

Inspiration toolkit

Culture forum

The role of culture in the integration of migrants and refugees

October 2016

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Introduction

Due to the rising number of armed conflicts, more and more asylum seekers come to Europe to exercise their fundamental right of an international protection. This so called migration crisis saw many displaced people hit the road, often in very difficult and dangerous circumstances.

In this context, European cities have to face new challenges, sometimes without the help of the national level, to welcome these migrants and refugees. Indeed, it is largely established and acknowledged that cities are first points of arrivals, transit hubs and ultimate destination of migrants. Integration is thus one of the main questions building the urban life: it is mainly in cities that the challenge of social cohesion between newcomers, characterised by their cultural diversity, and local citizens must be addressed.

Even if migration keeps being a policy primarily regulated by the national level, it is the local level which has best potential to manage these questions. Indeed, cities can produce solutions more quickly, and have more flexibility in their work. Local public institutions have different tools to achieve a smooth integration. Culture is one of them.

This inspiration toolkit provides concrete guidelines on how culture can foster the integration of migrants and refugees, as well as concrete examples implemented in European cities.

For more information on refugees reception in cities, consult:

- EUROCIITIES' statement on Asylum in cities: <http://urlz.fr/4g81>
- EUROCIITIES' report on Refugee reception and integration in cities: <http://urlz.fr/4g80>

Have a pleasant reading!



EUROCITIES Social Affairs Forum:
Welcoming refugees: a city challenge - 17 October 2016 -
Athens



Workshop on Access to culture as a tool for migrant integration - 13:30-15:00

Venue: [Technopolis](#) (industrial gaz museum)

Main findings

- **Culture and the arts matter when it comes to the inclusion of refugees, migrants and asylum seekers**
Getting involved in cultural projects (as a spectator or as an artist) is a way to increase people's sense of community and belonging, raise their self-esteem and develop their skills.
- **Cross-sectoral cooperation is key**
Culture, social affairs and migration and integration departments within a city administration need to work together to achieve a cross-sectoral cooperation. Cooperation is also important with local organisations of or for refugees and/or migrants.
- **Reaching people**
How to reach migrants and refugees? Go where they are to spread information on cultural activities and make sure they are easily accessible (provide buses and free tickets). Plan activities for children, and parents will follow.
- **Importance of shared public spaces**
Public spaces in cities are ideal meeting places for cultural activities aiming to foster intercultural dialogue. The presence of institutions such as libraries or theatres outside their physical buildings encourages public participation.
- **New EUROCITIES Guidelines** on the role of culture in the integration of refugees, migrants and asylum seekers in cities have been produced by our Access to culture working group and contain useful tips for local cultural administrations and organisations. You will find them [here](#).

Executive summary on the report of the Voices of Culture platform: The role of culture in promoting inclusion in the context of migration (September 2016)

Voices of culture, the Structured Dialogue between the European Commission and the cultural sector, provides a framework for discussions between stakeholders from the European civil society and the European Commission with regard to culture. It aims to strengthen the advocacy capacity of the cultural sector in policy debates on culture at a European level, while encouraging it to work in a more collaborative way.

Discussions on 5 topics took place in 2015-2016; the Inclusion of Refugees & Migrants through Culture was one of them. For each topic a call was launched to select 30 organisations to attend one brainstorming discussion and one meeting to present and discuss findings to the European Commission. EURO CITIES participated in the discussion about the inclusion of refugees and migrants.

The report below was produced by the 30 organisations and was presented to the European Commission in September 2016.

PART 1: the WHY

What are the strongest arguments which can be made by civil society on WHY to use culture as a key instrument for governments to deal with the reality of migration?

1. Culture has proven HUMANITARIAN BENEFITS for refugees and migrants immediately after arrival
2. Cultural projects have a track-record in VALIDATING AND RAISING MIGRANTS' HUMAN CAPITAL through stimulating personal growth and skill development
3. Cultural projects are powerful tools for the INDIVIDUAL AND COLLECTIVE EMPOWERMENT OF MIGRANT "COMMUNITIES"
4. Investment in culture has important spill-over effects and a high return on investment, and thus contributes to the ECONOMIC DEVELOPMENT OF THE RECEIVING SOCIETIES
5. Cultural actions are strong to provide A MORE BALANCED PERCEPTION OF THE ISSUE OF MIGRATION IN THE PUBLIC OPINION OF THE RECEIVING SOCIETIES
6. Cultural projects have a great capacity to IMPROVE MUTUAL UNDERSTANDING BETWEEN INDIVIDUALS AND GROUPS which is an important asset in community development and social cohesion
7. Cultural action can play an important role in CONFLICT-PREVENTION AND CONFLICT-RESOLUTION
8. Culture can be an exceptional strength as an INSTRUMENT TO DEAL WITH THE REALITIES OF MIGRATION

Recommendations from PART 1

The participants in the Voices of Culture-platform put to the fore **4 movements for change**, which coincide and influence each other, calling both the cultural sector and policy makers to take action.

1. **Moving inwards** - we need cultural action and policy making that:
 - a. develops cultural leadership
 - b. creates role models that have a multiplying effect
 - c. encourages participatory work
2. **Moving outwards** - we need to drastically reduce the barriers to migrant participation in the cultural sector, at all levels, by:
 - a. recognizing and validating refugees' and migrants' skills and talents, both formal and informal
 - b. creating links, networks and platforms between local agents from a wide range of creative industries and newcomers
 - c. making space for different subjective voices to come together in dialogue
3. **Moving together**: we call for cultural actors and policy makers to:
 - a. provide accessible local public space
 - b. open up existing institutions to these forms of meetings and exchanges
 - c. create new spaces/places where these can happen, including in remote areas
4. **Moving around**: cultural and policy makers need to support actions that increase, value and spread our knowledge about migration processes through:
 - a. spatial dispersion
 - b. distribution, including via the media

PART 2: CULTURE and POLICY MAKING

How can culture contribute to new policies in the context of migration?

The relationship between culture and politics ideally is a two-way relationship. On the one hand, it is the duty of politics to allow for culture to thrive. On the other hand, culture should work to inform, advise and substantiate policy making. In order to reach this potential, however, the interface between culture and policy must be strengthened.

Culture is particularly significant as an enabler of sophisticated democracy: it provides spaces for the articulation and dissemination of complex ideas, and facilitates broad participation in social space. The dynamic nature of cultural participation makes the cultural sector the perfect space from which to catalyse the development of polity and society as spaces in which refugees and other new citizens are afforded equal voice and status.

Recommendations from PART 2

1. The European Union should establish a new funding programme for creating ‘Spaces of Welcome’ in collaboration between local authorities, cultural sector, civil society and local organisations for refugees and migrants
2. EU programmes should have a varied approach, combining high-profile events and activities with sustained programmes for both short term and long term impact to scale.
3. EU funding programmes should be accessible to smaller local projects, engaging refugees directly with more established communities, facilitating cultural expression and upholding cultural rights.
4. The EU should support a networked approach to smaller local projects across national boundaries, as well as knowledge sharing
5. The EU should support people-to-people contacts and collaborations in the cultural sector

PART 3: IMPACT

Measuring the success factors of arts and cultural initiatives that promote inclusion in the context of migration.

The key success factors in successful projects

- Build on the skills and knowledge of refugees that are sometimes “invisible”
- Provide “safe” spaces for dialogue and constructive exchange between hosts and refugees
- Work at the local level, together with local organisations of or for refugees and/or migrants, and with local authorities.

