IN-Create

TRANSNATIONAL REPORT

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

IN-CREATE Transnational Report

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EXECUTIVE SUMMARY

The EU and Turkey have experienced changes in their population composition because of the arrival of migrants from various countries. As a result, the EU and Turkey have become more diverse due to the presence of many cultures resulting from the migrant populations. However, the integration of migrants and Third Country Nationals (TCNs) has remained a challenge over the years, making it a key priority area for the EU countries. Culture and arts play a pivotal function in the integration process to ensure TCNs' better understanding of their environment and interactions with their socio-cultural background. It is worth noting that the significant contribution of culture and arts towards integration has not been adequately recognised since the tools are yet to be fully adopted into the training programs used by professionals, educators and volunteers supporting TCNs. In that regard, this project aims at developing a robust and updated knowledge foundation that will be vital in the preparation and development of the upcoming IN-CREATE capacity building activities. The project will collect data from Turkey, Belgium, Czech Republic, United Kingdom, Spain and Greece to map the current context on the utilisation of arts initiatives for the integration of TCNs, to identify the existing skills gaps and needs of the professionals, educators and volunteers and recommend the sound approaches for using arts towards TCNs integration.

Turkey grapples with many TCNs arriving in the country from different destinations. In response, the country has created a restrictive citizenship based on complex legal regimes that are justified as security measures for the country's citizens. However, the restrictive policies have caused discrimination and social exclusion of asylum seekers. As a result, there has been an urgent need for better integration of TCNs into the society and ensure their access to social programs, education and make them feel a sense of belonging. There is still a low level of recognition of culture and arts as a tool of integration in Turkey since most professionals working with TCNs state that culture and arts only has some value in integration. Therefore, there should be more arts and cultural events within communities to facilitate more integration of the TCNs into the local communities and in turn develop the communities. Promoting arts and culture within the community for better integration of TCNs requires an improvement of professionals' skills since they are exposed to working with migrants. Further, addressing the professionals' artistic skills will be essential in ensuring increased use of arts and culture in the integration and inclusion process.

Greece being the gateway to Europe has not only been a transit but also a key destination to migrants. As a result, the country has continued to receive more migrants from different countries. Integration has since become a critical priority area amid immigration in Greece. In response, the country has set up the Directorate of Social Integration to assist in integrating TCNs through social programs, legal frameworks, education and employment. However, the directorate's integration initiatives have faced challenges because of administrative delays in residence permits processing, language barrier, limited skills. Consequently, culture and arts have emerged as critical tools for facilitating TCNs integration in Greece since artistic and cultural expression assist in better language acquisition. Various cultural activities are already taking place in Greece to integrate migrants and refugees into the society.

Further, a significant number of professionals working with TCNs have acquired adequate training in supporting TCNs using arts. Cultural events are now taking place within communities, offering an opportunity for better integration of TCNs into the Greek society. There is a general agreement that arts and culture play a critical role in people's lives since it makes them good. Therefore, there is an urgent need to enhance professionals' social and networking skills to handle TCNs using arts and culture. Multicultural centres should also be created for TCNs and more volunteers mobilised to support TCN integration.

Like other European countries under investigation in this report, Spain has recorded in influx of immigrants in the recent past with majority being Venezuelans, followed by Britons and Italians. However, the TCNs within Spain have not been adequately integrated into the society because of barriers such as limited access to employment, limited training, low access to education among the TCNs, challenges in using ICT, limited access to proper housing and legal services. The role of culture and arts in the TCNs integration process is gaining momentum in Spain since it allows human contact between the TCNs and the local population. Further, professionals working with TCNs agree that arts sessions enhance integration and inclusion of TCNs into the population and positively transform the communities' view of immigration. The primary artistic activities preferred by TCNs and professionals are music and theatre. There is need for more training of professionals on use of arts and culture to facilitate integration in Spain. Further, more artistic and cultural events should be organised within communities to improve TCN integration into the society.

