

IN-Create

IO1 National Report – BELGIUM

EXPLORING THE ROLE OF CULTURE AND ARTS IN TCN's INTEGRATION
AND BEST PRACTICES.



Co-funded by the
Erasmus+ Programme
of the European Union

Document Identification:

Output	IO1: Exploring the role of culture and arts in TCNs' integration and best practices
Deliverable title	Task 1.3: National Reports – Belgium
Lead Partner	Symplexis
Partner	<i>Diesis Network</i>
Author(s)	<i>Eleonora Lamio</i>
Dissemination level	Public
Version	v.1
Output Start Date	01/06/2021
Output End Date	04/03/2021

Disclaimer:

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the granting authority. Neither the European Union nor the granting authority can be held responsible for them.

CONTENTS

1. INTRODUCTION	4
1.1 Rationale of the IN-Create Project	4
1.2 Purpose of the Study	4
2 DESK RESEARCH IN BELGIUM	5
2.1 Facts and statistics about TCNs in the country	5
2.1.1 The socio-economic characteristics of TCNs living in Belgium	5
2.1.2 Problems and obstacles faced by TCNs in integrating in Belgium	8
2.1.3 Employment or other policies affecting TCNs and their integration	10
2.1.4 State-of-the-art capacity building programmes targeting TCNs	11
2.2 The role of culture and arts in the integration of TCNs	15
2.3 Presence of TCNs in culture and arts in Belgium	16
2.4 Good Practices on the use of arts for promoting integration of TCNs	17
2.4.1 Good Practice 1: Refugess Got Talent	17
2.4.2 Good practice 2: Banzai project	17
2.4.3 Good Practice 3: People Make the City project	18
3. FIELD RESEARCH IN BELGIUM	19
3.1 Results from the online questionnaire for professionals	19
3.2 Results from the online questionnaire for TCNs	27
3.3 Results from the focus groups/interviews with professionals	35
3.3.1 Summary and profiling	35
3.3.3 Recommendations	38
3.4 Results from the focus groups/interviews with TCNs	39
3.4.1 Summary and profiling	39
3.4.2 Key findings	39
3.4. 3 Recommendations	42
4. FINAL RECOMMENDATIONS: NEEDS ANALYSIS	43
4.1 Skills of professionals	43
4.2 Topics and art forms	43
4.3 Methodologies and approaches on the use of arts towards TCNs integration	43
ANNEXES	44
Annex 1: Questionnaire for Professionals data	44
Annex 2: Questionnaire for TCNs data	44
BIGLIOGRAPHY	45

1. INTRODUCTION

1.1 Rationale of the IN-Create Project

The composition of the population of the EU and Turkey has changed drastically over the past years, with many third country nationals (TCNs) arriving and settling in with increased arrivals being observed in the last 5 years. Within this context, the integration of TCNs in their host communities constitutes a significant challenge. The design and utilisation of pioneer approaches for this purpose is of paramount importance.

Culture and the arts have a role to play in the process of integrating TCNs, to help them to better understand their new environment and its interaction with their own socio-cultural background, thus contributing to building a more cohesive and open society. The contribution of arts in the integration process of TCNs is currently underestimated, while such techniques and tools are not mainstreamed in the portfolio of professionals, educators, and volunteers working with TCNs.

The purpose of IN-Create is to address the basic need and challenge of promoting the successful integration of TCNs within the EU and cultivate creative expression as means to promote their social inclusion and community cohesion. The project will focus on developing and applying pioneer methodologies on various alternative ways of expression, such as Visual Art, literature, theatre, creative writing, film, and photography.

1.2 Purpose of the Study

The aim of this study is to develop a sound and updated knowledge foundation, necessary for the preparation and development of the upcoming IN-CREATE capacity building activities. Therefore, it intends to map the existing context regarding the use of arts practices for the integration of TCNs, to identify potential skills gap and needs of the involved professionals, educators and volunteers as well as to propose efficient approaches for utilising arts towards TCNs integration

The scope of this output is not oriented to conduct primary or hard data research, but to gather intelligence and reflective feedback from involved third country nationals.

We will seek to verify and enrich our conclusions by inviting insights and feedback from a diverse range of the target group in order to get a balanced, comprehensive and up-to-date overview. For this purpose, a comprehensive research methodology has been designed and implemented, combining both desk and field research.

Furthermore, good practices on how to utilize arts for promoting integration of third country nationals will be identified by each partner, along with a pool of relevant effective capacity building methods, tools and approaches.

The purpose of this document is to highlight the findings and results of both desk and field research that has been conducted in Belgium.

2 DESK RESEARCH IN BELGIUM

2.1 Facts and statistics about TCNs in the country

2.1.1 The socio-economic characteristics of TCNs living in Belgium

Diversity in Belgium

Belgium is a country of great diversity and this diversity is increasing. Statbel, the National Agency for Statistics of Belgium, divides the Belgian population in three categories, with the second category presenting sub categories:

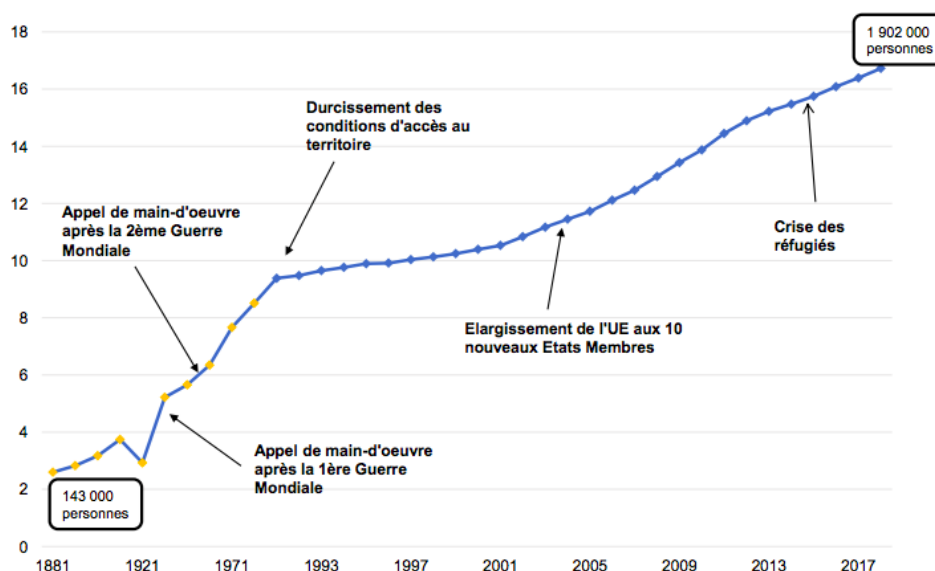
- Belgian of Belgian origin;
- Belgian of foreign origin;
 - First registered Belgian nationality;
 - A parent with a first registered foreign nationality;
 - Both parents with a first registered foreign nationality;
 - First foreign registered nationality.
- Non-Belgian.

On 01/01/2021, the Belgian population was made up as follows:

- 67.3% of Belgians of Belgian origin (7,753,000)
- 20.1% of Belgians of foreign origin (2,320,385)
- 12.6% of non-Belgians (1,447,853)

Nevertheless, there are many differences among the Belgian regions: Brussels capital region, Wallonia and the Flanders. At the Belgian level, around two thirds of the population was Belgian of Belgian origin on 01/01/2021. This varies from one in four people in the Brussels-Capital Region to two in three people in the Walloon Region, and three in four in the Flemish Region. Overall, one in five is Belgian of foreign origin. This percentage is the lowest in Flanders with 14.7%. It climbs to 23.7% in Wallonia and reaches 39.5% in the Brussels-Capital Region. The proportion of non-Belgians is around 10% in the Flemish Region and the Walloon Region. This proportion is 35.5% in the Brussels-Capital Region. (Statbel, 2021) (Statistics Belgium, 2021) (Myria, n.d.) (Vivre en Belgique, 2015)

Historical development of the foreign-born population¹



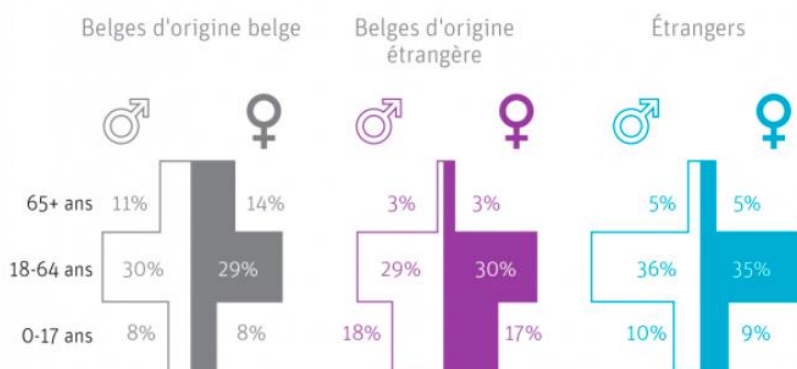
Migration data in Belgium: general statistics, gender and age groups

Since that nationality does not necessarily says whether a person has migrated or not, but gives information about a person's origin, the country of birth is a better indicator of whether or not a person has migrated to Belgium. Almost all Belgians of Belgian origin were born in Belgium (98.3%). 70.0% of Belgians of foreign origin and 16.0% of non-Belgians were also born in Belgium.

In the different origin groups, the proportion of men and women appears to be evenly distributed.

Structure of the population based on origin, age and sex²

Structure de la population par origine, par grands groupes d'âge et par sexe, au 1^{er} janvier 2020



¹ (Conseil Supérieur de l'emploi, 2018)

² (Myria - Centre fédéral de la migration, n.d.)

The distribution is less even with regard to age. The proportion of Belgians of Belgian origin clearly increases with age: it reaches 53.8% among those aged 0-17, 65.5% among those aged 18-64 and 86.9% among those over 65. The proportion of non-Belgians is highest among 18-64 year olds, namely 14.8%. They are followed by the 0-17 year olds with 11.7% and the over 65s with 6.4%.

Diversity by origin has increased in Belgium over the past decade. As a matter of fact, the proportion of Belgians of Belgian origin decreased (from 81.8% in 2001 to 74.3% in 2011 and 67.3% in 2021), while the proportion of Belgians of foreign origin and proportion of non-Belgians has increased. (Statbel, 2021)

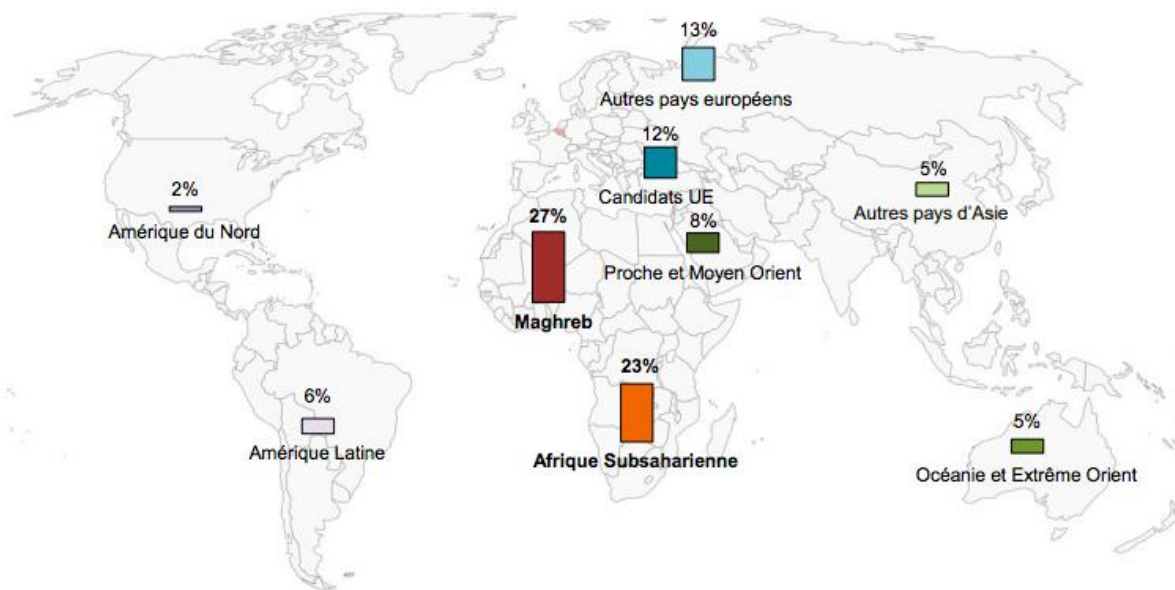
Countries of origin

On 01/01/2021, Belgians of foreign origin and non-Belgians were distributed as follows between the groups of nationality of origin (even if important differences among the three regions exist):

- 20.3% belonged to the nationality group of a neighboring country
- 28.1% to the EU27 nationality group (excluding neighboring countries)
- 51.7% to the non-EU27 nationality group.

It has to be noted that there have been some evolutions in the last decades. The share of people belonging to the nationality group of neighboring countries has decreased (from 28.0% in 2001 to 23.8% in 2011 and to 20.3% in 2021) while the ones with a nationality of origin outside the EU27 zone has increased (from 38.4% in 2001 to 47.6% in 2011 to reach 51.7% in 2021). (Statbel, 2021)

Origin of non-EU migrants in Belgium³



Migratory balance

In 2020, Belgium's net international migration amounted to 41,756; more people have therefore immigrated to Belgium than people have emigrated from Belgium. Indeed, in 2020, 144,169 people immigrated to Belgium via various administrative channels. Conversely, 102,413 people emigrated from Belgium.

