaluated?	Source
together 15 partners from 11 different EU states to better understand the link between popular culture stereotypes of migrant and minority groups and discriminatory attitudes of the consumers/citizens, which still prevent such groups from obtaining full rights of citizenship in many respects. Raise awareness and educate young Europeans to 'stop watching and start seeing' stereotypes and the different mechanisms underpinning them, and to use an informed and critical look to break down the negative correlation between stereotypes and discriminatory behaviours towards specific migrant and minority groups.					received funding from EU		beams-project.eu/wp-content/uploads/2013/08/Magazine02-paginesingole-web.pdf Hungary: http://menedek.hu/sites/default/files/ws2report_honlapra.pdf	
The Grand Hotel Cosmopolis combines refugee accommodation, artist's studios and open work spaces as well as a hotel offering culinary and cultural attractions. The project wants to show the way toward a modern urban society in which extremely diverse groups can live together peacefully in a relatively densely populated space. It is an open meeting space, a district community centre, multi-generational house, cultural centre, and local restaurant all in one.	Other	Urban Design	Augsburg, Germany	2012	Non-governmental organisation in cooperation with regional government	Everyone	No	http://grandhotel-cosmopolis.org/de/wp-content/uploads/sites/2/2014/06/GHC_3sprKonzept_A4_view.pdf
' Movies in Motion ' was a film production initiative by the association St. Pauli Süd e.V. 14 young people with migrant and non-migrant backgrounds create a price winning film 'Beeman der Film – Ein Superheld hilft jungen Flüchtlingen' about flight and a new home in Germany	Film		Hamburg, Germany	2014	Non-Governmental organisation, received funding from national government	Everyone	No	http://beemandermovie.wordpress.com
Onze (Ge) rechten - Recipe book with unique recipes and stories from female economic migrants living in Belgium.	Gastronomy		Brussels	2013	Non-governmental organisation, no information on funding available	Everyone	No	http://www.orcasite.be/?id=211
' Books say welcome ' aims to give refugees quick and easy access to educational and reading material. At the core of the programme is the establishment, through LitCam, of Reading and Learning Corners in the immediate vicinity of refugee housing. The German Publishers & Booksellers Association is supporting the action with a call for donations, while the Frankfurt Book Fair is offering free tickets and events for refugees at the fair.	Literature		Frankfurt	2015	Book fair, non-profit, received funding from national government	Refugees	No	http://www.litcam.de/en/projects/books-say-welcome

Initiative	What?	Forms	Where?	When?	By Whom?	For Whom?	Evaluated?	Source
No Border is a book and music project giving a voice to refugees and promoting solidarity, respect and tolerance within society. Under the guidance of author Pamela Granderath, five young people with a refugee history wrote biographical texts giving insights into their past and present stories. The texts were published in a book that also provides information on European and German refugee policies, Frontex, racism, etc.	Literature		DusseldorfGermany	2013	Non-governmental organisation in cooperation with grassroots initiative and cultural centre, received funding from national government	Young people with a refugee background,	No	http://www.no-border.info/
WDRforyou is a Media Channel that wants to inform and entertain refugees and wants to explain life in Germany, in North Rhine and Westphalia the region. The programme is produced in four different languages (Arabic, German, Persian, and English). Among the team are also some journalists, graphic designers and online activists with a refugee background, who fled to Germany.	media		Germany	2016	Public broadcasters, no information on funding available	Refugees	No	http://www1.wdr.de/themen/politik/wdrforyou/
CONTAINED intends to create immersive theatrical performances on decisions, journeys, and arrivals, based on research among migrants from around the world. It is also a research project that explores ways to bring migrant's experiences in dialogue with public perceptions on migration.	Theatre		Oxford, UK	2016	Grassroots initiative, no information on funding available	Everyone	No	http://contained-project.com/project/
The Boat People Project has, since 2009, been working on theatre productions primarily in the area of migration and flight. The artists are people from conflict zones.	Theatre		Gottingen, Germany	2009	Grassroots theatre, no information on funding available	Everyone	No	http://www.boatpeopleprojekt.de/home/
Undocumented Migrant Children's Lives and Stories uses monologues based on research from a project by the same name to explore the everyday life experiences of undocumented migrant children and their families in the UK, with a particular focus on their access to education and health care.	Theatre		Oxford	2016	Private Business. Revenues are gained through offering workshops but research grants also fund some activities.	Young People	No	http://www.actreal.org/actreal-projects.html
Moving People is a guerrilla street art project with miniature statues of refugees all over Amsterdam and the Hague. To tell the stories of the refugees to strengthen social cohesion, increase empathy and change the vision of persons towards refugees.	Visual art		Amsterdam and the Hague	2015 - current	Non-Profile organisations (under Dutch law a Public Service Institution). Receives charitable donations.	Everyone	No	http://www.power-of-art.nl/campaigns/moving-people-2/
Cypriot students worked together to create an art project ' Immigrants ' which was selected by the Saatchi Gallery in London from among 20 finalists (from a list of 22,000 projects). The project included 30 children from St. Luke School at Colossi, Limassol, and aged 16-18 years.	Visual art		Limassol , Cyprus	2016	Grassroots initiative, no information on funding available	Everyone	No	hcbat.com/2016/02/04/cypriot-students-amazing-art-project-immigrants-selected-by-the-saatchi-gallery-in-london/