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Integration and inclusion remain the primary challenges facing TCNs in Britain. However, the British government has taken robust initiatives that use culture and art to address the integration and inclusion challenges in way that cannot be addressed by structural means like inclusive laws. More TCNs state that culture is very valuable in creating a sense of community and making them feel good. Intercultural dialogue is the most preferred means of cultural integration in Britain. However, participation of TNCs in arts activities is hindered by limited support from the creative industry in understanding cultural differences and lack of awareness. Since cultural democracy remains an essential component of integration in Britain, a program should be created with the inclusion of professionals with different backgrounds to support a successful integration of TCNs.

Belgium is an EU country with greater diversity as its population comprises Belgians of Belgian origin, Belgians of foreign origin and Non-Belgian. However, integrating TCNs in Belgium has remained a critical challenge because of hindrances such as language barrier, lack of information on legal frameworks on migration, discrimination, limited recognition of migrants' skills, education and professional experience and social exclusion. Belgium continues to face a higher gap between the employment rate for locals and immigrants. However, the country has initiated capacity building programs aimed at improving the welfare of TCNs. Belgium has already developed the use of arts and cultural activities in supporting TCNs and migrants where organisations work towards integration through arts and organised cultural events. One notable practice that aims at facilitating the integration of TCNs is the Refugees Got Talent program. Professionals and TCNs surveyed in this project posit that art is an essential part of their communities. Further, arts and cultural events are already available in Belgium communities. The primary obstacles to accessing arts and cultural activities in Belgium include price, limited prioritisation of arts and culture by immigrants, cultural and language barrier. There is still a need to improve professionals' skills in using arts and culture during the integration process.

Like other European countries included in this report, the Czech Republic has become a destination for migrants. However, as the number of immigrants' surges in Czech Republic, there has been a severe problem in the coexistence between Czech citizens and foreigners, calling for a robust integration program in the country. The integration challenges of TNCs and immigrants result from language barrier, barriers to foreigners' participation, complex laws related to foreigners and their residency, discrimination and housing challenges. Further, the most significant challenge facing integration in the Czech Republic is the local population's attitude towards foreigners due to the mono-ethnic nature of the country,

disinformation and misunderstanding of foreigners' cultures. There are no statistics on the inclusion of foreigners in the Czech Republic culture. However, most participants in the study have recognised arts and culture as a critical part of their community in Czech Republic. As a result, there is a need to create more opportunities for TCNs' participation in cultural activities. Intercultural dialogue has the most significant impacts in cultural integration.

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 utilization 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 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 **Spain, Greece, United Kingdom, Belgium, Czech Republic and Turkey**.

2. SPAIN

2.1 DESK RESEARCH IN SPAIN

2.1.1 Facts and Statistics about TCN in Spain

The information outlined on the statistics of foreign residents in Spain is compiled from files extracted from the Central Register of Foreigners, which is managed by the General Directorate of Police (Ministry of the Interior).

The population under study includes three types of foreigners:

a. foreigners with a valid residency permit granted by the residence authorization granted by the general foreigners' regime and Law 14/2013 on support for entrepreneurs and their internationalization,

b. foreigners with a valid residence permit granted by the general foreigners' regime and Law 14/2013 on support for entrepreneurs and their entrepreneurs and their internationalization, and

c. foreigners residing under the free movement regime in the EU who hold a certificate of registration issued by the Central Registry of Foreigners or who enjoy of said regime by virtue of their status as family members of EU-EFTA nationals.

Nationalities and Demographics

The number of resident foreigners stood at 5,800,468, an increase of 2% (137,120 people) in the last year, the lowest increase since 2016. Venezuelan nationals are the group that has grown the most, followed far behind by British and Italians. Of the most numerous nationalities, only Ecuadorians have seen a reduction in size. The age structure of the foreign population especially that subject to the general regime or to the free movement by virtue of kinship with EU citizens, contributes substantially to the rejuvenation of the Spanish population.

The total number of foreigners residing in Spain (with a valid registration certificate or residence card) will be 5,800,468 as of December 31, 2020. Sixty-one percent of them subject to the EU free movement regime, a proportion that has increased by almost ten points in the last decade.