Measuring influence and impact

Key approaches to successfully measuring and evaluating a project

- Inclusive approach
- Cross-sector and pluralistic approach
- Innovative approach
- Promoting human rights, freedoms and dignity

Evaluation Methodology

- Enable flexibility in the evaluation framework

- Measure at individual, community, institutions and policy levels
- Measure perceptions and emotions as well as concrete change
- Set cultural initiatives in the wider social, economic and political contexts (bigger picture)
- Set realistic, achievable and measurable Key Performance Indicators (KPIs)
- Perform baseline and follow up research for analysis
- Focus on the process as well as the product
- Carry out short and long term evaluation of benefits and impact
- Ensure sustainability through potential future funding and support or self-funding opportunities
- Encourage self-review and peer-review
- Encourage external evaluation from an independent viewpoint with sectoral experience

Recommendations from PART 3

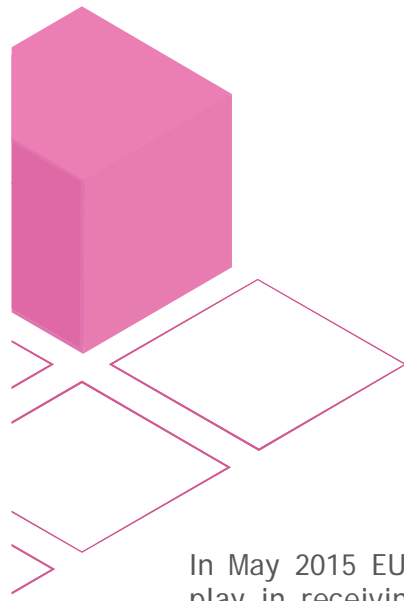
The following recommendations are made to the European Commission in order to address these needs:

- Provide / Support **training in monitoring and evaluation** in preparation for project delivery and as a key part of implementation
- Provide **specific funding** - to artists and organisations - for developing evaluation tools (that should respect the criteria listed below) and delivering ongoing monitoring and evaluation of projects
- Support **research** (including mapping, Political Economy Analysis, gap identification, methodology development) to design robust projects and monitoring and evaluation frameworks
- Support the **creation of tools and databases** to i) gather existing knowledge, ii) facilitate exchanges and sharing best practice, iii) map contacts and initiatives, and iv) manage information
- Define - in collaboration with the arts and culture sector - **indicators of success**

The sector asks the European Commission to support the **development of evaluation tools** fit for the sector's needs. Such tools should:

- Be developed through a participatory, cross-sectoral process, involving the sector in the definition of criteria/ principles/ tools for evaluation, and bringing practitioners and academics together as well as experts from other fields, collaborating to build evaluation models and indicators
- Build on lessons learnt from existing experiences in Europe and in other migration contexts, best practices as well as failures

- Allow for flexible frameworks and tools, whilst maintaining clear objectives and theories of change (dynamic evaluation)
- Include an external evaluation element (although practitioners should be involved in the definition of the evaluation criteria and tools)
- Be funded with a specific, additional budget (not as an extra priority in the regular funding schemes for projects /activities/ networks) and be sustained over time in order to allow for a long term evaluation which is crucial to capture the actual impact of the arts on integration in the context of migration.



Guidelines for cities on the role of culture in the integration of refugees, migrants and asylum seekers

September 2016

In May 2015 EUROCITIES published a statement on the important role European cities play in receiving and integrating asylum seekers, refugees and other beneficiaries of international protection¹. The statement on cities and asylum stresses the responsibility of 'all cities to ensure that asylum seekers settle in well for the duration of their stay, however short or long'. This responsibility goes far beyond the allocation of shelter and food. Psychological, social and emotional needs are equally important for personal wellbeing and social stability. To guarantee social cohesion, city authorities have to create an environment of mutual understanding and respect. This requires systematic and concerted efforts with a range of stakeholders at the local level to ensure a successful social and economic integration.

We believe that culture and the arts play a key role in the integration of newcomers and all residents of a migrant background, irrespective of their formal status. We reiterate the principles of the EUROCITIES Integrating Cities Charter, launched in 2010, committing cities as policy makers, employers, service providers and buyers of goods and services to the integration of migrants.

With these guidelines prepared by our Access to culture working group we highlight the possibilities offered by cultural policies for the integration of migrants.

The role of culture and the arts in integration

Empowerment

- Getting involved in cultural projects gives people a sense of community and belonging.
- Taking an active role in a cultural project helps empower and train participants, raise their self-esteem and develop skills, which then play a positive role in their social and economic integration.
- Cultural projects give migrants the possibility to make a contribution to their host city.

Communication and exchange

- Cultural institutions/activities can help facilitate exchanges about different views, beliefs and social rules; raise awareness about different cultures and identities; and identify common interests and goals.
- The arts create a basis for communication beyond cultural or linguistic barriers.

¹ EUROCITIES statement on asylum in cities: <http://bit.ly/20X1h9u>

Changing perceptions

- Integration is not just an issue of social welfare and economic policy, the emphasis should also be on engaging people in valuable cultural experiences and achievements.
- Discussing and presenting different cultures promotes a positive public perception of migrants.
- The 'cultural capital' gained from migrant involvement in cultural activities can lead to new artistic expressions.
- Host cities also get an opportunity to widen their cultural perspective and to reflect upon their own cultural experience.

Recommendations to cities on developing a long-term strategy on culture for the integration of migrants

- City authorities need both a welcoming strategy with dedicated services, such as multilingual information, language courses in cultural institutions, and a long-term strategy for economic, social and cultural inclusion.
- Be prepared to take action when needed and respond to new challenges in the work context².

Create opportunities for mutual learning and intercultural dialogue

- Provide shared public spaces for participation and mutual learning through culture. The impact is greater when established civic institutions such as libraries or museums are involved as it encourages public participation³.
- Strengthen the self-esteem of the participants by allowing them to share their skills and experience instead of drawing attention to their lack of language skills.

Develop your cultural programmes from the bottom-up

- City authorities need to change their way of working; they have to be more process oriented and to work more horizontally to find new ways of collaboration.
- Encourage programmes where migrants get access to previously closed-off cultural opportunities and become advocates within their own communities⁴.
- Institutions such as theatres or art centres should have a presence outside their physical buildings, to make culture visible and accessible to everybody⁵.
- Promote the co-creation of programmes: coordinated promotion and planning increases engagement, attendance, participation, impact and ongoing socio-demographic relevance⁶.

² Espoo case study on mobile libraries visiting refugees centres: <http://bit.ly/2doiqGr>

³ Karlsruhe case study on increased accessibility for newcomers to local museums: <http://bit.ly/2cygSlz>
Nuremberg case study on volunteers, accompanied by cultural workers, visiting refugee accommodation centres to invite 'a guest or new friend' to cultural events: <http://bit.ly/2cRYrzp>

⁴ Karlsruhe case study on increased accessibility for newcomers to local museums: <http://bit.ly/2cygSlz>

⁵ Strasbourg case study on artist residencies developed in priority districts for artists coming from deprived neighbourhoods: <http://bit.ly/2cyi5PV>

Helping staff adapt to a diversified society

- Raise the awareness of city staff and staff of cultural institutions at all levels - from museum assistants and volunteers right up to the director. This requires activity building and training in intercultural dialogue⁷.
- In the longer term, the employment strategy should be flexible so that the composition of the staff reflects the diversity of the city⁸.
- Give qualified migrants the opportunity to build up their language skills during working time.
- Building new services needs leadership.