³ (Conseil Supérieur de l'emploi, 2018)

In 2020, the international migratory balance compensated for the negative natural balance (the number of births minus the number of deaths) and even led to a slight growth in the population of 28,597 inhabitants. Belgium thus had 11,521,238 inhabitants on 01/01/2021. (Statbel, 2020)

2.1.2 Problems and obstacles faced by TCNs in integrating in Belgium

Migrants, especially non-EU migrants, face many obstacles in integrating the Belgian society.

- Language

Often language is the first barrier migrants face when integrating the society. Belgium presents an additional challenge with its 3 official languages: French, Dutch and German. The absence of linguistic and cultural knowledge of the host country makes the research of a job very difficult. (Caritas, 2019)

- Legal framework and access to information

There is a great confusion and lack of information on legal procedures related to migration. Indeed, the complexity of the functioning of the Belgian institutional system as a federal state and at the local level is reflected in the procedures and authorities responsible for migration. Division of competences and tasks among authorities makes the integration pathway very challenging. Moreover, the wide diversity of status and names (migrant, refugee, asylum seeker, holder of a work permit) creates uncertainty.

- Discrimination

Discrimination is a major barrier that prevents migrants from fully participating in the society and in the labour market.

The 2015 Eurobarometer on “Discrimination in the European Union” revealed that 74% of the Belgian population considered that discrimination on the grounds of ethnic origin was the most widespread form of discrimination in the country. (Eurobarometer, 2015) (Special Eurobarometer 437, 2015)

- Recognition of skills, diplomas and professional experience

Recognition of skills, diplomas and education career, and professional experiences of individuals in host countries is a real challenge for migrants in Belgium. It is a huge challenge for migrants to make use of the training or experience they have previously acquired in other countries and/or their country of origin, and which could ensure them easier integration into the European labor market.

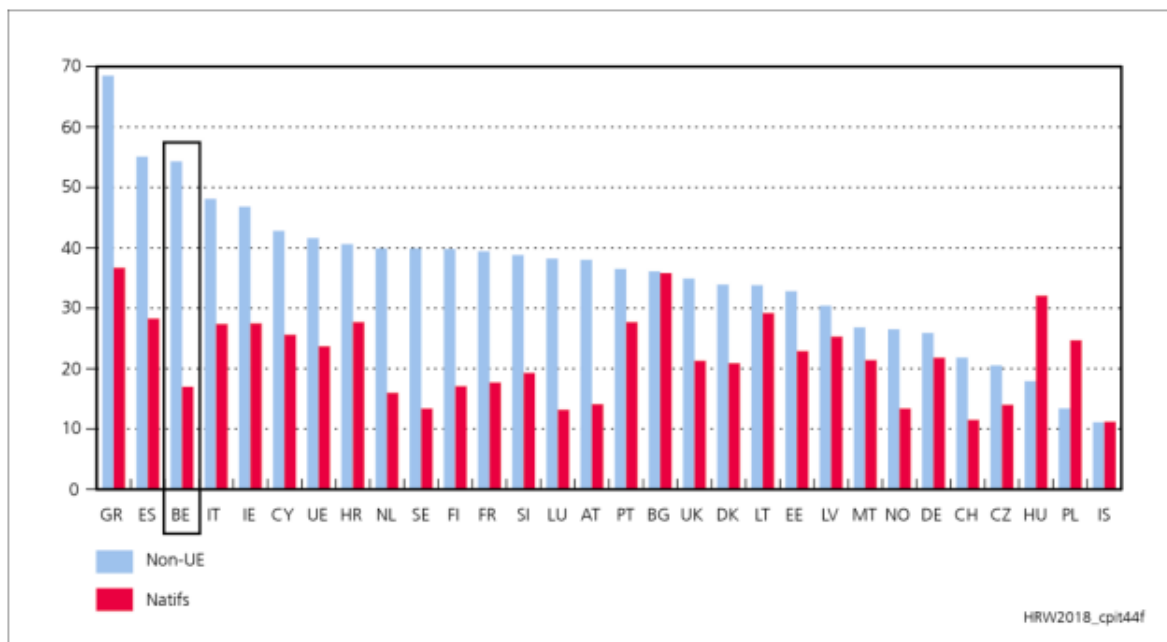
Moreover, the procedures for recognition and/or validation of foreign diplomas and previous professional experience are very complex and long. The consequence is that many highly qualified migrants end in a job for which they are over-qualified or can't find one at all. (Cocagne, 2018)

- Poverty and risk of social exclusion

More than the native population, migrants are a vulnerable group at risk of poverty and social exclusion.

Risk of poverty and exclusion in international comparison⁴

Graphique 49 - Taux de risque de pauvreté ou d'exclusion sociale en comparaison internationale¹
(en pourcentage de la population correspondante âgée de 20 à 64 ans, 2014)



- Employment

Access and conditions of employment are addressed in detail in the section below.

⁴ Source : (Conseil Supérieur de l'emploi, 2018)

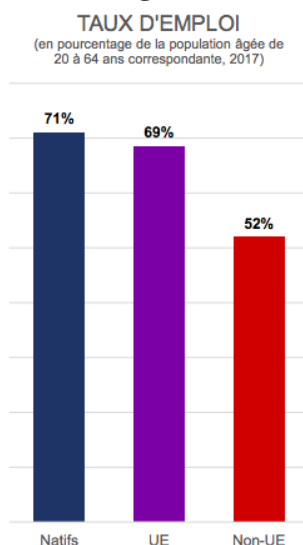
2.1.3 Employment or other policies affecting TCNs and their integration

Overview

People of non-EU origin constitute a vulnerable group on the labor market in Belgium, with a higher unemployment rate high and more structural unemployment. In 2018, the employment rate of non-EU immigrants was around 50%, which is 20 percentage points lower than that of people born in Belgium. (Banque Nationale de Belgique, 2020)

Integration into the labor market depends in particular on the characteristics of immigrants. However, compared to the EU average, Belgium attracts proportionally more non-EU immigrants within the framework of family reunification or for humanitarian or international protection reasons. Conversely, fewer immigrants come originally for employment or further education. Compared to natives, they present a greater proportion of poorly educated people. In 2018, only 23% of the gap between the employment rate of natives and immigrants born outside the EU can be explained by their personal characteristics (age, gender, region of residence, level of education), while the main determinant is the level of education. The unexplained part may be due to factors such as marital status, the number of children, the social network and the consequences of discrimination cannot be excluded either.

Employment rate of non-EU migrants, EU migrants and Belgians⁵



Access to employment is not the only problem, being the quality of jobs also an issue. Migrants have more precarious and less remunerative jobs than natives. They are most present in branches such as administrative and support service activities as well as the hotel and catering industry, which are the ones where wages are lowest. In 2016, the income of people born outside the EU was more than 43% lower than that of natives.

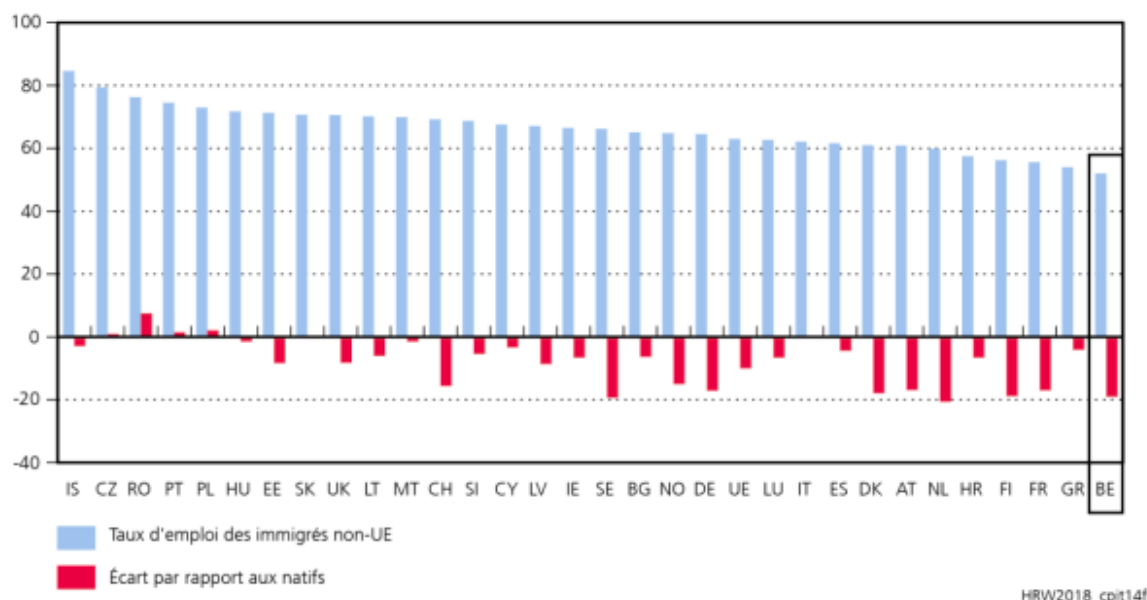
They also have less stable professional careers with more spells of unemployment and periods of inactivity. Inactivity is particularly prevalent among non-EU immigrant women, 61% of them are homemakers while this is the case for only 25% of native women. (Conseil supérieur de l'emploi, 2018) (CSE, 2018) Even with equal characteristics, the probability of employing non-EU immigrants is reduced by 22%. (Fédérations des Entreprises de Belgique, 2018)

⁵ (Conseil Supérieur de l'emploi, 2018)

Belgium in a European perspective

In comparison with the others EU Member States, Belgium has the lowest employment rate in 2017 for non-EU immigrants but also the third highest employment rate gap between non-EU immigrants and natives.

Employment rate and employment rate gap compared to natives for non-EU immigrants in international comparison⁶



COVID-19 crisis

People with a migrant background, especially those born outside the EU, are at risk of more seriously affected by the crisis engendered by the pandemic as they are over-represented in sectors most heavily affected, such as hospitality where 22% of people are employed there are not born in the EU (34.2% of jobs are for workers born outside the Belgium) or in administrative and support services, which include work temporary work and service vouchers (where workers of non-EU origin represent 16.1% of employment). They are also often employed under a temporary employment contract, exercise less often functions that lend themselves to telework and more often receive a lower salary. (Conseil Supérieur de l'Emploi, 2021) (Conseil supérieur de l'emploi, 2021)

2.1.4 State-of-the-art capacity building programmes targeting TCNs

Training, educational programme and/or capacity building for TCNs

Each municipality in Belgium has a [CPAS](#) (centre public d'action sociale), a public service that ensures the provision of a number of social services and oversees the well-being of every citizen. The CPASs in the Belgian municipalities organize activities aimed at supporting the social integration of newcomers and TCNs, who face economic and social problems and need support. The CPAS offer support in several areas, including mainly housing, childcare, financial problems, mental health, schooling or family situation.

⁶ (Conseil Supérieur de l'emploi, 2018)

In addition of this, in Belgium, many organisations exist, offering training/educational services/capacity building for migrants. If you wish to have more information on how to access language course program please check out [this](#) manual.

Please find below some of the most important organisations in Belgium working on TCNs' integration and inclusion in the country.

- [Le Monde des Possibles](#)

Since March 2001, the association "Le Monde des Possibles" has been developing citizen initiatives in the field of cultural action, French language training and awareness-raising against inequalities and all forms of exclusion. The activities of Le Monde des Possibles are supported by two main axes:

- Fight against exclusion and work for active participation in social, cultural, political and professional life. In other words, working with migrants so that we are less excluded from information, communication, socialization and recognition circuits;
- Promote the development and integration of socially disadvantaged migrants. This means developing actions to have fun and act together for a project of a united society.

- [Duo For a Job](#)

DUO for a JOB is an association that matches young job seekers with an immigrant background with people over 50 who use their professional experience to accompany and support them in their job search.

As soon as the duo has been matched, the young mentee and his/her mentor meet for a minimum of two hours a week over a period of six months.

DUO for a JOB provides services to young job seekers and future mentors in Brussels, Liege, Gent, Alost, Antwerp and Mechelen.

- [Singa](#)

Back in 2016 in Brussels, a group of local citizens acknowledged how difficult it was for newcomers -asylum seekers, refugees, undocumented people etc.- to actually meet Brussels natives.

Not being in contact with natives prevent newcomers to feel fully integrated in Brussels and greatly influence inclusion factors such as: learning and practicing languages, discovering the city and its culture, job opportunities, housing, personal development and self-esteem.

SINGA is the people connexion enabler between newcomers and Brussels natives. These meetings can take the shapes of group of people, duos or flatmates, fostering opportunities for newcomers and enriching society with diversity where each and everyone finds a place to develop one's potential.

- [SAM asbl – Service d'aide aux migrants](#)

The aim of SAM asbl is to favor and promote the integration of migrants into the Belgian and European social fabric. To do this, it intends to respond to various needs and requests linked to the migratory journey, both in terms of tools and support. Various methods therefore, namely raising awareness of citizenship and health; information sessions in job search and training (reading and writing); support in finding accommodation.

- [Ciré](#)

Created in 1954, the asbl CIRÉ (Coordination and initiatives for refugees and foreigners) has been defending the rights of exiled people, with or without a residence permit for more than 65 years.