The cumulative growth of the resident foreign population over the last ten years is 19%, and 16% in the last five years. However, in 2020 there has been the lowest year-on-year increase (137,120 persons, or 2%) since 2016, and the increasing trend observed since 2014. The situation created by Covid19 and the restrictions on international mobility associated with it are an obvious cause of such evolution. Two thirds of foreign residents live in four autonomous communities: Catalonia, Community of Madrid, Andalusia, and the Valencian Community. Seven provinces (Madrid, Barcelona, Alicante, Malaga, Valencia, the Balearic Islands and Murcia) account for 57% of the total, all exceeding 225,000 foreign residents.

On the other hand, Ceuta, Palencia, and Soria are the provinces with the lowest number of foreign residents, with less than 225,000 number of foreign residents, with less than 10,000 each. Considering the relative weight of the resident foreign population over the total population of each province, Almeria has the lowest number of foreign residents, with less than 10,000 each province. Almería, Baleares, Lleida, Girona, and Alicante are the provinces with the highest proportion of foreign residents as of December 31, 2020. had the highest proportion of foreign population among their inhabitants.

As in previous years, the growth results mainly from the increase of citizens in EU Free Movement Regime: 100,930 more people (2.9%) compared to only 36,190 (1.6%) in the General Regime. The number of residents under the EU Free Movement Regime is greater than the number of foreigners under the General Regime in the whole territory, except for the Autonomous City of Melilla.

The number of residents under the EU Free Movement Regime is higher than the number of foreigners under the General Regime in the entire territory, except for the Autonomous City of Melilla, the Region of Murcia and the Basque Country. With a percentage of residents in the General Regime over the total number of residents of 66%, 65% and 51% of the total number of residents.
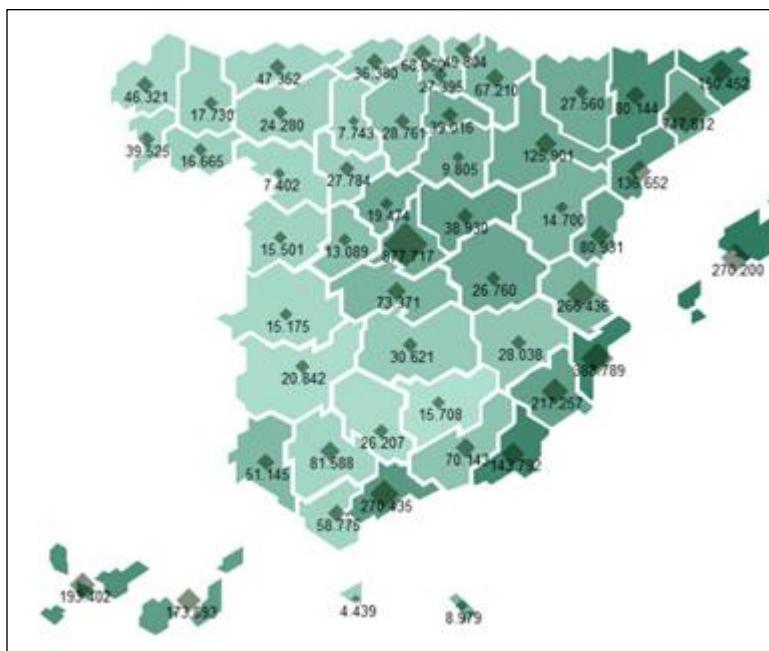
Figure 1. Absolute figures and percentage of the total population of each province

Fifteen nationalities account for almost 75% of the total number of foreign residents in Spain (Table 1). Eight of them correspond to EU countries, among which Romania, the United Kingdom and Italy stand out. Among the most numerous groups of non-EU countries are nationals of Morocco, China, Venezuela, and Ecuador, all of them having more than 145,000 residents each. The Venezuelan group is the only one from outside of the EU that has grown over the last year, with an annual increase of more than 50%, far outstripping the 6% increase of the British and Italians, who follow in the ranking of annual growth.