Initiative	What?	Forms	Where?	When?	By Whom?	For Whom?	Evaluated?	Source
Non-EU								
Conflict Kitchen is a restaurant that serves cuisine from countries with which the United States is in conflict. Each Conflict Kitchen iteration is augmented by events, performances, publications, and discussions that seek to expand the engagement the public has with the culture, politics, and issues at stake within the focus region. The restaurant rotates identities in relation to current geopolitical events.	Gastronomy		Pittsburgh, US	2010-present	Grassroots initiative, no information on funding available	Everyone	No	http://conflictkitchen.org
Refugee Art Project was conceived amongst a collective of academics and artists, united by a concern for the plight of refugees to Australia and the asylum seekers who wait in Australian detention centres. Since its inception in late 2010, more than 500 artworks created by Refugee Art Project refugees and asylum seekers have been exhibited to the Australian public.	Visual Art		Australia	2010	grassroots initiative, received private donations and support from NGOs	Refugees	No	http://therefugeartproject.com/home/faqs/

Annex 2 Overview of Evaluations

Project	Method of Evaluation	Date	Main Findings/ Recommendations	Reference
Mondiale (Berlin)	Qualitative (Interview, Focus Group, Participant Observation)	2015	1) Projects can risk victimising participants Thus the inclusion of asylum seekers/ refugees in project steering committee is important. 2) Engage with artists with a refugee background. 3) More funding to compensate participants. 4) More structural integration of work with refugees/asylum seekers Projects can risk victimising participants	Sharifi (2015)
Bühne für Menschenrechte (Stage for Human Rights)¹¹ (Berlin)	Survey with 370 audience members	2014	The vast majority of audience members reported the audience emotionally connected with the material and that it challenged their previous approach to the topic.	Bühne für Menschenrechte (n.d.)
Living Here Project (London)	Qualitative methods (interviews, document review, participant observation)	2008	1) Focus on the ongoing sustainability of the project through considering the accreditation of work conducted through the project, expansion to other groups, coordination with other service providers in the area, securing funding 2) Engage more with 'natives' or other more established migrant communities. 3) Involve participants in project development	Ryan (2008)
We Are London (London)	Youth-led participatory evaluation	Unclear	The evaluation of this project builds on the experiences and findings of the evaluation of the Living Here project outlined above. Part of the project goals was also to develop leadership skills. Ten young people are collaborating with MA Students at Goldsmiths College to explore innovative participatory evaluation methodologies.	Coe (2011)
Refugee Week (London)	Stocktake of Actions, Participant Impressions	2014	The focus of the evaluation report is primarily on enumerating activities (no. of events, no. of website hits etc.) but it also highlights some user impressions that are primarily related to the importance of highlighting the positive contribution of refugees. Regarding the preparation of the week, recommendations include agreeing upon a theme as early as possible to increase coherence and strengthen any possible impacts, build up media presence and profiles and engage with other sectors (e.g. art).	Refugee Week (2014)
BEAMS (Europe)	Stocktake of Actions	2014	No clearly visible evaluation report is available however the project website uses infographics and brochures to discuss the concrete outputs of the project.	Beams (n.d.)

¹¹ A scientific paper entitled 'The Asylum Monologues & Actors in Germany' was presented at the Refugees Voices Conference in at the University of Oxford in 2014 and scientifically analyzed the process. However a copy of the paper could not be located.

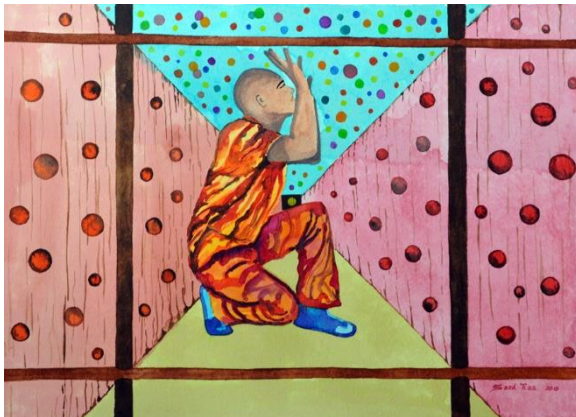
Annex 3 Visual Arts Examples



'Endurance' by Alwy Fadhel, Coffee on Paper



'Take Your Time' by Mamoud Salameh, Cartoon



'Touching the Dream' by Saad Tlaa, Watercolour on Paper