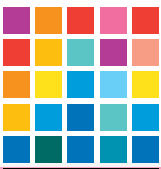
Change your cultural institutions from within

- Reflect and consider the diversity of people originating from different social and cultural contexts.
- Foster discussions and search for answers together with your audience. The goal should be to create new common values together.
- Be open to intercultural discussions and do not shy away from conflict. Multiple visions and voices have to be heard and respected. Shared artistic work opens up a realm of possibilities, in which differences are not seen as threatening but as stimulating.
- The cultural background of others should be accepted as equally valuable. Key approaches include clear communication, open dialogue with different communities, involvement in the day to day programming, and genuine engagement at all levels of cultural and city planning. Many migrants would like to see their specific cultural background as well as their individual experiences more strongly represented in public life. Being part of the programme provides acceptance of these contributions as part of culture and shows that they have validity well beyond the themes of integration and inclusion.
- The repertoire/programming of libraries, museums, theatres, orchestras and operas needs to be responsive to ongoing changes in audience and participant demographics. This development has to be monitored and reflected on an ongoing basis within the institution.
- Develop more meaningful cooperation and dialogue between cultural institutions and migrant cultural associations.
- Collect personal stories of citizens with a migrant background to link collections from museums to locals.

⁶ Antwerp case study on local young people producing the programme for urban music evenings: <http://bit.ly/2czM6Uu>

⁷ EUROCITIES Integrating cities toolkit, Managing diversity and promoting equality in cities' administration and service provision: <http://bit.ly/2d2OSD9>

⁸ Espoo case study on mobile libraries visiting refugees centres: <http://bit.ly/2doiqGr>



Antwerp, Belgium

Deurne District



Urban music showcase evening with local talents and international artists



Four evenings per season



- Team of CC Deurne
- A- Team / Majestro (local music label and organiser of urban events)
- Students of Spectrumschool Deurne
- Youngsters from the neighborhood



€4.000 (per evening)



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What is the case study about?

Urban music showcase evening with local talents and international artists, where

- the programming (also of the main acts) is done by students from Spectrumschool Deurne (class boards), youngsters from the neighborhood and a local, urban partner called A- team
- young, mostly still unknown, underground talents are given their first professional showcases (stage, technique, light and sound mixing)
- the organisation in advance and on the evening itself is done by a team of young and upcoming organisers
- the (mostly online) promotion is done by the same organisers, artists and their peers
- a large part of the ticket sale is done by peers
- we try to reach the youngsters of the city of today (in Deurne, more than 40% of those aged below 18 come from a non-dominant cultural background)

What impact did the project have?

It took us five years and much trial and error to finally reach our young and super-diverse audience. For this end, we needed to drastically change the way we organise our MO FIYA evenings. Organisations and programmers often make the mistake of thinking and believing that they know best what a good and relevant lineup is for a particular audience. Our first few events failed to attract the target audience (or there was no audience at all). Eventually, we did achieve our goals by involving students from a super-diverse local school, as well as youngsters from the neighbourhood and a young, upcoming label in programming, promoting and organising these events. CC Deurne has by now become an institution, with which the local kids readily associate.

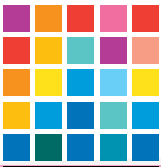
What lessons can be learned?

- Bottom-up programming based on co-creation works (increased revenue, attendance, impact, and socio-demographic relevance)
- The customer is the expert !

July 2016

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What is the case study about?

Espoo municipal library has been organising services for asylum seekers staying in local refugee centres since September 2015. Its mobile library provides a regular service to these centres. Initially, the buses were staffed by other libraries in Espoo. Today, we also have volunteers working as translators and event organisers.

Meanwhile, the city's libraries have opened 'language cafes', where the refugees can attend Finnish language courses and the locals can learn Arabic. The mobile libraries and the cafés bring together the asylum seekers, the immigrants and the local Finns. They represent a wide range of ages and occupations. The city's libraries also cooperate with other organisations, such as the Red Cross, in collecting and distributing donations for the refugees.

Above and beyond library services, we provide humanitarian aid with respect and dignity. Our main goal is to promote and preserve social peace, and thus we work to create a better and safer society. Since we are a respected institution, the impact of our work is strong, and the local public is more inclined to participate.

Espoo municipal library started to build a heterogeneous staff about 20 years ago. Today we face a new challenge, as we have to prioritise our resources differently in response to the influx of refugees. We now have a new and growing customer base, with whom we don't have a common language, and who might not even know how a library works. The municipal libraries in Espoo double as multicultural meeting places for Finns and refugees. Many of the latter have witnessed vile atrocities or war-related traumatic events. Their experiences remain unknown to us.

Back in September 2015, the sudden considerable increase in the number of refugees arriving in Finland prompted the Espoo municipal library to react without delay. Drawing on its long experience as a multicultural working place, the library began to organise services for the asylum centers. It was very much a leap into the unknown as we had to find completely new ways to provide our services.

 Espoo, Finland



Integrate asylum seekers into the local community



Ongoing since september 2015



- Volunteers
- Library staff
- Library bus



€30.000

What lessons can be learned?

- It takes courageous staff members and leaders who share the same values and work ethic to be successful in a truly multicultural environment. There is no going back to the traditional way of working in a library.
- You need to be alert to new situations, and be able to take action without delay.
- If you want to introduce new services, you need managers with serious leadership skills.
- Your staff needs to learn to communicate with volunteers.

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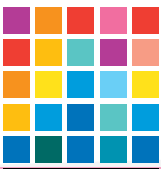
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CULTURE



Karlsruhe, Germany



To increase accessibility of local museums to immigrants and people with immigrant backgrounds



Launched in 2012 as a three-year project, it is now an integral part of the Karlsruhe Cultural Affairs Department's adult education programme



vhs Karlsruhe (Karlsruhe's adult education centre), Karlsruhe Cultural Affairs Department (with city art museum, city historical museum, Pfinzgau Museum of local history, and city archives) programme



approx. €100.000 (over several years)

What is the case study about?

As part of the new Culture and Integration programme, immigrants are introduced to the city's main cultural institutions - the State Art Gallery, the Baden State Museum, the Pfinzgau Museum (i.e. museum for everyday history) and the General State Archives. This is a complex socio-cultural form of integration not reduced - as it usually happens - to issues related to social welfare or economic policy.

The concept aims to strengthen the self-esteem of the participants by allowing them to use their skills and competences instead of targeting putative deficits, such as their lack of language skills or cultural knowledge. The intercultural approach becomes most tangible when the newcomers are paired up with native Germans as the project progresses.

What impact did the project have?

By participating in the program and contributing their own cultural experiences, the immigrants realise that they can enrich the local community and its ethos.

As a positive side-effect, the immigrants improve their language skills, while the vhs Karlsruhe (Karlsruhe's adult education centre) strengthens its ties with the other local cultural institutions. Therefore, the vhs becomes a strong catalyst for integration in Karlsruhe. The programme also helps make the local cultural institutions more accessible to the immigrant communities.

With the support of German class teachers, the museums' educational staff introduces (European) art to the immigrants. The aim is to learn from each other and to transcend the individual cultural barriers by collaboratively reflecting on art.

The new citizens and the local residents get an equal chance to broaden their cultural horizons and to reflect upon their own cultural experiences. The migrants get access to hitherto fenced off cultural dimensions, and eventually they become advocates within their own communities.

Permanent staff members of both vhs Karlsruhe and the municipal art museum support the participants in sharing the experiences gained during this innovative, culturally integrative programme with their respective communities, thereby ensuring the programme's sustainability.

This truly intercultural process, in which artistic concepts are approached from different perspectives, has by now become an integral part of the Karlsruhe Cultural Affairs Department's adult education programme. The city recruits volunteer art-mediators from the immigrant communities.