The EU Free Movement Regime is the legal regime that applies to nationals of European Union and EFTA countries, as well as their non-EU-EFTA family members, who have the right to travel to the EU. European Union and EFTA, as well as to their family members who are non-EU-EFTA nationals and have certain family ties with EU-EFTA1 nationals.

Except in these cases, non-EU-EFTA EU-EFTA nationals are subject to the general foreigner's regime, regulated by Organic Law 4/2000, of January 11, 2000, of 4/2000, of January 11, 2000, on the rights and liberties of foreigners in Spain and their social integration2 and Law 14/2013, of January 11, 2000, on the rights and liberties of foreigners in Spain and their social integration and Law 14/2013, of September 27, 2013, on support for entrepreneurs and their internationalization. Therefore, the applicable legal regime and nationality coincide only imperfectly, as shown in Table 1. Reflected in the graph below. Chinese

nationals residing in Spain are, for the most part, subject to the general legal the general foreigners' regime, which indicates the scarcity of mixed families between Chinese nationals and foreigners.

Table 1. Main nationalities of the total number of foreigners residing in Spain

	31.12.2020	% Women	% Men	Middle age
Rumania	1,079,726	47%	53%	38
Maroc	811,531	44%	56%	33
UK	381,448	49%	51%	54
Italy	350,981	44%	56%	40
China	227,415	49%	51%	34
Bulgaria	200,468	47%	53%	41
Germany	179,437	52%	48%	49
Portugal	176,772	37%	63%	43
France	176,488	50%	50%	43
Venezuela	152,017	56%	44%	36
Ecuador	147,974	44%	56%	39
Colombia	136,762	55%	45%	40
Poland	104,481	52%	48%	40
Ukraine	93,351	57%	43%	41
Pakistan	87,251	33%	77%	33

Source: Not available

On the other hand, 42% of Colombian nationals, 32% of Venezuelans, and 8% of Moroccans 8% of Moroccans are subject to the free movement regime because they are family members of EU-EFTA nationals. EU-EFTA nationals. The sociodemographic profile of foreign residents is very varied. The average age of the foreign residents is around 40 years of age and men predominate over women. However, among EU nationals, there are rather older groups, such as the British (average age of 54) and, to a lesser extent, Germans (49 years), and others much younger, such as Pakistanis and Moroccans (33 years). On the other hand, the EU national - non-EU national distinction does not help to explain the

differences in the masculinity rate, since, among people with nationals of Ukraine, Venezuela, Colombia, Poland and Germany, women outnumber men by a percentage ranging from 57% to 52%.

These differences are well summarized in their respective population pyramids. Foreigners, in general, but especially those under the general regime, and to a lesser extent, family members of EU citizens, contribute significantly to the rejuvenation and growth of the resident population in Spain. While in the Spanish population the number of people aged 65 and over represents 19% of the total, in the Spanish population the number of people aged 65 and over represents 19% of the total, in the resident foreign population this percentage is only 9%, with a wide difference if we stick a wide difference if we focus on the foreign population in the general regime (4% of the total 65 and over) or those with free movement in the EU (12% of the total of 65 and over).

These differences in the age and sex structure of the resident foreign population are accentuated when we discount the rejuvenating effect on the EU free movement regime of those who enjoy free movement due to kinship with EU citizens.

<u>Problems and obstacles faced by TCNs in integrating the country</u>

1. **Employment**

Difficulties in employment among the non-EU population in a regular situation are mainly associated with the problem of associated fundamentally with the problem of accessing qualified jobs and jobs with conditions that respect conditions in which legality is respected. These difficulties are accentuated by the problem of not having the homologation of the academic degrees they obtained in their countries of origin and the frequency with which they encounter situations of unequal and discriminatory treatment.

2. **Training and employment**

Access to qualified jobs is only possible with the accreditation of adequate training. This is one of the major obstacles to changing the precarious and low-skilled situation of the jobs to which the non-EU population usually has access in a regular situation. Of the non-EU nationals surveyed, 47.67% do not have their diplomas their degrees accredited, mainly due to lack of economic means or lack of knowledge of how to obtain this knowledge of how to process this accreditation. Once the process is initiated, the period until accreditation is obtained is excessively long, 6 and 7 years are mentioned before the recognition of the training obtained in the country of origin.