Through its action, CIRÉ ensures:

- that the policies carried out comply with the principles of the Declaration of Human Rights and affirm the need to strengthen the rights of foreigners, in particular the right of asylum
- to consider migrants as active citizens, who enrich our multicultural societies

- **Cap Migrant**

The goal of Cap Migrant is to strengthen the autonomy of migrants and foreigners living in Belgium. To do this, they support them at the legal, administrative and psychosocial levels in order to promote their access to social rights. They also train them in the French language and citizenship, to facilitate their integration into our country, including the labour market integration.

- **European Professionals Network (EPN)**

European Professionals Network (EPN) is a Brussels-based civil society organization founded in 2009 to provide professionals in Belgium with services to foster career development, awarenessraising, network building and social enrichment by implementing projects on national and European level. It aims to contribute not only to the career development of high-skilled people but also preparing young people for the professional life. As a result of several years of activity, EPN has today a large network of individuals and civil society organizations both at national and European levels to promote projects and disseminate project's results.

- **Molengeek**

MolenGeek fulfills an entrepreneurial awareness mission and is at the start of the entrepreneurial journey. Thanks to MolenGeek, the entrepreneur will be able to discover entrepreneurship through MolenGeek events and will also be able to learn computer languages in order to program his project through the "Coding School". This school allows entrepreneurs both to technically develop their project but also to integrate other startup projects.

Training for trainers

Several organisations also offer training for trainers in the field of TCNs' integration:

- **Centre Bruxellois d'Action Interculturelle (CBAI)**

CBAI is an association founded in 1981. While operating in a multicultural city, the organisation main aims are to build links between the Brussels citizens and legitimate the local community, fighting against all forms of discrimination and for society as inclusive as possible. CBAI is committed to intercultural action intended as an art of thinking and construction of bridges rather than walls, areas of interest and common identity, rather than the setting up of conflicts of civilization. The CBAI has a panel of training offers in the intercultural approach: <https://www.cbai.be/formations/>

- **IRFAM - Institut de Recherche, Formation et Action sur les Migrations (training of trainers)**

IRFAM - Institute for Research, Training and Action on Migration - is a lifelong education body serving professionals in social action, education, cultural and economic development.

The Institute aims, through a multidisciplinary approach, to build links between research and interventions in the field of integration and development, as well as the promotion of diversity.

Training: <https://www.irfam.org/formations-en-synthese/>

- **Association pour le droit des étrangers**

The Association for the Law of Foreigners (ADDE asbl) is a research center located in Brussels which studies issues related to migration and cultural diversity and promotes the rights of foreigners.

ADDE organizes training, seminars and study days for anyone called upon to deal in their professional life with issues related to foreigners' law and private international family law (social workers, civil servants, legal advisers, lawyers, etc. .).

The training courses are led by specialists from the field and the academic world. Representatives of the competent bodies generally participate as resource persons.

These trainings include both theoretical presentations and practical work or question / answer sessions. A package of specific and up-to-date legal documentation is given to participants.

2.2 The role of culture and arts in the integration of TCNs

The use of art and cultural activities to support TCNs and migrants' inclusion in Belgium is already quite developed. Many of the organisations cited above, such as Le Monde des Possibles and Singa, already do so.

Nevertheless, in parallel to activities organised by public institutions (regions, cities, etc.) there are also organisations that are specialised in the use of art and artistic expression as means of inclusion of vulnerable groups, among which also TCNs. Please find some examples below:

- [ASMAE](#)

Asmae, an organization of International Solidarity and recognized as a Youth Organization, has for mission to support young people on questions of citizenship and to strengthen their capacities to be agents of change, that is to say active and united citizens, in the North as in the South through commitment and voluntary participation. Asmae is a non-profit organization for and by young people which promotes intercultural meetings and activities.

- [Atelier Cote Cours](#)

This organization focused on theatre organizes a multicultural theater workshop for beginner actors and actresses, whether migrant or not. It is an introduction to theater that begins with a vocal and body warm-up to free the voice and the imagination and then to share stories, readings, poems, tales or songs. The workshop (s) formula makes it possible to create strong moments for several people and sometimes, lasting bonds between participants. Singularities are expressed, others listen, everyone is aware of living a unique and precious moment.

- [Inser'action](#)

Inser'action is an association recognized and approved by the Youth Aid sector of the French Community. Their objective is welcoming parents, children and young people around issues related to schooling, education, delinquency, family life, children's leisure and legislation. Listening, guidance, support, reconciliation with the family and the environment, support for the family and relatives of the young person in the exercise of parental and educational skills and socio-educational intervention.

The organisation has a theatre workshop which is aimed at young people aged 12 to 18, supervised by an educator and an actor. Through this project, participants develop their skills in French (pronunciation, memorization) but also their self-confidence and their openness to the world. In particular, this workshop aims to learn French, pronunciation, to feel at ease in front of people, to work on emotions, memorize texts, to learn to move in space, to work around subjects that affect our young people (immigration, gender equality, etc.).

- [International Yehudi Menuhin Foundation \(IYMF\)](#)

The International Yehudi Menuhin Foundation uses the power of the arts to transform society and bring sustainable solutions to the challenges of our societies. The International Yehudi Menuhin Foundation (IYMF) was created in 1991 by Yehudi Menuhin in Brussels to realise his humanist dream: giving a voice to the voiceless through the arts. The Foundation serves as the base for the implementation and coordination of many socio-cultural projects and programs, the first of which was the [MUS-E programme](#).

- [AWSA-BE](#)

Recognized in continuing education, AWSA-Be is a secular and mixed association which campaigns for the promotion of the rights of women from the Arab world, in their countries of origin or host country. The

association seeks to break the clichés about women, and to create, to cross them, bridges between cultures to support peace, equality and justice.

In order to achieve its objectives, the association offers a wide range of one-off and ongoing activities aimed at men and women: conferences, training, evenings promoting artists from the Arab world, film screenings, solidarity evenings, Arabic lessons, a choir, cultural and educational gatherings, etc.

- [Arts & Publics](#)

Arts&Publics is a dynamic and innovative socio-cultural association, that places the different audiences of culture at the center of its action through 4 intersecting cultural mediation missions: training and integration, citizen animation and the promotion of the arts for all.

Arts&Publics has the following missions:

- the promotion of access to culture for all by free access and by the initiation of non-public and the most precarious;
- the use of video games as a tool for educating and awakening young generations to citizenship;
- training and support for artists in retraining and cultural mediators of today and tomorrow.

2.3 Presence of TCNs in culture and arts in Belgium

Belgium has a long history of migration which has played an essential role in the political and cultural development of Belgium.

“At the cultural level, there are several artists who contribute and influence Belgian’s art and music scene. For example, the Italian-origin singer Adamo or the Rwandese-origin singer Stromae are two notable musicians. Moreover, Belgo-Congolese artists Zap Mama, Baloji, Leki, Pitcho Skinf, Senso and Damso, the Puerto Rican musician Gabriel Rios and the Egyptian Tamino, the self-styled ‘serial social entrepreneur’ Sihame El Kaouakibi, the choreographer Sidi Larbi Cherkaoui, the theater makers Chokri Ben Chikha and Milo Rau, or the authors Thomas Gunzig, Chika Unigwe, Rachida Lamrabet, Mustafa Kör and Fikry el Azzouzi , all are influential artists in Belgium.” (MAX project, 2020)

2.4 Good Practices on the use of arts for promoting integration of TCNs

2.4.1 Good Practice 1: Refugees Got Talent

Title	Refugees Got Talent
Country (Flag)	Belgium
Context	Refugees got talent was born from encounters between a Belgian artist who migrated to Peru, two Iraqi English teachers who migrated to Belgium, a psychologist from Liège who migrated to Brussels and a professional migrant from Brussels.
Description	This project started in 2016 from the idea that Art is universal: the funders provided a meeting place for immigrants to come together and practice their art in their new country. (Konbini, 2016) (Refugees Got Talent, n.d.) Refugees got talent wanted to promote migrant artists, show their works, open a universal meeting space as art can reveal.
Stakeholders	Public authorities, associations, civil society, etc.
Impact	Refugees got talent has been a place to create, express, show and exhibit the works of migrating artists, from here and elsewhere, which was able to promote, sharing, learning and blending of cultures.
Success Factors / Transferability	This initiative is a great opportunity to showcase the cultural diversity that TCNs offer and to create spaces to share knowledge.
More information	https://www.facebook.com/refugeesgottalent/

2.4.2 Good practice 2: Banzai project

Title	Banzai project
Country (Flag)	Belgium
Context	The association le Monde des Possibles invited the Belgians from the Amercoeur Longdoz district and the migrant interns from the Monde des Possibles to the diversity of the world through artistic creation.
Description	Artistic creation workshops specific to each discipline were set up to achieve this objective. We wanted to co-construct 8 workshops of 30 hours each made up of Belgian seniors, migrants and artists and articulated around themes. It was about creating modes of mobilization around artistic actions, defending tolerance and establishing a better dialogue between people. Creative meetings, happenings between artists, Belgian seniors and newcomers took place either at the Monde des Possibles or in the public space in order to develop a temporary or non-temporary artistic creation representing

	the journey of seniors and that of migrants, his experience, the intergenerational, the intercultural, the north-south relations, ... (Le Monde des Possibles, n.d.)
Stakeholders	Le Monde des Possibles, city of Liegi
Impact	This practice has allowed the sharing of culture and the creation of new connections through artistic expression.
Success Factors / Transferability	Many different activities were organised, involving several forms of art and expression, so everyone could find the one that fit best.
More information	https://www.possibles.org/banzai/

2.4.3 Good Practice 3: People Make the City project

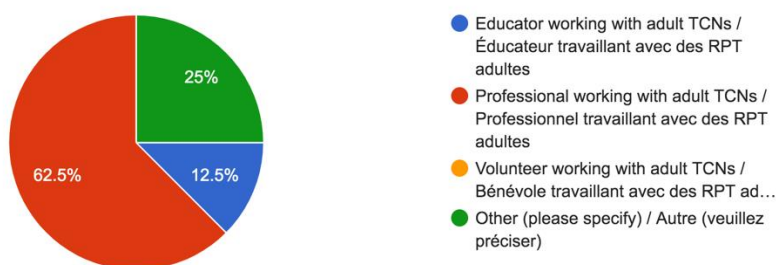
Title	People Make the City project
Country (Flag)	Belgium
Context	The 'People Make the City' project was launched in 2014: that year, Mechelen celebrated 50 years of diversity with numerous activities. The campaign "The People Make the City" project used storytelling to showcase new ways in which all inhabitants of the city, regardless of their citizenship, can participate in the life of the local community and policy-making.
Description	The campaign promotes the idea that all inhabitants of a local neighborhood, regardless of age, gender, or ethnic-cultural background, can have a positive impact on the public space they share and have personal stories linked to these places. The project promotes a series of workshop in Mechelen that also ended in an online platform, beautiful photo exhibition in the public space and a mural. (Mechelen city, n.d.) (Mechelen, s.d.) (OECD, n.d)
Stakeholders	City of Mechelen
Impact	The people, their stories and the places they visit that make the city what it is, during various workshops these stories were searched and highlighted. In the end, all these anecdotes, facts and stories were given a place on a map, an online platform.
Success Factors / Transferability	Culture and art have been used to create connections among the citizens of the city. Such cultural activities could be replicated also in other cities.
More information	https://www.oecd.org/migration/netcom/campaigns-tools-platforms/the-people-make-the-city.htm https://makers.mechelen.be/demensenmakendestad

3. FIELD RESEARCH IN BELGIUM

3.1 Results from the online questionnaire for professionals

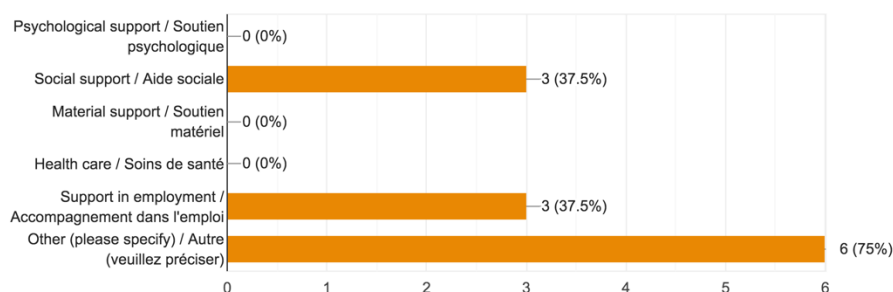
The online questionnaire was available in both English and French. Eight professionals replied: 62,5% were professionals working with adult TCNs, 25 % other (researcher, experts and library professionals) and 12,5% educators working with adult TCNs. The majority of participants had a master's degree or equivalent, while the 25% of the rest a lower degree. The majority of participants were between 40 and 60 years old, while the rest between 25 and 39. There was a perfect gender balance: 50% of the participants were men and 50% women. The majority of participants were Belgian.

1. I am (please select one) / Je suis (veuillez en sélectionner un)
8 responses



The professionals who answered shared that they provide mainly social support, support in employment and other kind of support (language courses, cultural mediations, administration support, etc)) to TCNs.