In 2017, the Culture and Integration programme will be extended to include further cultural institutions.

What lessons can be learned?

By participating in the programme and contributing their own cultural experiences, the immigrants realise that they can enrich the local community and its ethos. As a positive side-effect, they improve their language skills, while the vhs strengthens its ties with the other local cultural institutions.

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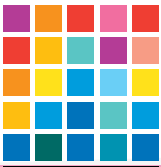
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CULTURE



EURO
CITIES

Cultural Partners Project



Nuremberg, Germany



Integration of displaced people; building of cultural bridges between people; community cohesion; connecting the inhabitants of Nuremberg and the newly arrived inhabitants at cultural events



Ongoing



- Cultural department staff
- Volunteers
- Refugees



Thomas Mueller
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What is the case study about?

In Nuremberg we have started a new project idea: in order to offer meeting possibilities for people who live in Nuremberg and people who have newly arrived to the city, the Cultural Department has opened his cultural corner shops to a tandem-based system which offers cultural access to events to newly arrived people in the city following the aim “Kultur von allen, für alle” - “Cultural for and from everyone”.

Together with the staff from our cultural corner shops, Nuremberg inhabitants (volunteers) go to refugee accommodation centers and literally invite “a guest or new friend” to accompany him to a concert or another cultural event in the city.

They attend together the activity and after sit and chat, they learn about each other’s lives, needs and resources and build bridges between them.

As a result, friendships are being started and now we even have refugees who offer themselves as “cultural partner” for Nuremberg citizens.

Once a month the staff of the cultural corner shops meets the “cultural partners” from Nuremberg in order to talk about the experience, to inform about the latest facts and figures and to support the people in intercultural terms.

What lessons can be learned?

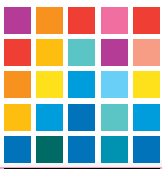
People need an intercultural training before becoming a cultural guide, lower expectations and offer babysitting opportunities for each cultural event for the volunteers.

July 2016

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CULTURE



What is the case study about?

A group of 35 professional or amateur female singers came over from Brussels to participate in an artists-in-residence programme. Their repertoire includes choral music and world music. The programme was hosted by the multicultural Strasbourg suburb of Neuhof, characterised by high levels of unemployment, poverty, violence and drug-related problems.

The singers spent a week in Neuhof. They sang songs in the streets, and met and talked to passers-by. They also organised workshops for children and for women, where they talked, sang and danced together. They also built giant puppets and musical instruments.

The members of this group had close ties to the Gypsy/ Traveller community and to other refugees. The 35 women constitute a community. They meet other communities without judgement. They don't know the places they visit or the people who live there. This helps them develop a sense of confidence.

What lessons can be learned?

A documentary is being made about this residency programme, and about how the visiting singers sang, danced and swapped stories with the locals.



Strasbourg, France

- Develop residencies in priority districts for artists coming from deprived neighbourhoods
- Make culture accessible to a larger audience
- Offer a cultural event during the summer season, at a venue away from the city centre, to people who can't afford a holiday
- Make culture accessible to everyone in an inclusive rather than exclusive way, not just on theatre stages but also on the streets. Instead of putting on a full show, share meaningful moments with people.



July 2015



35 professional or amateur female singers aged between 20 and 60, representing ten different nationalities of the deprived Strasbourg suburb of Neuhof.



€ 45.000



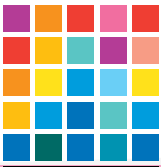
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Migration into theatre

building bridges through dance and theater

What is the case study about?

Migration into theatre (TheaterFlucht) offers theatre and dance classes for children and young people aged between seven and 18.

Between 2013 and 2015, it functioned as a two-week summer programme. The participants - refugee children and children born in Austria - spent 14 days together, attending dance and theatre classes as well as creative and sports workshops, and working on a performance that was presented to friends and families at the end of the programme.

The project's success prompted the organisers to introduce changes in 2016. First of all, TheaterFlucht now wants to offer classes during the whole year. The aim is to give refugee children permanent access to the cultural life of society. The contacts and friendships made during this summer project can be long-lasting. That is how integration and inclusion works: people come together, work together, create together and include each other in their daily lives. Currently our team is working on funding for 2017. It is also busy finding venues for our weekly classes next year.

In 2016, we also changed our target group. From this year on, we work with girls and young women aged between ten and 18. We have learned from recent experiences that this is an especially vulnerable age group, and that young female refugees often don't have access to spaces where they feel safe and comfortable or where they are welcome. To provide space - and thereby empowerment - for girls and young women only has been a logical next step for our team.

TheaterFlucht has been built on the conviction that integration works best when people have spaces where they can meet, laugh, play theatre, be creative, dance, exchange ideas and views, express themselves in different ways and create something together. The project aims to make integration happen, rather than remaining a theoretical concept. And as children are future adults, for us working with this target group means working for a better future, one where people are open to each other and are able to respect each other in their commonalities and differences.

Vienna, Austria



Foster integration through dance and theater



TheaterFlucht Österreich was established in Vienna in 2013. Between 2013 and 2015, it functioned as a two-week summer project in August. From 2016 on, the project is expected to extend over the whole year.



TheaterFlucht Österreich, Verein zur Förderung inklusiver, interkultureller und kritischer Kunst- und Kulturprojekte. Cooperation and partners: WUK, Werkstätten und Kulturhaus Wien



€16,448.00 / €6,650.00 (Municipal Department for Integration and Diversity: €2,200.00; Women's Department: €4,450.00). Budget for year 2016

What lessons can be learned?

- Bottom-up projects matter !
- Start small and try to make your idea work, develop and grow.
- Often - especially at the beginning - it is hard to secure funding and support. But if you make your idea work and if you can show that it makes a difference, funding will follow.
- Nonetheless, a project like TheaterFlucht would never work without the amazing support of volunteers and the civil society. Together we are strong and can make the world a better place.

July 2016

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CULTURE



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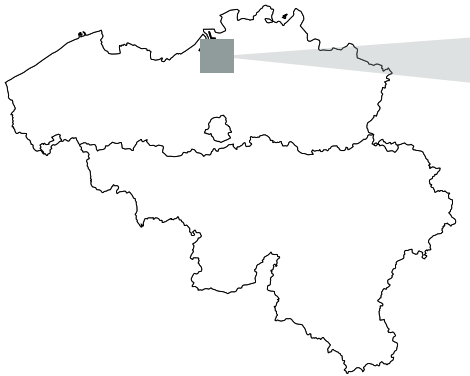
Red Star Line museum : use migration stories to foster dialogue

© Bart Huysmans & Michel Wuyts



- Education
- Intercultural dialogue
- Intergenerational dialogue
- Access to culture
- Urban regeneration
- Attract private investment

Context



Antwerp (516,000 inhabitants) is Belgium's second city and the largest city in the Flemish Region. The port of Antwerp is one of the largest in Europe and has always played a key role in the city's development. As a departure point for Europeans migrating to North America at the end of the 19th and beginning of the 20th centuries, Antwerp has since become a place of immigration. Today, 173 countries are represented in Antwerp and 80% of the locals are of Belgian nationality.

Since Antwerp's golden age in the 16th century, the city, which was once home to baroque painter Peter Paul Rubens, has always been a centre of culture. Antwerp was European capital of Culture in 1993. The title prompted a broad consultation of the city's cultural sector and laid the groundwork for new ideas on how to change structures, better involve people, and bridge the gap between citizens and politicians. Today, cultural policy planning in Antwerp is still very much influenced by the dynamics that were set in motion more than twenty years ago .