3. Education

The "lack of awareness of the need to acquire and validate socio-labour skills" is the main difficulty of the non-EU population in a regular situation, according to experts in the field of education. As mentioned above in the section on employment, this lack of employment, this lack of knowledge is an additional obstacle to accessing jobs with a better level of qualification. Along these lines is also the difficulty chosen in second place by an important part of the expert personnel when they refer to the fact that there are currently "scarce resources for literacy and language learning". The most frequent in this subgroup of language training are associated with Spanish language and culture training levels A1 and A2. Basic language proficiency levels that are probably not sufficient for access to certain jobs.

4. Difficulties with ICTs

The problems of the foreign population with the use of new technologies are currently a major problem due to the health crisis. It affects both school-age children school-age children as well as adults, since an important part of the training is being carried out online. Among the main difficulties selected with respect to this area are: "not having access to internet or mobile data" and "lack of specific skills in the use of ICTs."

5. Housing

The price of rental housing is the main problem encountered by the non-EU population, considering that a significant proportion of these migrants have rental housing. The high rental prices affect women to a greater extent, as they are the ones who are most affected since they are the ones who most frequently have access to this type of housing. In addition to the high rental prices, the requirements (guarantees, deposits, agency fees, etc.) made by the part of those who rent the housing is an added handicap to access to rental housing for women. On the other hand, the increase in xenophobic behaviour because of the pandemic situation is having a significant impact on the access to housing of the non-EU population. Regardless of whether they have the resources to meet the costs of housing, they are being rejected because they are foreigners.

6. **Legal and juridical aspects**

The main obstacles encountered by non-EU citizens in a regular situation with respect to legal and juridical issues are related to aspects that have to do with accessing and maintaining their legal residence, which allows them to access the services/resources to which they are entitled, without difficulty. resources to which they are entitled, without difficulty. That is, slowness in the procedures to obtain the documentation they need to prove their legal documentation that they need to accredit their legal status and the fact that this accreditation and the fact that this accreditation, being linked to the employment contract. The fact that this accreditation, being linked to the employment contract, generates situations of great uncertainty in periods without an employment contract.

7. **Social and intercultural participation**

Stigmatisation and rejection of the foreign population and the isolation and lack of support from informal networks of foreigners are the two main difficulties mentioned in social participation.

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

We understand that the process of inclusion and integration is itself an eminently human process. Integrating into a different country and culture is very much related to emotions. However, we have acquired the bad habit of living without being in contact with them. The different forms of art will allow for a more human contact between immigrants and locals. Art thus becomes an ideal medium for sharing emotions and feelings.

The artist expresses with his or her art and at the same time seeks to generate emotions in the people who enjoy it. It allows realities to be shared and facilitates the capacity for communication, creativity, and reflection.

The migrant professionals surveyed in the focus groups agree that after a session in any of the art modalities, the union between these people is much stronger, allowing channels of inclusion and integration to be created. It also allows them to develop their social skills as well as to support them in their psychological difficulties of integration. The use of art therapy as a means of expression and

sometimes non-verbal communication between communities of different nationalities is already popular. Some examples of this include:

1. **Cine Migrante**

A non-governmental organisation that, from the knowledge of reality and active commitment in society, builds spaces for the promotion of human rights and cultural integration. They work in a cross-cutting manner with all types of groups and organisations related to migration issues, building spaces for information and training in pursuit of the recognition of individual potentialities, as a basis for social transformation. They understand that societies are multicultural and through our actions they intend to contribute to the development of such diversities.

2. **Women of the World Radio Program**

An online broadcast on the radio of the association, on its website www.mujeresentremundos.es. The Association focuses on meeting the needs of a diverse and growing population, promoting gender equality, and empowering women, especially immigrants. They will open a space for coexistence and union between the different cultures that are part of our community, between migrants and locals. The contents of the program will be interviews, news, music, ephemeris, and plural voices.