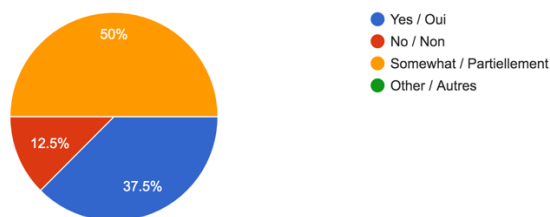
2. What kind of work do you provide to TCN's (You can choose more than one option) / Quel type de travail fournissez-vous aux TCN (vous pouvez choisir plusieurs options)
8 responses



When asked how many TCNs their organisation support, only one answer had a few number (around 30), while the resto from 100 to up to 450 people.

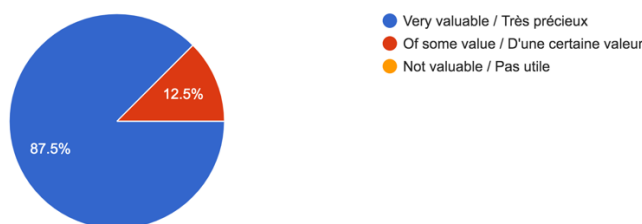
When asked if they felt sufficiently trained in supporting TCN's through art activities, 50 replied 50%, 12,5% no, and 37,5% yes. Therefore, improvements in the skills could be make.

4. Do you feel sufficiently trained in supporting TCN's through art activities? / Vous sentez-vous suffisamment formé pour soutenir les RPT à travers des activités artistiques ?
8 responses



When asked about how valuable the role of arts and culture was in their life, 87,5% replied “very valuable, 12.5% of some value and none not valuable:

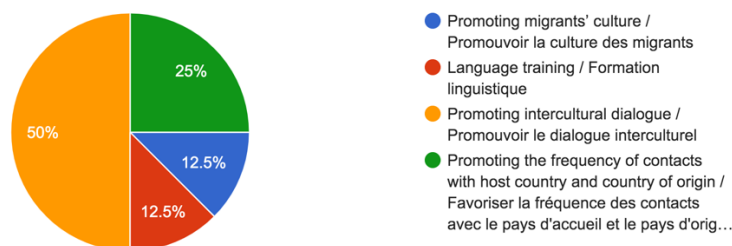
5. How valuable is the role of arts and culture in your life? / Quelle est la valeur du rôle des arts et de la culture dans votre vie ?
8 responses



While, 100% affirmed that the contribution of arts and culture to your sense of community is valuable and that arts make them feel good.

Then, when asked “Which of the following do you consider as most important for cultural integration?”: 50% replied “Promoting intercultural dialogue”, 25% “Promoting the frequency of contacts with host country and country of origin”, 12,5% “Promoting migrants’ culture” and 12,5% “Language training”.

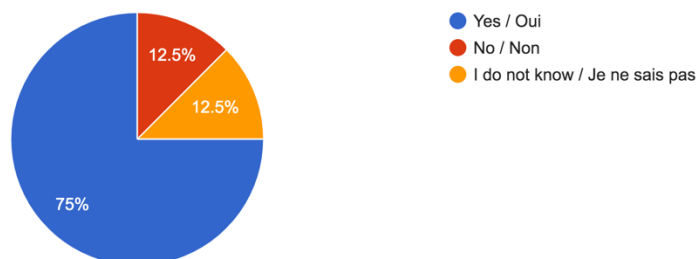
8. Which of the following do you consider as most important for cultural integration? / Lequel des éléments suivants considérez-vous comme le plus important pour l'intégration culturelle ?
8 responses



When asked if “the migrant associations in your city are involved in cultural activities”, 75% replied yes, 12,5% replied no and 12,5% replied they didn’t know. This means that overall, it seems that cultural activities are quite present in the offer of migrant support associations.

9. Are the migrant associations in your city involved in cultural activities ? / Les associations de migrants de votre ville sont-elles impliquées dans des activités culturelles ?

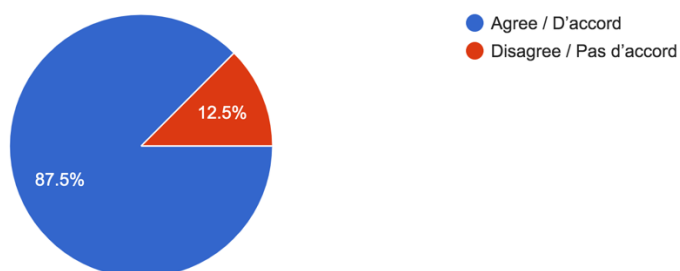
8 responses



Regarding the statements about art and culture in their region, these were the main answers:

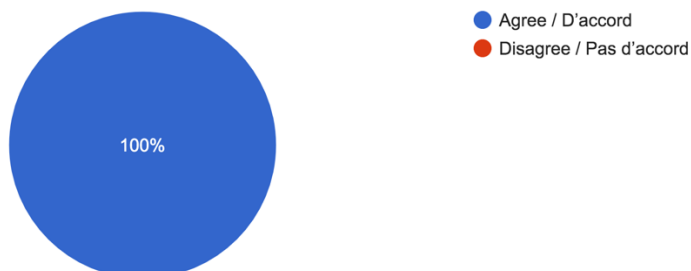
a. In my area a lot of Arts and cultural events are available / Dans ma région, beaucoup d'événements artistiques et culturels sont disponibles

8 responses

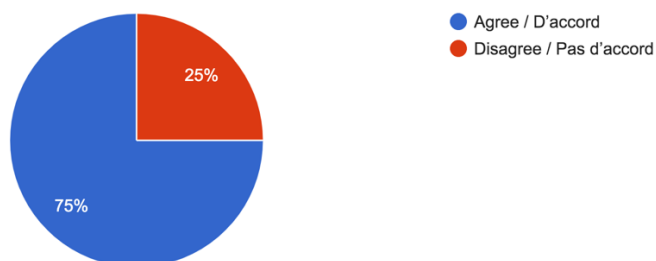


b. Arts & Culture are an essential part for my community / Les arts et la culture sont une partie essentielle de ma communauté

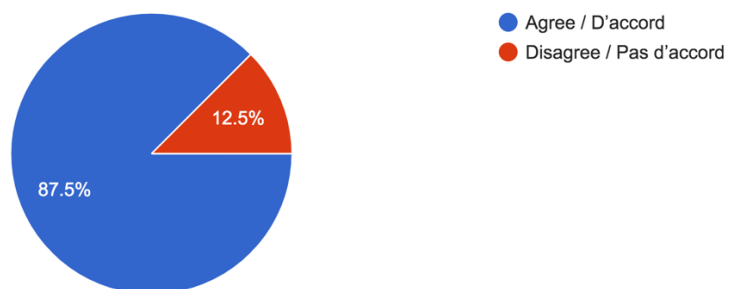
8 responses



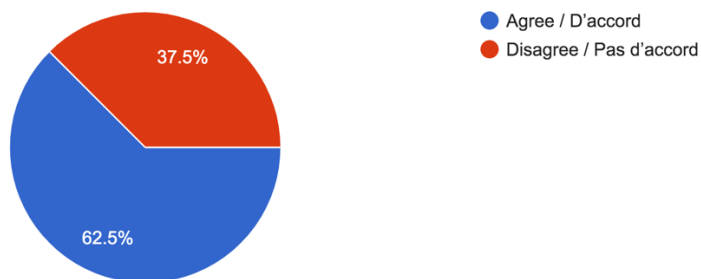
c. I would like to see more opportunities to engage in Arts & Cultural activities / J'aimerais voir plus d'opportunit  s de participer    des activit  s artistiques et culturelles
8 responses



d. I believe Arts & Culture have the ability to address a wide range of community concerns and contribute to the positive transformation of a community / Je crois que les arts et la culture ont la capacit   d'adresser une large gamme de pr  occupations de la communaut   et de contribuer    la transformation positive d'une communaut  
8 responses

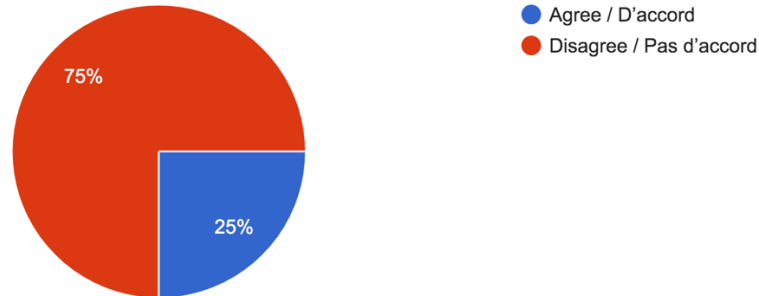


e. The city should be investing more to provide increased opportunities for Arts & Culture / La ville devrait investir davantage pour offrir des opportunit  s accrues aux arts et    la culture
8 responses



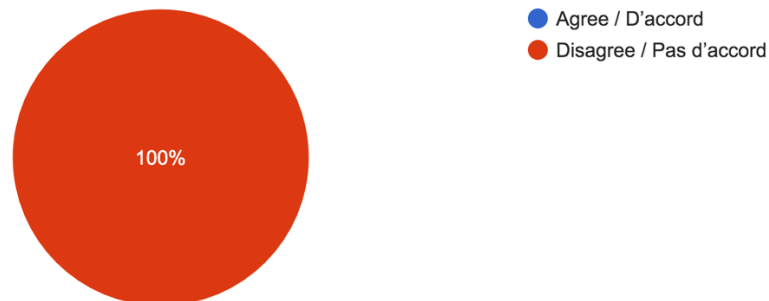
f. Arts only helps those people who participate, not the broader community / Les arts n'aident que les personnes qui participent, pas la communauté au sens large

8 responses



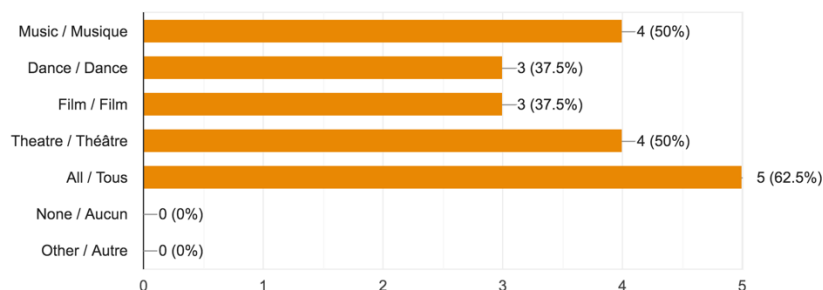
g. Art is more important for children than adults / L'art est plus important pour les enfants que pour les adultes

8 responses



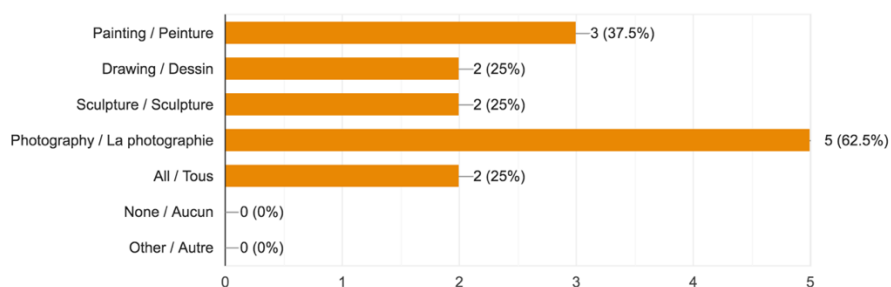
Then, when asked about what kind of performing arts programs, events and activities would you like to engage in, the answers were:

11. What kinds of PERFORMING ARTS programs, events and activities would you like to engage in?
Please select all options that apply. / À quels types...ez sélectionner toutes les options qui s'appliquent.
8 responses



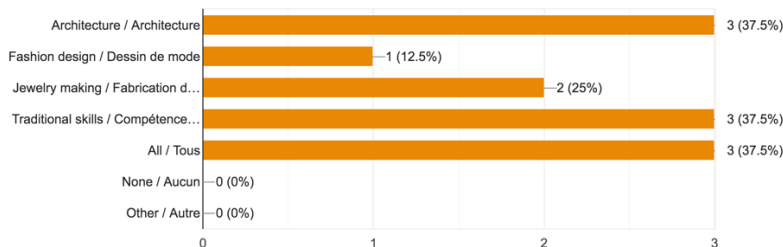
When asked about what kind of visual arts programs, events and activities would you like to engage in, the answers were:

12. What kinds of VISUAL ARTS programs, events and activities would you like to engage in? Please select all options that apply. / À quels types de pro...ez sélectionner toutes les options qui s'appliquent.
8 responses



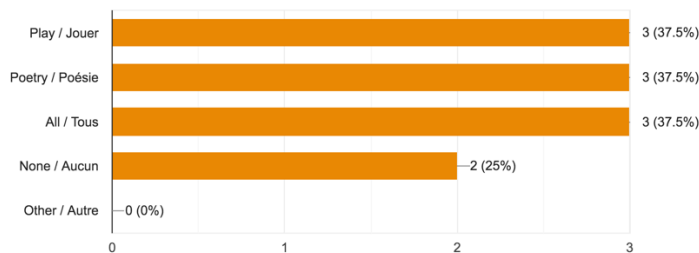
When asked about what kind of applied arts programs, events and activities would you like to engage in, the answers were:

13. What kinds of APPLIED ARTS programs, events and activities would you like to engage in? Please select all options that apply. / À quels types...ez sélectionner toutes les options qui s'appliquent.
8 responses