Cultural heritage, local cultural policy (community-based art, public libraries, cultural centres) and the arts are strategic objectives within the overall city policies. The arts and the creative sectors are also included in the local strategic goals for education, youth policy and economy.

Access to culture and heritage is a key priority within the local cultural strategy. Cultural heritage is considered to be a common resource for inhabitants and visitors to appreciate the past as a source of knowledge, inspiration and joy. It is also seen as an asset in local planning policy and as a driving force for city development.

Red Star Line Museum

Between 1873 and 1934 more than two million Europeans travelled with the Red Star Line company from Antwerp to America. They originated from all over Europe.



In 2004 Antwerp city council decided to turn the former buildings of the Red Star Line shipping company into a commemorative site. The city bought three of the company's former warehouses that had together served as a control station for third class passengers wishing to emigrate to the New World. A design team restored the ruined buildings to its condition between 1921 and 1934 and the Red Star Line Museum opened in September 2013. Until recently, it was the only migration museum on the European mainland housed in the original departure halls.

The Red Star Line Museum is part of a vast urban renewal program for Antwerp's old harbour quarter, *Het Eilandje* (The Islet). The area is rapidly becoming a new hotspot for tourists, creative industries and young locals.

The contemporary migration museum was conceived to breathe new life into the historic site. Through a state-of-the-art interactive exhibition that is spread out over two of the three buildings, the highly contemporary and participatory museum tells a universal story of migration based on the thoroughly documented stories of passengers who transited in the buildings. It also provides space for artistic re-interpretations, introspection and dialogue.

A strong focus is placed on narrative scenographies and personal stories. Museum guides who have their own migrant backgrounds share their stories with visitors. The museum also collaborates with schools and adult education programmes to collect migration stories. The museum has been involving inhabitants with migrant backgrounds in a co-creation process since 2009. It uses a "Red Star Line Transit Bus" - an old city maintenance van transformed into a travelling storytelling device.

On the outside, it invites people to find out more about the Red Star Line and share their own migration stories. The van travelled to many schools, adult education centres, neighbourhood parties and markets. Meanwhile, in the cosy interior salon hundreds of new and old residents of Antwerp were invited to learn about the European emigrants of the Red Star Line and share their own migration stories with the museum. A selection of these stories is now featured in the permanent exhibition.

With the help of, and in a permanent dialogue with its diverse audiences, both locally and internationally, the museum collects and investigates personal migration stories from the perspective of those who experience or have experienced them, and (re) valorises them as important pieces of heritage. More than 1,400 family mini-collections linked to the migration of an ancestor have been collected since the opening the museum.

The museum has cooperated with contemporary artists, writers, photographers, cartoonists, and television documentary and theatre makers to create autonomous cultural products inspired by the memory of the Red Star Line emigrants. Most of these were co-produced by the museum. The museum also puts emphasis on reaching out to and involving very diverse audiences, for example through monthly evening openings for students taking Dutch language courses and family days organised in cooperation with migrant associations.

In the multifunctional "museum warehouse", the Red Star Line Museum has developed a programme that aims to compare the century old stories of the emigrants on the Red Star Line with more recent migration flows and personal stories. In the year following its opening, the museum invited two contemporary local artists to reflect on the annual summer travels that Antwerp families with Moroccan and Turkish roots make to their countries of origin. "Home sweet Home" was part of an extensive commemoration programme of 50 years of Moroccan and Turkish immigration to Belgium. It comprised several local exhibitions, theatre performances and participatory artistic projects throughout the city. One of them was developed by the "*UiThuis*" cultural centre in Hoboken, an old industrial district that was home to the first Moroccan "guest workers" in town. "*UiThuis*" partnered with young locals, mosques and Antwerp-based artists to create a short fiction film called "Fistful of memories" describing how youngsters from Hoboken deal with the migrant heritage of their parents and grand-parents, and with the cultural diversity 50 years of migration has created in the city.

Budget and financing

The overall investment of €18 million was covered by a public-private partnership between the city of Antwerp (60%), the Flemish government (25%) and a group of European and American private and corporate funders (15%).

The operational budget for 2015 is €300,000 (excl. wages and cost for personnel). The structure is now profitable thanks to incomes from ticket sales, merchandising, guided tours and private evening openings.



Impact

On economic development and city attractiveness:

The museum has been an immediate success. It has received more than 240,000 visitors since the opening and generates a direct income of more than €1 million a year. One in ten visitors is a foreign tourist and this share is rapidly growing. The success of the Red Star Line Museum was cited as one reason for Antwerp's top results as a tourist destination in 2014: overnight stays increased by almost 8%, with an increase of more than 10% on the American market.

A public survey carried out in April-May 2014 showed that 98% of all visitors were "satisfied" with their visit. The successful opening and great public acclaim of a "museum of migration" in times when international migration is controversial throughout Europe, was widely discussed and analysed in national press and positively reviewed in the international press. The Huffington Post listed the Red Star Line Museum as one of "The World's Hottest New Museums".

The museum shares its stories with almost 10,000 followers on social media. In May 2015 the Red Star Line Museum received special commendations from the European Museum of the Year Award Scheme.



On urban regeneration:

The museum prompted further urban development of the *Eilandje*. It generates a flow of 500 to 1,000 visitors each day. It has already hosted 83 private night events in the museum, with more than 15,000 participants.

In the wake of the museum's opening, private investors are renovating old buildings and creating new living and business units in the immediate surroundings. Today the *Eilandje* is a thriving city neighbourhood on the water and the area of the Red Star Line Museum is still being developed.

Transferability

The Red Star Line Museum faced two main challenges:

- Regenerating Antwerp's old harbour quarter (Het Eilandje) through a vast urban renewal programme. This programme also includes the MAS museum, Antwerp's new city museum, closely located to the Red Star Line museum. The opening of MAS in 2011 was a stepping stone in the restructuration of the area.
- Developing a cultural space and heritage platform where city residents and visitors can experience and get involved in the collection, preservation and dissemination of migration-related cultural heritage. As the emphasis is on life stories and other 'biographical heritage', the museum tries to engage all audiences – those with a recent migration story and those who believe migration is about others – in the valorisation of migration stories as valuable and shared common heritage. In a city where migration has always played a central role, the museum invites visitors to reflect on and consider the universality of migration, then and now. Controversial and divisive as it may often be, the migration experience is something we can all relate to when it is told as a story of everyday people.



© Joris Casaer

Tips

- 💡 Involve locals to co-create the project at all stages, from pre-opening to everyday activities. Working with different local communities has helped shape the museum and its activities, and has had an impact on social inclusion and participation of the new immigrant city population in cultural activities
- 💡 Working in close cooperation with adult education schools (especially Dutch-as-a-second-language schools) has been crucial.



I have a migration story myself, so there are a number of things in here that I can identify with. I find the whole human approach quite moving.

Museum visitor



Management level and partners

Since its opening, the Red Star Line Museum has been governed by the municipality as one of Antwerp's city museums. It is part of the city's department of museums and heritage, which belongs to the city's administration for culture, sports, youth and education. The museum staff (eight staff, 12 guards and four receptionists) are city personnel. The museum has various international partners, including the Ellis Island Museum in New York and the YIVO Institute for Jewish Research that gave the museum access to interviews and memoirs of immigrants, thus helping develop its collection of stories.