3. **4th Cine Migrante Barcelona International Film Festival, Film and Human Rights Training for Migrants**

CineMigrante Barcelona is created to account for the necessary rapprochement, action and joint reflection that happens through the exchange of practices, knowledge, and experiences. Contributing to this, CineMigrante continues its course of natural movement, undertaking the challenge of new paths in pursuit of generating a space without any border for collective development. CineMigrante Barcelona was accompanied by 1836 people who attended the 23 film sessions developed over 6 days, reaching a total of 6846 participants in its 4 editions held in the city.

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2.1.3 Presence of TCNs in culture and arts in Spain

TCNs and children of migrants are transforming the landscape of arts and culture in Spain. Below are some examples of TCNs and how they are using art as a means of self-expression and identity.

- Examples of children of TCNs using art to revolutionise the perception of migrants: https://elpais.com/icon/cultura/2021-06-29/asi-viven-y-crean-los-artistas-hijos-de-migrantes-en-espana-hay-quien-cree-que-ser-negro-es-cool-y-olvida-que-nos-cuesta-mas-llegar-a-la-cima.html
- Famous people who are not Spanish but from migrant backgrounds: https://www.ideal.es/gente-estilo/201607/25/famosos-aunque-creas-espanoles-20160725120653.html?ref=https%3A%2F%2Fwww.google.com%2F
- Expositions from migrants in Spain: https://somosmigrantesexposicion.org/artistas/

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

Good Practice 1

Title	Development of Inclusive Video Games
Country (Flag)	🇪🇸
Image	Not applicable
Context	Raise public awareness of human rights. They are primarily aimed at young people who use video games on a regular basis. And the game is an innovative teaching method that allows the user to become part of the action as a character.
Description	Different organisations have promoted the development of video games that seek to raise awareness and publicise their field of intervention (Amnesty International, for example, organised a competition in 2010 called "Games for a Better World", in which a fun and educational video game on Human Rights had to be developed).
Stakeholders	Non-governmental organisations, local authorities, schools and colleges, and organisations serving the migrant community.

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Impact	What is the demonstrable impact of the practice? For the direct beneficiaries (TCNs), for the professionals involved, for the wider community (max 150 words)
Success Factors / Transferability	Fundamentally, the success factor of this initiative is that it is done through a video game. It maximises access to information. It can be used in a playful way in schools and in organisations working with young people.
More information	http://www.contravientoymarea.org; http://juega.msf.es/es/index.html

2.2 FIELD RESEARCH IN SPAIN

2.2.1 Results from the online questionnaire for professionals

The surveys were carried out on a total of 11 people:

- Sixty percent were professionals working with immigrants and 40% were volunteers also working with professionals
- Seventy percent were graduates, compared to 30% with tertiary education.
- Seventy percent were women and 30% men
- Seventy percent are between 40 and 60 years old compared to 30% who are between 25 and 39 years old and all of them are Spanish.

Most respondents offered psychological, social, material, training, and employment support. In addition, 80% had a great deal of experience in working with immigrants, having worked with over 2,500 people over the years, yet only half considered themselves qualified to help them in artistic activities.

All participants were convinced that arts and culture were very valuable in the life and development of the community. However, not all of them believed that they had value in the migrant community at first. Ninety percent thought that language training was the most important aspect for the cultural integration of this group, compared to 10% who thought that promoting the culture of immigrants had more value.

Regarding the participation of immigrant associations in the city's cultural activities, not everyone was aware of this fact. Regarding the presence of artistic and cultural events in the region, there was a disparity of opinions. Sixty percent believed that there were very few, compared to 40% who believed the opposite,

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although all agreed that there was a need for more events in which they could participate alongside immigrants.

Ninety percent believed that art and culture could be tools to positively transform the community's view of immigration and that cities should invest more in providing new opportunities for art and culture to both natives and non-natives. All participants believed that art is just as important for adults as it is for children.