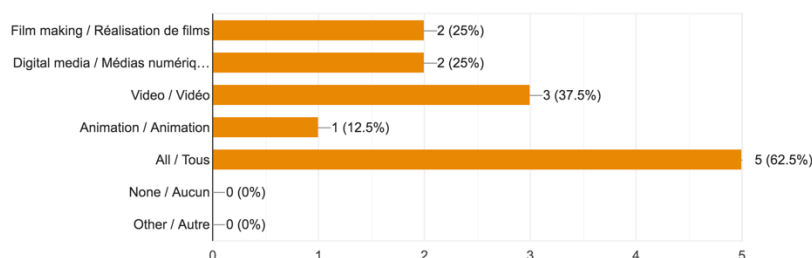
When asked about what kind of literary arts programs, events and activities would you like to engage in, the answers were:

14. What kinds of LITERARY ARTS programs, events and activities would you like to engage in?
Please select all options that apply. / À quels types...ez sélectionner toutes les options qui s'appliquent.
8 responses



When asked about what kind new media programs, events and activities would you like to engage in, the answers were:

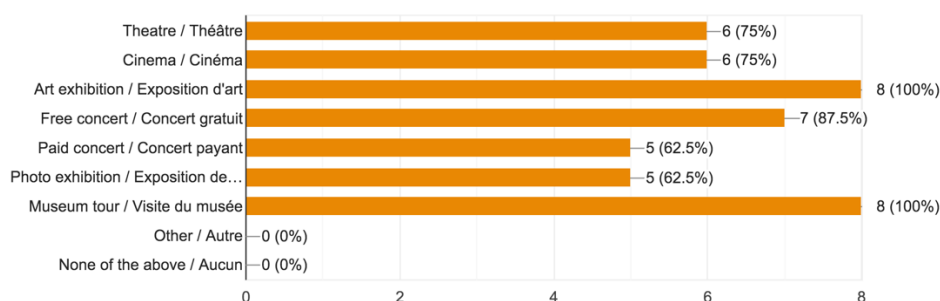
15. What kinds of NEW MEDIA programs, events and activities would you like to engage in? Please select all options that apply. / À quels types de pro...ez sélectionner toutes les options qui s'appliquent.
8 responses



This shows that professionals would be interested in a large variety of arts and cultural activities.

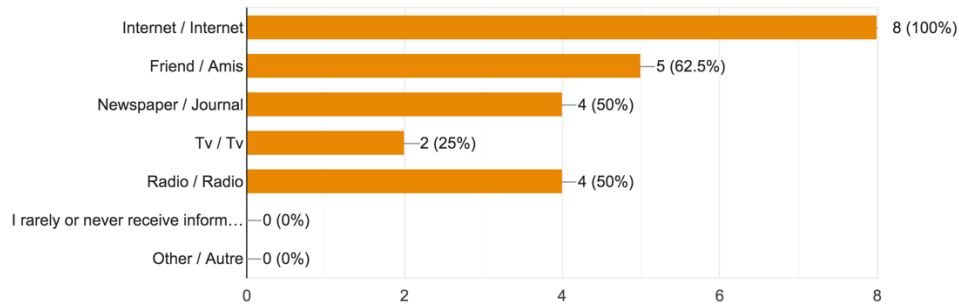
Moreover, the participants stated that they participated or attended in the last year in a very large set of art activities:

16. Which of the following art activities have you participated in or attended in the last two years?
Please select all options that apply. / À laquelle de...ez sélectionner toutes les options qui s'appliquent.
8 responses



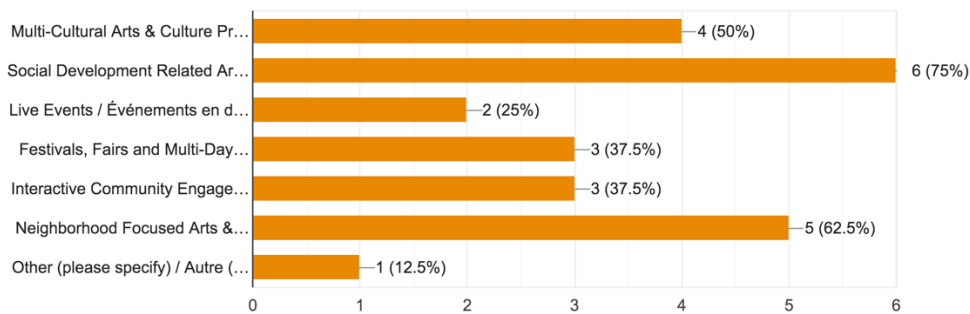
When asked how they get information about local Arts & Cultural events and activities, they replied: internet, friends, newspapers, radio and tv:

17. How do you get information about local Arts & Cultural events and activities? Please select all options that apply. / Comment obtenez-vous des inf... sélectionner toutes les options qui s'appliquent.
8 responses



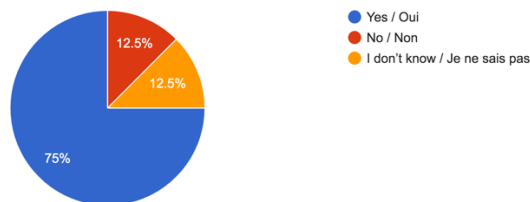
The participants also affirmed that they would like to see more of the following activities in their area:

18. What would you like to see more of in your area? / Qu'aimeriez-vous voir de plus dans votre région ?
8 responses



When asked if they think that there should be more Arts & Culture in their communities, 75% of the participants replied “yes”, 12.5% replied “no” and 12,5% replied “I don’t know”. Moreover, 100% of them replied that they felt that arts and culture play a key role in the development of a community.

19. Do you think there should be more Arts & Culture in our community? / Pensez-vous qu'il devrait y avoir plus d'arts et de culture dans notre communauté ?
8 responses



Finally, when asked about “How often do you engage or organize cultural as part of your job?”, 62,5% replied “once a month”, 25% “once every 3 months” and 12,5% “once a week”. This is a very important information, as it shows that in their work as professional working in TCNs integration, they already used quite often art and culture as part of their work and offer.

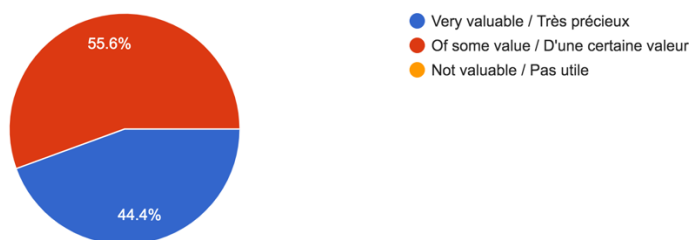
Moreover, when asked “What do you think is the main barrier for participation in art activities” (a topic further examined during the Focus group), many of them replied the price, the lack of information and acknowledgement, the lack of an inclusive communication and the lack of accessibility of such programs.

3.2 Results from the online questionnaire for TCNs

The online questionnaire was available in both English and French. Nine Third Country Nationals replied to the questionnaire. 44,4% of the respondents to the questionnaire have been living in Belgium from less than one year, 22,2% from 1 to 5 years, 22,2% from 5 to 10 years and 11,1% over 10 years. Regarding their age group, the majority (44,4%) have between 40 to 60 years old, 33,3% have from 25 to 39 years old, while 11,1% from 18 to 24 and 11,1% have 60 or plus. The country of the respondents were: Algeria, Burundi, Cameroon, Congo, Guinea and Tunisia. The majority of the people who attended were male (55,6% men against 44,4% women). All of them replied that they are currently not employed. Regarding their level of education, 66,7% of the respondents had a “Bachelor or equivalent”, 22,2% “secondary education” and 11,1% “other”.

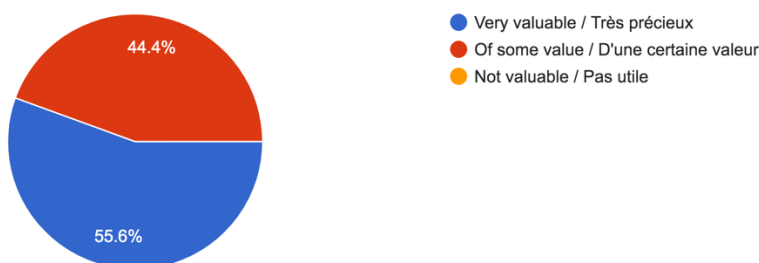
The majority of the respondents (55,6%) affirmed that the role of arts and culture in their life is “very valuable”, and the rest (44,4%) “of some value”.

2. How valuable is the role of arts and culture in your life? / Quelle est la valeur du rôle des arts et de la culture dans votre vie ?
9 responses



Moreover, the majority (55,6%) also affirmed that the contribution of arts and culture to their sense of community is “very valuable” and the rest (44,4%) “of some value”.

3. How valuable is the contribution of arts and culture to your sense of community? / Quelle est la valeur de la contribution des arts et de la culture à votre sens de la communauté ?
9 responses

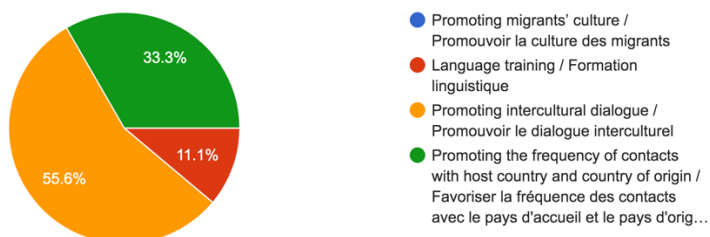


Moreover, all of them affirmed that the arts make them feel good.

Then, to the question “Which of the following do you consider as most important for cultural integration?”, the answers given were the following:

5. Which of the following do you consider as most important for cultural integration? / Lequel des éléments suivants considérez-vous comme le plus important pour l'intégration culturelle ?

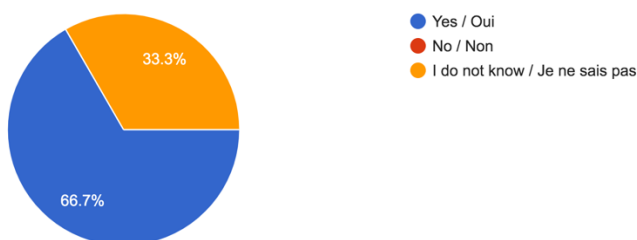
9 responses



The majority of the respondents (66,7%) believed that migrants association in their city involve cultural activities in their offer.

6. Are the migrant associations in your city involved in cultural activities ? / Les associations de migrants de votre ville sont-elles impliquées dans des activités culturelles ?

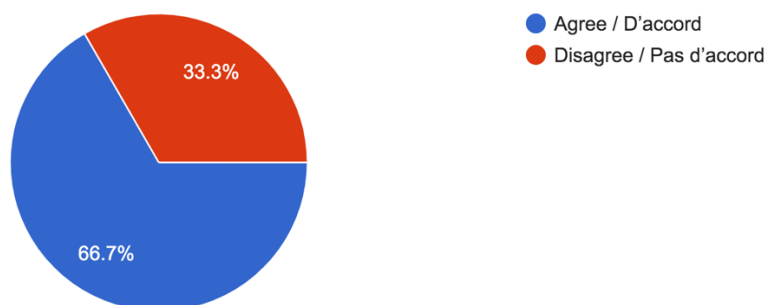
9 responses



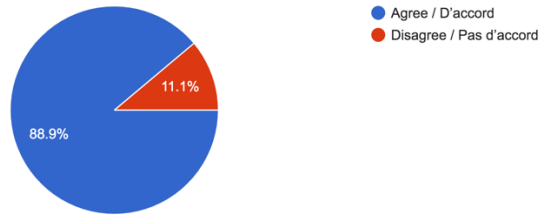
Regarding the statements about art and culture in their region, these were the main answers:

a. In my area a lot of Arts and cultural events are available / Dans ma région, beaucoup d'événements artistiques et culturels sont disponibles

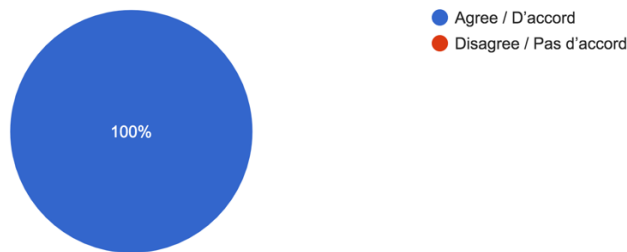
9 responses



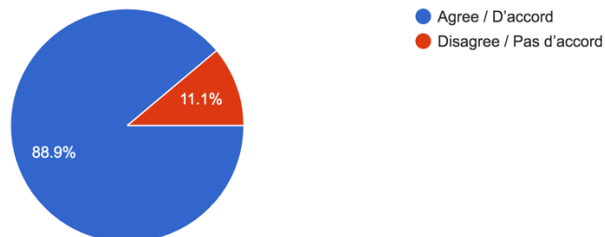
b. Arts & Culture are an essential part for my community / Les arts et la culture sont une partie essentielle de ma communauté
9 responses



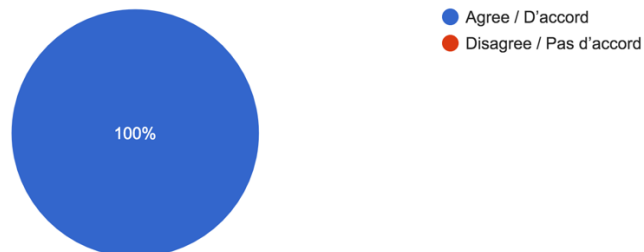
c. I would like to see more opportunities to engage in Arts & Cultural activities / J'aimerais voir plus d'opportunités de participer à des activités artistiques et culturelles
9 responses