Links :

www.redstarline.org

<http://www.youtube.com/watch?v=d7zgjKcZEFg>

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www.cultureforcitiesandregions.eu



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Rom san - We are Roma: Museum fighting discrimination through intercommunity dialogue

- Access to culture
- Social cohesion
- Citizenship
- Civic participation
- Inclusion of marginalised groups
- Intercultural dialogue



Context

Sweden's second largest city, renowned for its rich culture, **Gothenburg** launched a new culture plan in 2013, with 2021 as the target date to achieve a boundless, cosmopolitan city, where culture and art occupy a prominent position. The strategy aims at curbing segregation and promoting openness, trust, respect and understanding. As a tool for social cohesion, culture is put forward to increase understanding and strengthen intercultural dialogue.

Cultural programmes for the city of Gothenburg seek to give direction for the City Council's ambition to make the city a centre for cultural events. Culture is perceived as important for the city and its residents' welfare, but also for business, labour, tourism and the city's profile and attractiveness. Social inclusion is one of the targets, especially for underprivileged communities. The city of Gothenburg has even been elected one of the five pilot cities by the Swedish government as part of a national 20-year strategy for Roma inclusion. This population, recognised as a national minority in 2000, has long lived in Sweden and numbers over 50,000.

The strategy's overarching goal is to ensure every Rom person born in 2012 has the exact same opportunities in life as a non Roma person in 20 years' time. The strategy also underscored the absolute necessity for increased Roma representation in society.



Challenges

With the "Roma san" project, the city council aimed at better dealing with Roma inclusion in the city, as the community suffers exclusion. It was an opportunity to provide a space for citizens to meet a community against which most others are prejudiced. Also, the specific set-up of the project was in itself a process empowering Roma and giving them autonomy and the ability to control, develop and modulate their own discourse.

Rom san - We are Roma

"Rom san - We are Roma" is a temporary photography and document exhibition created by Roma. It is the result of cooperation between local activists, journalists and a photographer, who initiated the project. In 2011 the team produced a photography exhibition, which later resulted in a meeting with the Gothenburg City Museum and a joint application to the European Social Fund Council in Sweden. It was then produced by Roma in the area as part of a special relationship with the museum, which implied implementing new working methods in a collaborative way by yielding decision-making power to Roma. In a unique way Roma have had the interpretative prerogative and the right to oppose decisions.

The exhibition, which opened in 2013, included photographs, personal narratives and a visitor handbook containing photographs related to the exhibition. Visitors were guided by two Roma experts and four Roma pedagogues employed by the museum. Storytellers, artists and musicians were occasionally contracted.

Exhibition information was not formulated so as to be pedagogic: facts and figures were deliberately overlooked. The visitor was rather invited to get acquainted with Roma culture and history through personal statements and testimonies. The exhibition also included an educational programme for museum professionals, school programmes and an extensive public programme to address the discrimination and prejudices that affect Roma in Sweden. Considering prejudices the result of a lack of knowledge, the exhibition is used as a tool to raise awareness and disseminate information. "Rom san - we are Roma" was not only an exhibition but also a meeting place and exchange platform for different Roma groups. As a flagship project of the role of culture and social inclusion in Gothenburg, the city showcased the exhibition at the European Parliament in Brussels (10-14 November 2014), also as part of a broader debate on the inclusion of Roma in Europe.



Budget and financing

The project was planned in 2012 and the exhibition opened in 2014 at the City Museum, lasting until March 2015.

The exhibition and complementary educational activities were funded by the European Social Fund. It received SEK 10.5 million (€ 1.1 million) from the Swedish ESF Council.

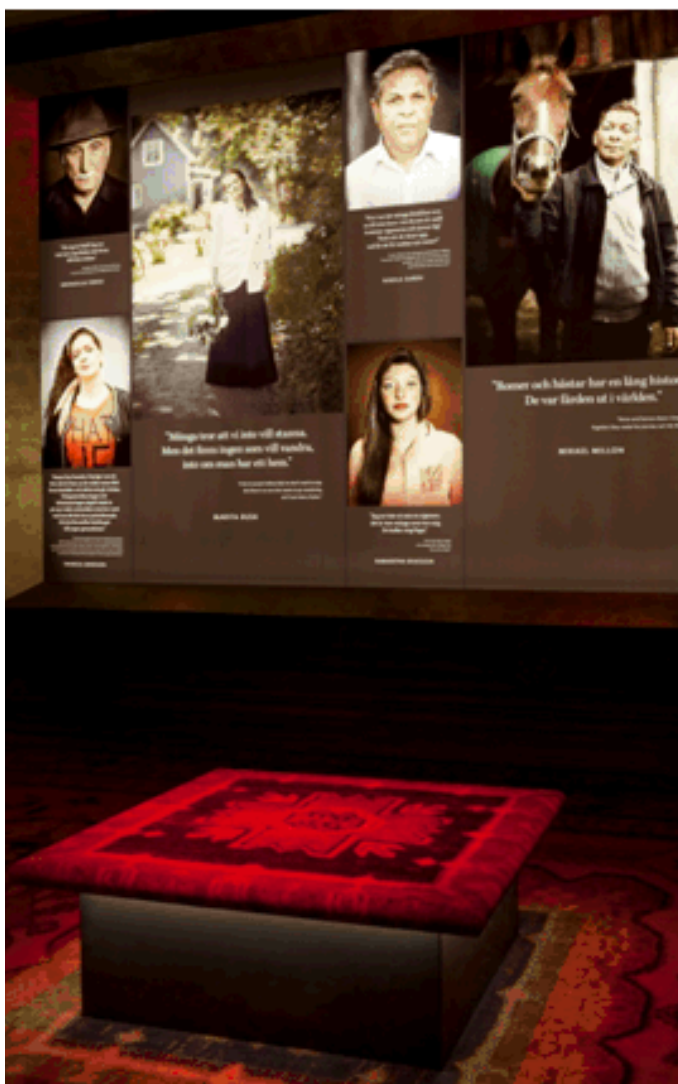
Impact

Over 130,000 people attended the exhibition, including 1,200 council officials. At the opening of the exhibition, the number of visitors set a record for the museum, with over 4,000 visitors. Also, training programmes were fully booked over the exhibition period. As a result of this success, cultural institutions in other Swedish cities and a number of other countries have expressed interest in taking on the exhibition. But the impacts went far beyond these figures and thanks to the "Rom san" exhibition, the integration of Roma is finally on the political agenda.

During the exhibition, when some conflicts with the Roma community was reported by the media, the museum became a centre of information and was contacted by journalists and citizens who wished to know more on the topic. The project shed light on the need to have a permanent Roma information/cultural centre with greater visibility. The exhibition's education programme contributed to overcoming prejudices. As regards the internal functioning of the museum, collaboration between individuals not used to interacting within regulatory systems and institutional routines, and a museum staff not used to establishing more horizontal and redistributed power relationships or negotiating working methods and content has been very enriching.

The "Rom san" project has also impacted the Roma community itself, reinforcing its self-esteem, providing a legitimate space for developing and building its own discourse in displaying a diversity of views, values, experiences, hopes and dreams, and offering a sense and place of belonging.





Tips

- 💡 Make sure the artwork is authentic.
- 💡 Involve people from the community itself for inside perspective and intercultural competence.
- 💡 Allocate appropriate resources that allow for a mutual learning approach and the recognition of the intrinsic value of the learning process.
- 💡 Allow time for appropriately building the process of mutual recognition.

Management level and partners

The organisational and management model is also unique as the "object" of the exhibition is embedded in the management, curatorship and organisation team. For the exhibition, the Gothenburg City Museum had the status of project manager and worked in collaboration with two journalists and a photographer.