When asked about the different types of programmes, events, and activities that they would like to engage with immigrants, their responses in the following categories were:

- **Performing Arts:** 80% responded "music and theatre" and 20% indicated all
- **Visual Arts:** 60% responded "all", compared to 40% who only chose "photography"
- **Applied Arts:** 50% would like to engage in "all" and the other half in "traditional skills"
- **Literary Arts:** 80% specified "poetry" and 20% "all"
- **New media Arts:** 40% said "digital media" and 60% "all"

Regarding the participation of this group in different artistic activities in the last two years, 85% admitted to attending different events, such as concerts, art exhibitions, photography and museums, as opposed to 15% had not attended any of those named in the questionnaire.

Almost 90% of the participants were informed about cultural events through the internet, radio, or a friend, although there were 10% who stated that they rarely receive information about local artistic and cultural events and activities.

Half of the participants would like to see more arts and cultural activities in their area related to social development and integration versus the other half who preferred multi-day festivals and fairs.

The participants unanimously agreed that there should be more art and culture in the community as they all believed that this plays a fundamental role in the development of the community. Forty percent organised a cultural event every 6 months as part of their work and the other 60% once every 3 months.

Eighty percent gave some examples of the challenges faced organising cultural activities such as: the slowness of the municipal permits they face, lack of time and the lack of financial means.

2.2.2 Results from the online questionnaire for TCNs

Twenty-two (22) TCNs from different nationalities and continents were surveyed, the majority of which were women. Half of the participants considered arts and culture to have an important value in their lives, while the other 50% thought that arts and culture only had a limited value. However, the vast majority believed that the contribution of arts and culture to their sense of community was of great while all agreed to arts making them feel better.

Regarding cultural integration, the responses were quite varied, although the highest percentage was divided between "promoting the culture of immigrants among local people" and "language training". We found this result very striking in comparison with that of the professionals, both of whom agreed that language training was more important.

We were also struck by the fact that 50% of the respondents did not know if the immigrant associations in their cities carried out cultural activities, although on the other hand, 100% believed that art and culture were an essential part of the community, and that the city should invest more in providing more opportunities for art and culture. They also believed that it is important for both adults and children to participate in these activities.

When asked about the different types of programmes, events, and activities that they would like to engage in, their responses in the following categories were:

- **Performing Arts:** 80% in music 15% in film and 5% in theatre
- **Visual Arts:** 80% in photography and 20% in painting
- **Applied Arts:** 65% in design and fashion, 30% in traditional skills and the remaining 5% in traditional skills
- **Literary Arts:** 60% in everything, 20% in poetry and 20% in others
- **New Media:** 50% Animation, 20% all, 20% video and 10% digital media

In terms of the artistic activities in which they had participated in over the last two years, there was a great deal of diversity, but two trends were observed that were directly related to nationality. Most of the South American participants said they had gone to the cinema, a smaller percentage to photographic exhibitions and in small groups to the theatre and paying concerts. However, 80% of those of Filipino origin said they had visited museums and to concerts, both free and paid.

In relation to the way in which they found out about cultural events, there was no one common factor that predominates among the others. Many turned to information published by local authorities, although word of mouth and immigrant communities continue to predominate. The most predominant being the internet and a friend. Not all respondents agreed there should be more arts and culture in the city, 80% did, compared to 20% who didn't know. As for the importance of arts and culture in the development of a community, 75% agreed, compared to 25% who thought the opposite.

Eighty-five percent of participants would like to partake in art classes, compared to 15% who were not interested. Among those who were interested, there was a wide variety of responses, but perhaps the ones that stood out above the rest were photography and singing. Other types of art that were of interest were collage, digital media, music, storytelling, poetry, theatre, and dance.

As for the motivation that is likely to lead them to participate in arts events, there was also diversity. The most significant responses remarked that having fun, experiencing new things, socialising with friends, relaxing, and feeling less stressed as well as learning something new were important characteristics for participating. On the other hand, the obstacles they encountered when they wanted to participate in these types of activities were economic, lack of information and lack of time.