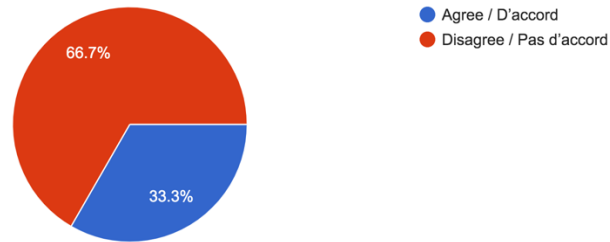
d. I believe Arts & Culture have the ability to address a wide range of community concerns and contribute to the positive transformation of a community / Je crois que les arts et la culture ont la capacité d'aborder une large gamme de préoccupations de la communauté et de contribuer à la transformation positive d'une communauté
9 responses



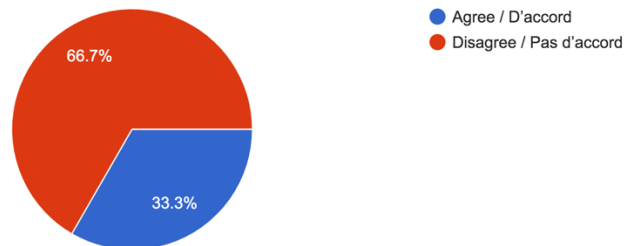
e. The city should be investing more to provide increased opportunities for Arts & Culture / La ville devrait investir davantage pour offrir des opportunités accrues aux arts et à la culture
9 responses



f. Arts only helps those people who participate, not the broader community / Les arts n'aident que les personnes qui participent, pas la communauté au sens large
9 responses

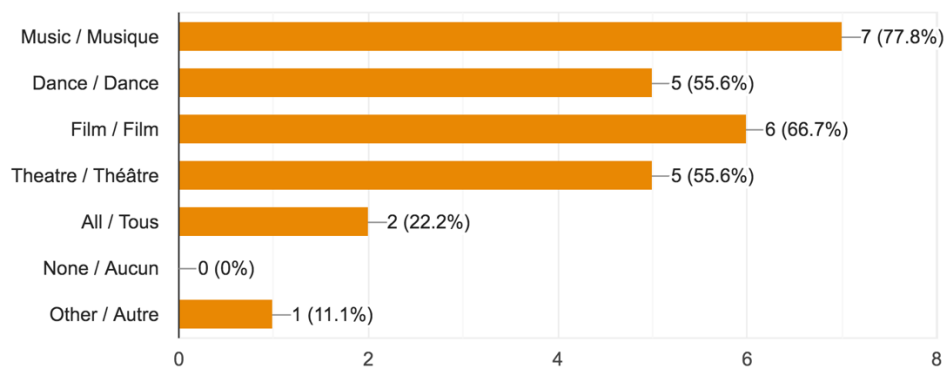


g. Art is more important for children than adults / L'art est plus important pour les enfants que pour les adultes
9 responses



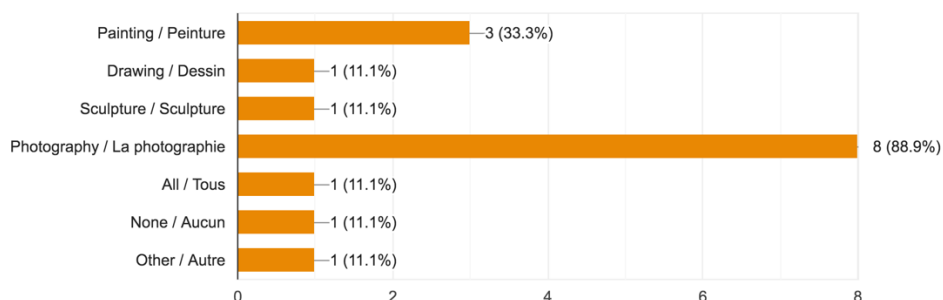
Then, when asked about what kind of performing arts programs, events and activities would you like to engage in, the answers were:

8. What kinds of PERFORMING ARTS programs, events and activities would you like to engage in?
Please select all options that apply. / À quels types...ez sélectionner toutes les options qui s'appliquent.
9 responses



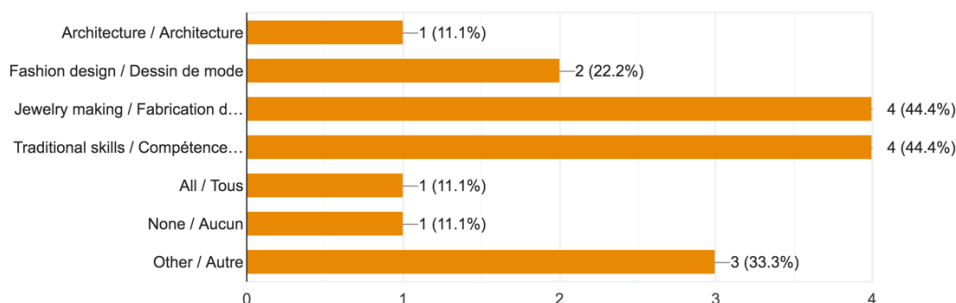
When asked about what kind of visual arts programs, events and activities would you like to engage in, the answers were:

9. What kinds of VISUAL ARTS programs, events and activities would you like to engage in? Please select all options that apply. / À quels types de pro...ez sélectionner toutes les options qui s'appliquent.
9 responses



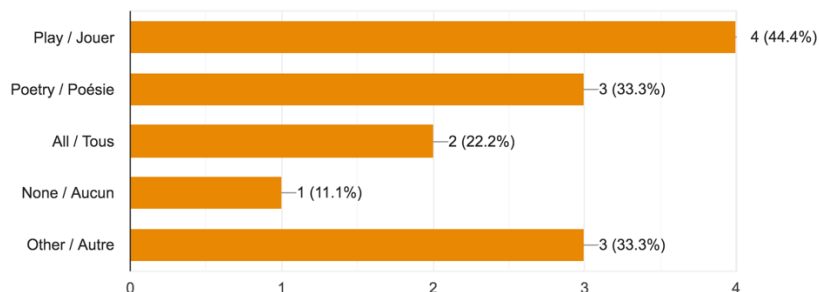
When asked about what kind of applied arts programs, events and activities would you like to engage in, the answers were:

10. What kinds of APPLIED ARTS programs, events and activities would you like to engage in? Please select all options that apply. / À quels types...ez sélectionner toutes les options qui s'appliquent.
9 responses



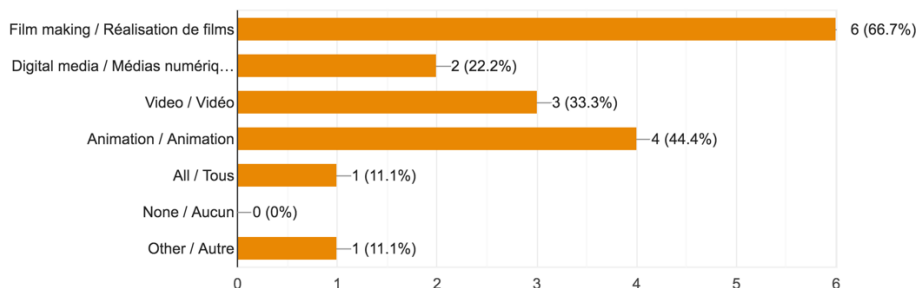
When asked about what kind of literary arts programs, events and activities would you like to engage in, the answers were:

11. What kinds of LITERARY ARTS programs, events and activities would you like to engage in? Please select all options that apply. / À quels types...ez sélectionner toutes les options qui s'appliquent.
9 responses



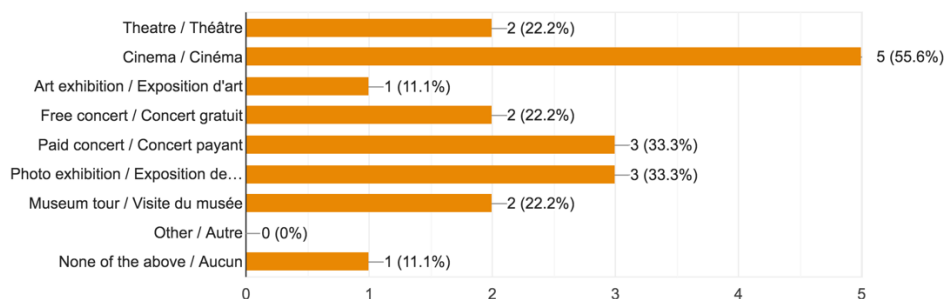
When asked about what kind of new media programs, events and activities would you like to engage in, the answers were:

12. What kinds of NEW MEDIA programs, events and activities would you like to engage in? Please select all options that apply. / À quels types de pro...ez sélectionner toutes les options qui s'appliquent.
9 responses



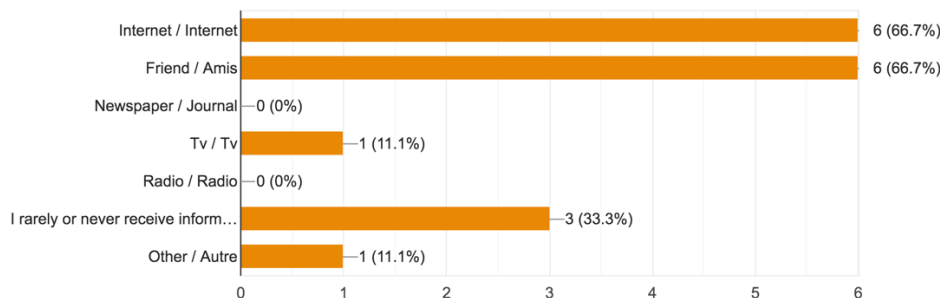
Furthermore, the respondents stated that in the last two years they have attended or participated in the following art activities:

13. Which of the following art activities have you participated in or attended in the last two years? Please select all options that apply. / À laquelle de...lez sélectionner toutes les options qui s'appliquent.
9 responses



When asked how they get information about local Arts & Cultural events and activities, they replied:

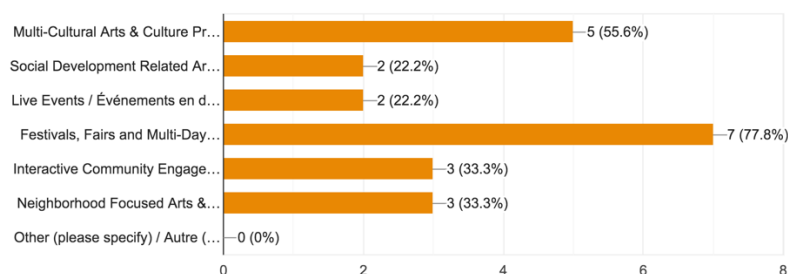
14. How do you get information about local Arts & Cultural events and activities? Please select all options that apply. / Comment obtenez-vous des inf... sélectionner toutes les options qui s'appliquent.
9 responses



About the activities they would like to see more in their area, the respondents replied the following:

15. What would you like to see more of in your area? / Qu'aimeriez-vous voir de plus dans votre région ?

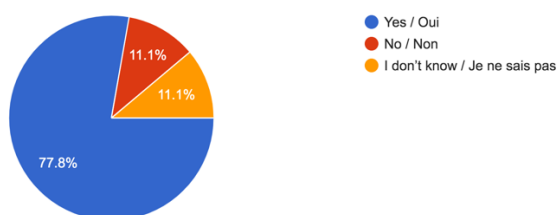
9 responses



The majority of the respondents (77,8%) replied that they think there should be more Arts & Culture in our community, while 11,1% said “no” and 11,1% “I don’t know”. Plus, all of them felt that Arts & Culture play a key role in the development of a community.

16. Do you think there should be more Arts & Culture in our community? / Pensez-vous qu'il devrait y avoir plus d'arts et de culture dans notre communauté ?

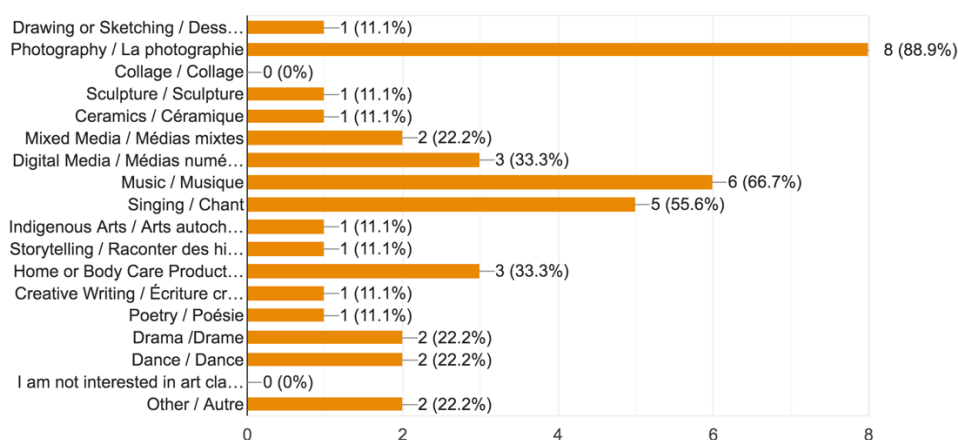
9 responses



All of them are interested in taking art classes; below you can see which ones are the disciplines that interest them the most:

19. If yes, which of the following would you be interested in? Please select all options that apply below or add your own. / Si oui, laquelle des propos...ns qui s'appliquent ci-dessous ou ajouter la vôtre.