Links :

www.goteborgsstadsmuseum.se/en/node/348

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www.cultureforcitiesandregions.eu



EURO
CITIES



Intercultural theatre project in Belfast

Telling stories from different cultures

Belfast city council is supporting a small theatre company with an innovative drama-based project that highlights the experiences of migrants in the city. The 'Arrivals' trilogy, coordinated by Terra Nova Productions, brings actors from different backgrounds on stage to explore what happens when people from Northern Ireland interact with those who were not born and raised there.

Untold stories

The project originated from the recognition that the main theatre stages in Northern Ireland still reflect the dominant cultural narrative: that is to say white, male and heterosexual. In effect, theatre goers in Northern Ireland were not seeing characters reflecting the diversity of Northern Ireland's population. As a young and relatively new theatre company, Terra Nova Productions saw this as an opportunity to broaden Northern Ireland's theatrical offering.

A 2011 census revealed that 11% of the Northern Irish population was foreign born, so why weren't these stories being seen or heard on stage? Terra Nova's artistic director felt that the problem stemmed from a lack of confidence and connections, and after much debate, the Arrivals trilogy was born in 2014.

The trilogy culminates in Arrivals 3D, a truly innovative piece of theatre. Aimed at small audiences of 20-25 people, it is a combination of immersive theatre performance and interactive workshops. The production explores the true story of an intercultural couple, and takes place in the room with the audience rather than on stage. After the performance, the audience is asked to decide what the couple should do next, and a discussion led by an intercultural facilitator invites the audience to consider the consequences of their decisions.



The process definitely pulled me out of my comfort zone. The challenge was being pushed to think on your feet and come up with instant ideas you then share with the group. I was inspired by the participants' courage, honesty and openness in sharing their stories. A reminder that at the heart of all these discussions about interculturalism are real human beings - living, loving, suffering.



participant, Arrivals trilogy

cities in action

April 2016

where: Belfast, UK
what: culture, social affairs
when: 2014+

Leading up to Arrivals 3D, the first part of the trilogy focused on a series of storytelling empowerment workshops engaging community contacts who work with Belfast's new immigrant communities. These workshops allowed Terra Nova to reach out to people who wanted to tell their stories, and in the meantime it put out a call for writers keen to support intercultural theatre. As a result, they hired writers from a mix of backgrounds, including Northern Irish, Hong Kong Chinese, Romanian and British Asian. The writers were asked to work with the actors already cast rather than coming with a preconceived story. This developed into five scripts that formed the basis of a theatre production that toured Northern Ireland.

The second part of the trilogy brought together community members with professional artists to develop stories and scripts. An intercultural steering group was set up to support the project, and provide a small financial contribution and mentoring. This allowed emerging artists to prepare poetry and musical pieces that enhance the theatre performance.

A successful legacy

The project is currently touring Northern Ireland, and has already engaged around 400 people through 90 workshops with intercultural artists. The two theatre performances have attracted around 1,200 audience members, while the third interactive part shows the need to engage the audience fully in the story.

Because of the success of the Arrivals Trilogy, Terra Nova has been granted £95,000 (€120,000) by Belfast City Council and the Arts Council of Northern Ireland to write and stage an intercultural performance of Shakespeare's *The Tempest*, which will tour from April 2016. The inspiration for this project will come from the Arrivals Trilogy, and the group hopes to attract around 300 community members.

Reaching out through partners

Terra Nova engaged a wide range of partners to produce the Arrivals trilogy. They include cultural community organisations such as ArtsEkta and African and Caribbean Support Northern Ireland, which contributed learning and expertise on culture and traditions, as well as workshop support. The children's charity Barnardos offered assistance to the project,



including facilitating childcare arrangements to allow people to take part. Other support came from community groups that welcome and support new migrants, and Libraries NI, which provided meeting space, marketing support and research material.

Working with community groups helped Terra Nova to overcome one of the main challenges, which was engaging people from different communities and boosting their confidence. Once a few brave participants were convinced to take part, the group grew mostly through word of mouth.

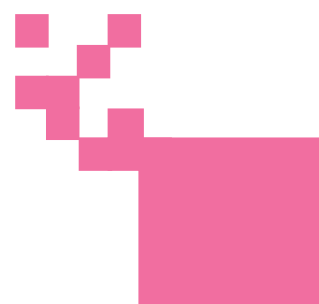
Other challenges included breaking down barriers to encourage people to tell their stories. The group got around this by trying different methods, including new venues and smaller groups. The workshops were continually tailored based on feedback and they used two or three day masterclasses to engage in greater depth with participants. This resulted in bonding and trust between participants, and helped create lasting friendships.

The project is funded through several channels, including the city council, central government, and a foundation.



You empower people as artists, you grow skills and you get them excited about their creative development. Theatre already creates an imaginary space, one that we all agree to believe is real, so it's comparatively easy for us to make that imaginary space a neutral or new 'third space' where people come together from different cultures.

representative, Terra Nova



Interview of Susanne Asche from the magazine Open Democracy: in Karlsruhe, creating a dialogue through culture, between new comers and local citizens

Susanne Asche, head of the Cultural department of the city of Karlsruhe, Germany, has been interviewed by the media platform Open Democracy in September 2016, to talk about the innovative way the city welcomes the migrants and creates a dialogue with the local population. Here is a transcription of the interview which is also available on the [Open Democracy website](#).

The German city of Karlsruhe uses art to bring new arrivals together with local citizens, creating a dialogue that is the foundation of integration.



Cameron Thibos: Thanks for joining us at openDemocracy. Could you tell us a bit about yourself please, and about Karlsruhe's role in welcoming new refugees?

My name is Susanne Asche. I'm head of the cultural department of the city of Karlsruhe, which includes libraries, archives, galleries and festivals, and is also responsible for a culture of democracy and human rights. We are working for a culture diversity. I am also a member of the steering committee of the UNESCO Coalition of European Cities against Racism, and they work very well together - because in Karlsruhe we have a very lively culture of welcome.

Karlsruhe is a city of 300,000 inhabitants, at the centre of one million people. It is a very young city, and it is a place where newcomer refugees arrive first. From our city that they are sent to other countries or cities where they will settle. So we are a city of transit. Only young people without adult accompaniment actually stay with us. Nevertheless, Karlsruhe has many, many projects, networks, numerous institutions, and civil society organisations who are working together to create a welcoming culture, and a welcoming atmosphere in Karlsruhe.

In 2014-15 suddenly thousands of newcomers arrived in Karlsruhe and the government wasn't prepared. The local government, our mayor, informed the regional government several times over that "they will come." But there was no response. Then they suddenly arrived on our doorstep in their thousands.

Tents were erected, exhibition halls were taken over and filled, so that they had a roof over their heads. And at once, civil society came together with the local politicians in Karlsruhe and created a round table discussion about how to help the refugees. They built the network 'Help for Refugees' and they organised, without any government support, tents and toys for children, and everything from cosmetics to medical treatment. Without those hundreds of people, the government would have failed.

"Without those hundreds of volunteers, the government would have failed."

From the very beginning, the cultural institutes and the artists were willing to open their hearts and their doors. For example, they went into these camps where these refugees, these newcomers were living packed very closely together, without anything to occupy themselves. They were able to organise trips to museums as well as dance and musical performances, and to organise theatre and other cultural projects that could bring refugees together with the inhabitants of Karlsruhe. So we created dialogue, and I think that's a story of success.