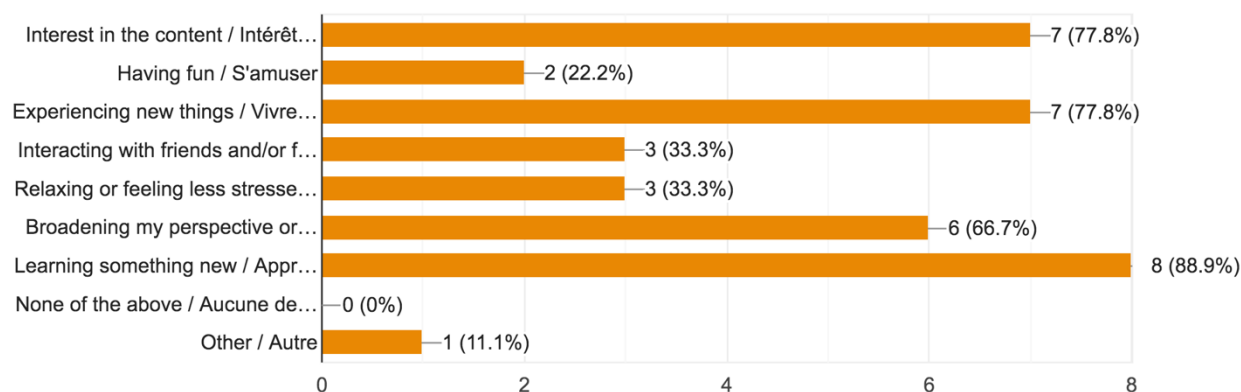
9 responses



The motivations that would push the respondents to participate in such activities are the following:

20. My motivation for participating in art and cultural events are / Ma motivation pour participer à des événements artistiques et culturels est

9 responses

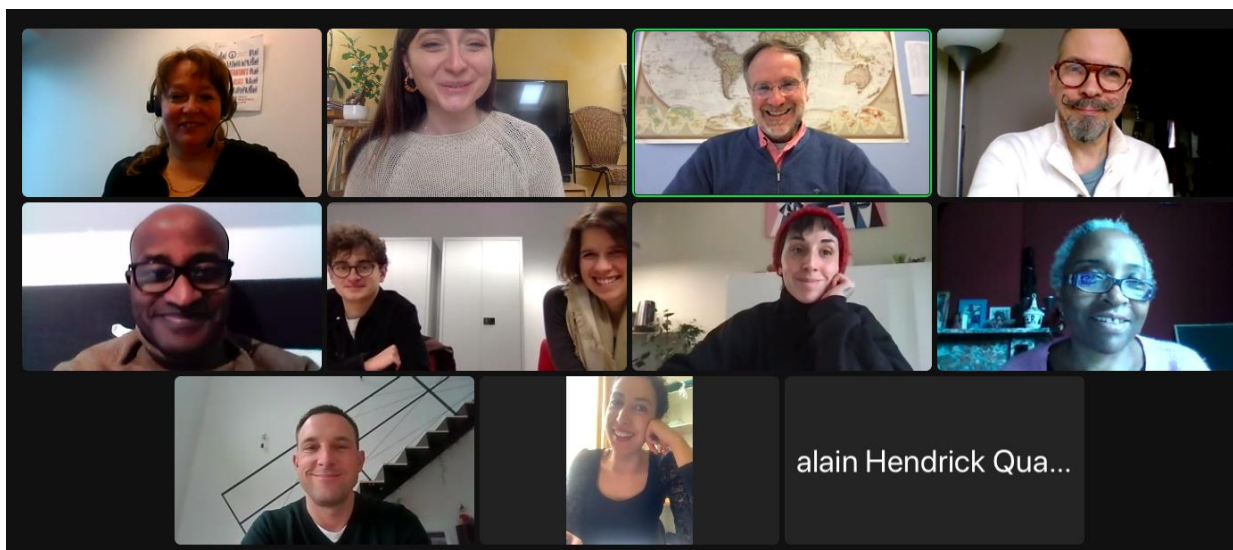


According to them, the main barriers for participation in art activities are: lack of information, lack of time, lack of motivation, the price, lack of self-confidence, the network and fear of discrimination in general.

3.3 Results from the focus groups/interviews with professionals

3.3.1 Summary and profiling

InCreate Focus group with professionals on the role of art in integration	
General Information Date: 24.02.2022 Time: 13.30 – 15.30 Location: online ZOOM meeting	Participants Information No of participants Scheduled: 20 No of participants Attended: 14 No of Male: 7 No of Female: 7
Name of Moderator:	Eleonora Lamio, Diesis Network
Contact Details:	eleonora.lamio@diesis.coop
Collaboration staff:	Didier Van der Meeren, Le Monde des Possibles



3.3.2 Key findings

The focus group was organised in collaboration with the Belgian organization, Le Monde des Possibles, a training centre for third country nationals specialized in the teaching of French and development of other skills, such as IT. The participants to this focus group were professionals working in integration, most of them in the French speaking part of Belgium. They are part of the network and associations working with Le Monde des Possibles, which invited them. Diesis Network animated the focus group.

The Focus Group was divided in three main parts:

- Presentation of the objectives of the focus group, notes about privacy, and roundtable presentation of participants
- Discussion around the role of art in integration in Belgium
- Conclusions and presentation of the survey and next steps

Roundtable presentation

The participants were professionals, educators, cultural mediators, public servants and artists working in the field of TCN and migrants integration and inclusion in Belgium. Almost all of them already use arts and culture in the programmes and training they offer.

Regarding what integration means to them, all of them agreed on the fact that they prefer to use the word “inclusion” rather than integration, which means a meeting and crossing of cultures, and a peaceful common living.

Discussion

For the main discussion part, we divided the time in four parts:

- Discussion about the obstacles that TCN face in accessing and expressing art and cultural activities
- The presence of art and cultural activities in the training programs, and how art and culture are used in these programs
- The needs that are missing regarding the presence of art and culture in programs, professional skills and in within the inclusion system

Obstacles related to access and expression of art and cultural activities

The main obstacles that prevent TCN and migrants to participate in artistic and cultural activities in Belgium highlighted during the discussion were:

- The price. Price of culture and art in Belgium often is high which makes these activities not accessible to all the publics, which creates an exclusion and a great barrier which is difficult to break down.
- Art as a luxury. Art and cultural activities are often perceived as a luxury product and experience, and TCNs might not feel confrontable or have the confidence to attend such activities. They might have the impression that is not something they are allowed or invited to take part to.
- Culture and art not seen as a priority. Often, especially in the first months in Belgium, TCN have more important problems to face (such as finding a home, a job, following their children in the education inclusion, etc.), therefore they don't have time or the willingness to join such activities that are not seen as a priority but rather as a leisure.
- Problems in communication. A lack of inclusive communication is also one of the reasons for the lack of participation (both active and passive) of TCN to cultural activities. Often, they are not aware of these or they don't feel that such kind of activities is also targeting them.
- Cultural barrier. To understand the culture of a different country is a great challenge and can take long years to fully feel included. Therefore, if the artistic and cultural activities reflect the culture/tastes of the country, TCNs and migrants will not be willing to participate in an activity that they feel they won't understand.
- Offer. Often migrants can't recognize themselves in the art and cultural offered, it might not interest them, or they perceive it as not inclusive for them. Indeed, often the offer is often not inclusive enough or does not always represent the multiculturalism that exists in Belgium. TCN may often feel that they are not represented in the cultural offer.
- Language. Language is often also a barrier to access cultural experiences in the welcoming country.
- Fear of self-exclusion. When expressing their art, TCNs may have the fear of self-exclusion for two main reasons: a) they might have the fear that their art will be appreciated and/or known only inside the community with their same background/history, b) the local public in the welcoming country might not understand it, because of an existing cultural barrier.

- Absence of network. Art and culture are activities that are normally shared and accessible also through a network. If this link with the local community is missing or not strong enough, it is hard to access or be aware of such opportunities.
- Discrimination. Participants underlined that systemic discrimination as well as prejudices still exist, also when it comes to creative expression and art.

The presence of art and cultural activities in the training programs, and how art and culture are used in these programs

The discussion about the topic was very interesting, as almost all the participants include cultural and artistic activities in their activities offer for TCNs and migrants. Indeed, it was shared that art and culture are already present in many different programs and all the participants recognize it as a great feature for inclusion, bringing some very good examples of what they do at local level. The main outcomes of this part of the discussion were the following:

- Through art and cultural activities people, in this case TCNs and migrants, are able to better express themselves using the support of creative expression or using existing art and cultural products. Art speaks a universal language, and all the participants believe that this helps in creating bridges between them and the welcoming communities.
- Not only art and cultural activities support the expression, but they also serve as a way to learn more about their background, traditions, lifestyle, etc. This allows understanding, exchange and mutual learning: it leads to the creation of connection, bonds and new contact points which is beneficial in the inclusion process. This will further create a feeling of belonging.
- Art, creative expression and other kind of cultural activities can be used as a) support tool for other learning activities (e.g. as part of a language course), b) as the goal itself of a programme (e.g. to be used as a way to express and narrate, as a tool of promotion mutual learning or almost in a therapeutic way) and c) as a leisure activity, to enjoy and learn from each other.

The needs that are missing regarding the presence of art and culture in programs, professional skills and in within the inclusion system

Despite the fact that the participants already recognize the importance of art and are already including art and cultural activities in their offer, some needs and lacks still exist. Please find below the main ones identified:

- It is very positive that many offers of this kind already exist in Belgium. Nevertheless, all the participants agreed that a further collaboration and coordination is needed to avoid parallel offers and overlapping. There should be a further systemic approach.
- Beneficiaries – TCNs, migrants and others - should be included in the creation of such programs. By doing this co-creation exercise and by having their opinion, the programs using and/or targeting art and cultural activities will be better fit to the beneficiaries needs. A further dialogue with the beneficiaries is needed, as well as a further flexibility, meaning the possibility of adapting the materials and tools.
- Educators and professionals working with TCNs and migrants should have further access themselves to trainings on the codes and references beneficiaries used as well as on the cultural background and artistic experiences they are used to. This would better allow them to understand and create a comfortable expression space. Moreover, not all the educators and professionals are trained in artistic and/or cultural knowledges, therefore a further access to this kind of training is also encouraged.
- Some of the participants also underlined that a lack of means, both financial and human, exists and prevents from developing such innovative and/or new programs showcasing art and culture.

3.3.3 Recommendations

Following the main outcomes of the Focus Group, the recommendations that can be drafted are the following:

- Skills for professionals. Professionals working in this field should further use art and cultural expression as part of their programs (even if this is already quite common in Belgium). Further skills could be developed, in particular about the knowledge of the culture, art and background of the beneficiaries, as well as concretely in artistic expressions.
- Topics and art forms. All arts forms can be used as a powerful tool, the importance is to exploit them as a tool of communication, mutual understanding and learning, and overall to create cohesion.
- Methodologies and approaches on the use of arts towards TCNs integration. Art and culture can be used as a support tool for other educational purposes or itself as the objective of the programme. The importance is to promote a further coordination of the existing offer, to make it more flexible and to involve the beneficiaries in its creation and implementation.

3.4 Results from the focus groups/interviews with TCNs

3.4.1 Summary and profiling

InCreate Focus group with Third Country Nationals on the role of art in integration	
General Information	Participants Information
Date: 23.02.2022	No of participants Scheduled: 12
Time: 9.30 – 11.00	No of participants Attended: 12
Location: Potiéruue 10, 4000 Liege (Le Monde des Possibles premises), Belgium	No of Male: 8
	No of Female: 8
Name of Moderator:	Eleonora Lamio, Diesis Network
Contact Details:	eleonora.lamio@diesis.coop
Collaboration staff:	Chiara Giacometti, Le Monde des Possibles



3.4.2 Key findings

The focus group was organised in collaboration with the Belgian organization, Le Monde des Possibles, a training centre for third country nationals specialized in the teaching of French and development of other skills,

such as IT. The participants to this focus group were people following some of the trainings of Le Monde des Possibles, which invited them. Diesis Network animated the focus group.

The Focus Group was divided in three main parts:

- Presentation of the objectives of the focus group, notes about privacy, and roundtable presentation of participants
- Discussion around the role of art in integration in Belgium
- Conclusions and presentation of the survey and next steps

Roundtable presentation

During the roundtable presentation, we asked all of the participants to share their name, where they came from, from how much time they were in Belgium and what integration meant to them. The participants that participated were from Africa (Tunisia, Morocco, Rwanda, Congo, Guinea, Cameroon), some of them were in Belgium only from a few months while others from more than 10 years.

Regarding what integration means to them, for the majority it meant to be able to build a new home, to feel at home in Belgium, adapting to a new life and finding a new normality. Many also shared that it means mutual respect and being, and therefore to know their rights and duties in their new country. It also means to live peacefully with the others, to create bonds and union with the new country and people living in it, to feel to be part of a community. Finally, for many of them integration also means sharing a culture and getting to know and to understand a new one.