We had the general conference of European Cities against Racism in Karlsruhe in October 2015. We suggested that we should choose the subject 'welcoming culture, welcoming cities', and this prompted a really long debate in our city coalition because, for example, the cities of Belgium said, 'no, this isn't the challenge we face. It's a challenge for the state, not for the cities!' But we convinced the others and this became the subject of the conference.

By the time the conference took place six months later, every city understood that they indeed faced this challenge - that it was up to them to find strategies that would create social inclusion. The cities are the places where people are living, where the conflicts are, where a situation can be created or changed. So we, the local governments, the civil society and the cultural institutions in the cities, we know what has to be done.

It took a long time to get any sort of connection to the state government, but I think it will be a long time before there is a real dialogue between government and the local level. But we are working on this every day.

Cameron: Can you give an example of a cultural or theatre project that worked well?

Susanne: Oh yes. It's a ten-year project that we have only been working on for five years now, for those learning German in the so-called 'integration courses'. They are invited during the lessons to visit our modern art museum, and to share with us their point of view on the art of our time - it's really interesting!

"Learning German is much easier for those who visit the museum than for those who didn't have that opportunity."

They get to know the museum and the art works. And they begin to talk to the Karlsruhe locals about what they think, and have a dialogue with them in which both parties say what they see in these art works. Then they have a chance to invite other members of their own community to come into the museum, and they act as the museum guides to take them around.

This is funded by the city's culture department and it works well.

We have found that learning the difficult German language is much easier for those who came into the museum than for those who didn't have that opportunity. So thanks to that success they are now starting a similar programme, only with opportunities to visit the theatre!

We also have many festivals with political debates, and there we bring young people from Karlsruhe together with the young people who have just arrived in Karlsruhe so that between them they can create something new.

Cameron: I've been reading a lot about migrant theatre in Berlin - does Karlsruhe have the same?

Susanne: Yes, there is a real discussion going on about this in Germany, whether it is a good thing. We had a performance of Gluck's opera Iphigenie auf Tauris in which refugees from Gambia were playing the newcomers who arrived by sea at the island where Iphigenie was living. So they were playing their own situation! Many of them came to Lampedusa in Italy in a sea crossing.

It was OK, but I'm not really sure that it is a brilliant strategy. As a visitor to the opera, you're sitting there, looking at this spectacle, and working out which of them were refugees and which not - that is not a dialogue, that's really not a dialogue. For the newcomers it was really interesting to be able to get to know how our theatres work and opera is created, but I think we should consider more deeply how to proceed with this.

Next year, we are staging a piece of theatre which is written by Karlsruhe people and by newcomers, and perhaps that will be more of a dialogue, where people are speaking on an equal level with one another.

"I am not your latest art project!" one refugee said."

That is the discussion in Germany. There is one newcomer from Syria who was a refugee and is now a writer, and he says, "I am not your latest art project!" You understand? That is a very important and difficult discussion - how to find the right way.

But I am very sure that artists have a privileged way of finding solutions, because every day - whether they are performance artists, actors, writers, or dancers - they expose themselves to others and they know what can be a dangerous situation for their own identities.

Cameron: You said earlier that it took a long time for the state and the cities to talk to each other. Are they subsidising new projects?

Susanne: It depends: it depends. In every city we have volunteers and NGO organisations who are working for a welcoming culture. But in the eastern part of Germany, we also have a very strong movement of right-wing people, especially in those cities where there are no refugees.

You see the same differences among the politicians. Some of them are initiating welcoming projects themselves, and others complain that it is impossible to take so many newcomers. We have had many discussions about this.

"Angela Merkel made a big mistake when she opened up the frontiers, and then didn't immediately get in contact with local organisations."

I think it was a big big mistake that Angela Merkel made when she opened the frontiers up in 2015, that the next day she didn't immediately try to get in contact with the civil society organisations or with the city organisations. She didn't try to talk to the people who were going to have to welcome those newcomers. That was a big mistake.

She did the right thing in that situation to open the frontiers, because for us Germans it is impossible to see people sitting in trains, not knowing where the trains are taking them to! That is impossible for a German! And that was exactly the situation the refugees were in thanks to the politics of Orban. Do you remember?

So it was totally correct that she opened the frontiers. But the next day, or the same day,

she should have been speaking to the cities and the federal states. She should have called a big conference to say, “now, how will we manage this situation together? The state level, the government level, and so on.” Because here were the people who have had to manage the situation day in day out ever since and there was no dialogue! There are thousands of volunteers who are indeed managing under these conditions. But there is also an increasing group of people whose deep-seated xenophobia is rising to the surface and sometimes their racism.

Other relevant networks, publications and EU funded projects

- **ICORN:** International Cities of Refugees Network
ICORN is an organisation for cities and regions that offer temporary refuge to persecuted writers and artists. More than 50 cities have committed to the ICORN charter, and among them some EUROCITIES’ members, including Aarhus, Amsterdam, Barcelona, Gothenburg, Malmö, and Rotterdam.
- **UCLG - Mediterranean City-to-city migration profiles and dialogue**
It aims to improve the inclusion and integration of migrants at city level in the Southern Mediterranean region, including through access to human rights. The C2C project was launched in February 2015 and will run for three years. More information [here](#).
- **Museums, migration and cultural diversity - Recommendations for museum work by NEMO, the Network of European Museum Organisations.** More information [here](#).
- **Support to Refugee Integration:** Projects selected by the European Commission to be funded through the programme [Creative Europe](#). The results were announced in October 2016.

The awarded projects will receive grants worth a total of €2.35 million and involve 62 organisations from 20 countries. The projects have been granted funding after answering April's special Creative Europe call for cultural projects supporting the integration of refugees.

The call attracted 274 applications - over 3 times as many as expected. The initial budget had been €1.6 million but was increased due to the exceptional response received. This extra funding will support the 12 best projects selected from a very competitive pool of applicants. Italy and Sweden are the best-represented countries with 17 and 9 organisations respectively. Common threads across the 12 successful projects were focuses on storytelling, training and workshops for participants and the digital arts.

WHERE DID THE APPLICATIONS COME FROM?

1124 organisations from 38 countries took part in applications. The best-represented countries among applicants were: Italy (204), Greece (102), Germany (90).

Approximately 50 organisations from each of Spain, the United Kingdom, Turkey, France, Sweden, Belgium and Slovenia took part in applications.

WHAT HAPPENS NOW?

The projects will each receive just under €200,000 on average. With the award of the grant, work will begin right away and run until 2018.

See the list of the selected projects below:

N°	Country	Organisation Name	Application Title
1	UK	ACTA COMMUNITY THEATRE LTD	Refugee Engagement And integration through Community Theatre
2	UK	ARTREACH (EVENTS) LTD	Refugee Journeys International
3	FR	SALINE ROYALE D'ARC ET SENANS	ORPHEUS XXI - Music for Life and Dignity
4	PL	FUNDACJA STREFA WOLNOSLOWA	BEYOND THEATER – creative platform for professional skills
5	SE	FÖRENINGEN FILMCENTRUM	Storytellers Without Borders
6	DK	ROSKILDE KOMMUNE	A Million Stories
7	ES	MARMADUKE S.L.	The sound routes. Notes for getting closer
8	SE	STIFTELSEN FÄRGFABRIKEN	Shared History
9	HR	IZVORI	Story time - connecting people with the power of art
10	IT	DUGONG	FUTURE - Fostering The integration of Unaccompanied REfugee minors
11	IT	COOPERAZIONE INTERNAZIONALE SUD SUD	COMMUNITY: Interactive and Creative Approaches to Discover Different Cultures
12	UK	EUROPEAN ALTERNATIVES LIMITED LBG	Re-build Refuge Europe