Discussion

For the main discussion part, we divided the time in four parts:

- Discussion about the difficulties related of integration in Belgium
- Discussion about the obstacles that TCN face in accessing and expressing art and cultural activities
- The presence of art and cultural activities in the training programs they have been offered or that they have followed
- The needs that are missing for them to further access and express culture

As tool to support the discussion, we used a board divided in four parts, one for each topic, and the moderator wrote down key words to further inspire and feed the discussion.

General difficulties related to integration in Belgium

The main difficulties highlighted by the participants related to integration in Belgium are:

- The language: even if many of them already spoke and understood French (coming from French-speaking countries of Africa), the French spoken in Belgium can be slightly different from theirs. Moreover, in Belgium also another language is spoken, Flemish, and not knowing this one has two major consequences: it makes it harder to settle in the Flemish speaking part of the country and difficult to access to the job market (for many jobs, also Flemish can be required).
- Professional integration: professional integration is always a challenge for many reasons. First of all, it is hard to search for employment in a job market that is unknown. Secondly, there is a huge problem in the recognition of study titles and former professional experience. Finally, TCNs often face unjust discrimination and racism. Overall, the group agreed that there are not equal opportunities for all.
- Bureaucracy and administrative procedures: in general, bureaucracy when arriving and creating a new life in another country is a challenge. In Belgium, there is an additional difficulty being the fragmented administration of the country. All the participants mentioned that procedures are complex and very long.

- Cultural differences: it is hard to start living and adapting in a country where the culture is completely different. This has an effect from the major things (such as work and school of the kids) to the small ones (going for groceries or understanding a joke).
- Discrimination: overall, the participants from the group stated that they are satisfied with their life in Belgium, nevertheless, discrimination still exists, especially in professional life.

As mentioned above, despite the many difficulties mentioned, the group had an overall positive opinion about their life in Belgium, and a part of them did not face major problems in integration.

Obstacles related to access and expression of art and cultural activities

All of the participants agreed on the fact that culture and art are essential and can be a way of communicating and expression, as it speaks a universal language. After and during the discussion had within the group, some main obstacles were highlighted:

- Price: the price of art and cultural activities can be very high. This is true for both participating in a passive way such as going to the cinema or to an exhibit, or in an active way such as going to a dance or painting class.
- Language: as mentioned above, language remains one of the main issues, despite the fact that all of them spoke French.
- Priorities: participants mentioned that they don't always feel culture and art as a priority, they rather as a luxury, therefore, don't think of participating in such activities.
- Cultural difference: many underlined that the offer of cultural activities in Belgium did not always correspond to what interested them and or they didn't feel represented by the offer, so they tend not to participate. Others also underlined that they didn't feel part of a network and therefore did not felt comfortable in attending. Related to the artistic expression, some of the participants underlined that they didn't always feel conformable in expressing their art (music, painting, etc.) because of two main reasons: the fear that the public would not understand it due to a cultural gap and also because of the fear of auto-isolation and being labelled.

Presence of art and culture in training/educational programmes

When asked if the training and/or educational programs they attended or were proposed to attend art and culture were presented, almost all of them replied no. In particular, we asked if the programs about "Belgian citizenship" had a part dedicated to culture and art, but surprisingly all of them said no.

Nevertheless, the majority of the participants said that they would be interested in following a program focused or that involves art and culture. They said that for them it would be nice to both share their culture and learn more about the one in the country they are living in: therefore an activity that encourages cultural mixing and sharing via the tool of art would be highly appreciated, both in a passive (listening to music, learning about cinema etc) or active (painting, playing etc). The two main outcomes that they would wish for such activity are being able to express themselves better via the universal language of art and culture and to promote mutual learning and knowledge sharing among them and their new communities.

Needs related to art and culture

The last part of the discussion was around what would further enable them to participate in art and cultural activities and/or in programs/trainings/educational paths that showcase art and culture. The following needs were highlighted by the group:

- Art and culture should be included or showcased in more informal activities, easily accessible for them, therefore also more flexible. Indeed, they often associate art with leisure time and therefore it has to be adapted to their lifestyle and schedules.

- Both cultural activities or programs showcasing art should be or for free or with an accessible price for everyone.
- They said it would be nice to have more art and culture in the trainings they follow as part of their integration path. Nevertheless, they underlined that apart from learning more about the culture and traditions in their welcoming country, it would be nice also to share theirs, and for this educators and trainers would need to have more knowledge about their artistic and cultural background. In this sense, training for trainers on the cultural and artistic backgrounds of TCN should be further developed.
- They mentioned also that, from their side they could also be more pro-active in proposing cultural activities or promoting their art. They would wish to be more involved in the planning and organization of activities related to art and culture, both in a learning/educational framework or in a leisure framework.

3.4. 3 Recommendations

Following the main outcomes of the Focus Group, the recommendations that can be drafted are the following:

- Skills for professionals. What came out of the focus groups is that professionals working in the field of integration could be further trained on a) the cultural and artistic background of the TCN they work with, b) how to use the power of culture and its universal language as an integration tool, c) how art and culture need to be used as a double tool: both for the TCN to better understand the country they are living in and for the locals to understand and know them.
- Topics and art forms. What emerged from the FG is that art and culture could be a way for them to better understand the traditions and cultural background of the country (from festivities to cultural references). Concerning art forms, many were cited during the discussion, the important thing would be to involve TCN in the creation of both training programs and cultural activities, so that they would be allowed to express which art form/cultural activities they would feel represented and willing to join.
- Methodologies and approaches on the use of arts towards TCNs integration. The important aspect that merged from the focus group, is that art and culture should be presented in an informal, inclusive and accessible way, something to which they can feel they belong, and not a luxury or something perceived as different and not made for them.

4. FINAL RECOMMENDATIONS: NEEDS ANALYSIS

4.1 Skills of professionals

What came out of the focus groups and questionnaires is that in Belgium, art and cultural activities are already quite present in the training and education programmes proposed by organisations working in the field of integration of TCNs. Nevertheless, it also came out that some skills could be (further) developed, in particular concerning:

- the artistic and cultural background from the countries from where the TCNs they work with come from;
- knowledge on arts and the artistic expression professionals can use during their programs;
- the integration of arts and cultural expression on the existing training and educational programs;
- The exploitation of the power of art and creativity to create social inclusion and multicultural exchange.

4.2 Topics and art forms

From the responses to the questionnaire and the discussions in the focus groups, TCNs have a very broad spectrum of interests, and could be potentially interested in many forms of art and creative expression. The priorities identified are the following:

- arts and culture should be a way to learn more about the community they live in;
- arts and culture should be a way to express themselves and for the new community they live to learn more about them and understand better their background;
- arts and culture should be accessible and inclusive.

4.3 Methodologies and approaches on the use of arts towards TCNs integration

Thanks to the focus groups and responses to the questionnaire, the following main conclusions were drafted regarding methodologies and approaches used in programs for TCNs' integration:

- Arts and cultural activities can be both used as a tool or the topic itself of a training/educational programme. This means that arts and cultural activities can be used as support to other activities or programs (e.g. as part of a language course) or they can be the main activity of the programme/training.
- Arts and culture can be used both passively or actively, and both forms will be very efficient depending on the objective of the training.
- TCNs themselves should be included in the drafting of such programs, to understand if the offer corresponds to the needs.
- The programs should be flexible, to be adapted to the changing situations and needs of the beneficiaries.
- Art and culture should be presented in an informal, inclusive and accessible way, something to which they can feel they belong, and not a luxury or something perceived as different and not made for them.

ANNEXES

Annex 1: Questionnaire for Professionals data

You can find the questionnaire sent to the professionals [HERE](#).

Annex 2: Questionnaire for TCNs data

You can find the questionnaire sent to the professionals [HERE](#).

BIGLIOGRAPHY

Banque Nationale de Belgique, 2020. *L'impact économique de l'immigration en Belgique*. [Online]
Available at: http://crvi.be/wp-content/uploads/2020/11/2020_11_Resume_etude_BNB.pdf
[Consultato il giorno 28 Settembre 2021].

Caritas, 2019. *A Common Home: Migration and Development in Belgium*. [Online]
Available at: <https://www.caritas.eu/wordpress/wp-content/uploads/2019/06/CommonHomeBelgiumEN.pdf>
[Consultato il giorno 28 September 2021].

Cocagne, R., 2018. *L'intégration des migrants pas le travail*.
https://www.pourlasolidarite.eu/sites/default/files/publications/files/na-_2018-_integration-migrants-travail.pdf:
Pour la Solidarité.

Conseil supérieur de l'emploi, 2018. *Les immigrés nés en dehors de l'UE sur le marché du travail en Belgique*. [Online]
Available at: <https://cse.belgique.be/fr/accueil/rapports-avis/tous-les-rapports/rapports-2018/les-immigres-nes-en-dehors-de-lue-sur-le-marche-du-travail-en-belgique-octobre-2018>
[Consultato il giorno 28 September 2021].

Conseil Supérieur de l'emploi, 2018. *Les immigrés nés en dehors de l'Union européenne sur le marché du travail en Belgique - présentations*. [Online]
Available at: <https://cse.belgique.be/sites/default/files/content/download/files/presrapportcse102018.pdf>
[Consultato il giorno 28 September 2021].

Conseil supérieur de l'emploi, 2021. *État des lieux et perspectives du marché du travail en Belgique et dans les régions*. [Online]
Available at:
https://cse.belgique.be/sites/default/files/content/download/files/2021_07_08_cse_etat_des_lieux_du_marche_du_travail.pdf
[Consultato il giorno 28 September 2021].

Conseil Supérieur de l'Emploi, 2021. *Etat des lieux du marché du travail en Belgique et dans les régions*. [Online]
Available at: <https://cse.belgique.be/fr/accueil/rapports-avis/rapport-2021/etat-des-lieux-du-marche-du-travail-en-belgique-et-dans-les-regions-juillet-2021>
[Consultato il giorno 28 September 2021].

CSE, 2018. *Les immigrés nés en dehors de l'Union européenne sur le marché du travail en Belgique*. [Online]
Available at: <https://cse.belgique.be/sites/default/files/content/download/files/rapportcse102018.pdf>
[Consultato il giorno 28 September 2021].

Eurobarometer, 2015. *Discrimination in the EU in 2015 - Belgium results*. [Online]
[Consultato il giorno 28 September 2021].

Fédérations des Entreprises de Belgique, 2018. *Intégration des migrants sur le marché du travail belge – des mesures additionnelles s'imposent*. [Online]
Available at: <https://www.feb.be/domaines-daction/ethique--responsabilite-societale/egalite-des-chances/integration->

des-migrants-sur-le-marche-du-travail-belge--des-mesures-additionnelles-simposent_2018-11-08/
[Consultato il giorno 28 September 2021].

Konbini, 2016. *À Bruxelles, Refugees Got Talent met en lumière l'art des réfugiés*. [Online]
Available at: <https://www.konbini.com/fr/partners/refugees-got-talent-bruxelles/>

Le Monde des Possibles, n.d. *Banzai. Ateliers artistiques, dialogue interculturel et revendication des droits fondamentaux..* [Online]
Available at: <https://www.possibles.org/banzai/>

MAX project, 2020. *The positive impact of migrants in the sphere of culture*, s.l.: <https://maxamif.eu/wp-content/uploads/2021/05/report-culture.pdf>.

Menchelen city, n.d. *The people make the city*. [Online]
Available at: <https://makers.mechelen.be/demensenmakendestad>

Menchelen, s.d. *PORTRAIT WALL IN BLAUWHONDSTRAAT*. [Online]
Available at: <https://makers.mechelen.be/dmmds-portretmuur>

Myria - Centre fédéral de la migration, n.d. <https://www.myria.be/fr/chiffres/populations-et-mouvements>.
[Online]
Available at: [Populations et mouvements](#)
[Accessed 28 September 2021].

Myria, n.d. *Chiffres*. [Online]
Available at: <https://www.myria.be/fr/chiffres>
[Accessed 28 September 2021].

OECD, The People Make the City. Available at: <https://www.oecd.org/migration/netcom/campaigns-tools-platforms/the-people-make-the-city.htm> [Accessed 04 March 2022].

Refugees Got Talent, n.d. *Refugees Got Talent - video*. [Online]
Available at: <https://www.youtube.com/watch?v=vFIJEJap9Gg&t=24s>

Special Eurobarometer 437, 2015. *Discrimination in the EU - Report*. [Online]
Available at: <https://europa.eu/eurobarometer/surveys/detail/2077>
[Consultato il giorno 28 September 2021].

Statbel, 2020. *Solde migratoire de 41.756 personnes en 2020*. [Online]
Available at: <https://statbel.fgov.be/fr/themes/population/migrations>
[Consultato il giorno 28 September 2020].

Statbel, 2021. *Diversité selon l'origine*. [Online]
Available at: <https://statbel.fgov.be/fr/themes/population/origine>
[Consultato il giorno 28 September 2021].

Statistics Belgium, 2021. *Statistique sur l'origine : Analyse de la diversité - Video*. [Online]
Available at: <https://www.youtube.com/watch?v=IvUA9uCnyC4&t=19s>
[Consultato il giorno 28 September 2021].

Vivre en Belgique, 2015. *La Belgique en quelques chiffres*. [Online]
Available at: <https://www.vivreenbelgique.be/11-vivre-ensemble/la-belgique-en-quelques-chiffres>
[Consultato il giorno 28 September 2021].