Regarding the academic level and employment status of the respondents, only 5% had higher education; 70% were currently employed while 30% were unemployed. The most common jobs among them were housewife and caretaker for the elderly. Eighty percent had been working for more than 10 years and 98% had been living in Spain for more than 5 years.

Regarding age and nationality distribution:

- Seventy percent (70%) were between 40 and 60 years old
- Fifteen percent (15%) were between 25 and 39 years old

- Fifteen percent (15%) were between 18 and 24 years old
- Ninety percent (90%) were women of different nationalities such as, Nicaraguan, Colombian, Romanian, Filipino, Salvadorian, and Panamanian

2.2.3 Results from the focus groups/interviews with professionals

Professionals in the focus groups/interviews were asked to share their opinions and experiences about arts and culture in TCNs integration and the In-Create project as a whole. Their responses were presented as follows:

The role of artistic expression in helping TCNs integration and the importance of the In-Create Project

Art has a positive impact on integration of TCNs:

- If we talk about exclusion as an economic rupture, art can help to achieve employment and employment opportunities.
- If we talk about exclusion as a process of disengagement from social networks, art offers a way of meeting, communication, and re-affiliation.
- If we talk about exclusion as a loss of social rights and opportunities for the exercise of active citizenship, art can constitute a space for social participation and a fundamental tool for social transformation through awareness-raising, denunciation, and the proposal of alternatives. It is also an instrument for the recognition and appreciation of differences and the transformation of those cultural elements that generate discrimination based on gender, age, origin, or disability, among other factors.
- If we talk about exclusion, as a process that ends up affecting the person, the development of their different dimensions and their life project, art can constitute a way for the development of abilities, expression, the recovery of self-esteem, the rescue of one's own history. It is very important to highlight that any project that aims to promote the social inclusion of TCNs must necessarily have a transformative orientation.

The projects must consider the structural, multidimensional, and dynamic nature of exclusion, have an impact on the greatest possible number of factors, trying to reverse the processes of exclusion, and make it possible, ultimately, to expand the opportunities of the beneficiaries so that they can effectively and actively exercise their citizenship, grow as people, and develop their life projects. It also serves as an

escape from the problems of everyday life. It makes TCNs feel better and happier, increasing considerably their willingness to integrate.

Main beneficiaries and target groups of the organisations interviewed and the challenges the beneficiaries face regarding integration

Seventy percent of the target group/beneficiaries were South Americans, 60% of which were women. The remaining 30% were from North Africa and Sub-Saharan as well as Eastern Europe. Of the challenges faced by TCNs regarding their integration, these three were the most predominant:

- legalisation of their status
- language barriers
- finding decent and fair job

In the background but also important, TCNs faced discrimination based on their religion, racism, and their immigration status. Professionals interviewed understood social exclusion as a lack of integration that includes not only a lack of income and withdrawal from the labour market, but also a weakening of social ties, a decline in social participation and, therefore, a loss of social rights. It therefore has an increasing multidimensional character.

Successful experiences of integrating TCNs through art

The following successful experiences of integrating TCNs through art have been discussed:

- **Art integrated in the community and open to the community/artists working with the community:** Dynamic artistic projects in which different types of people and collectives are involved, with an open character and a transformative orientation, and linked to the community in other neighbourhoods or cities.
- Spaces and common places to generate cultural proposals in neighbourhoods where people can carry out different initiatives, including artistic and cultural initiatives (bars, reading centres, film centres or participatory documentaries with citizen collaboration).
- Art workshops where different artists can create and share their abilities
- Gastronomic sessions (Although it is not considered a proper art, in Latin and North African cultures art and gastronomy go hand in hand).

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- Artistic sewing workshops of regional costumes.
- Cultural craftsmanship

Examples of unsuccessful expressions of art for integration

Professionals interviewed explained that activities for integration must be adapted to the audience in terms of cultural and education level, language capabilities and interests. They mentioned that the simpler the activity the more successful it is. Another important factor is the link between the activity and their daily life. TCNs need to see that there is a clear benefit for them from attending the meeting.

What could encourage the development of various forms of art as forms of expression?

Professionals explained that having institutional support and recognition that artistic expressions are very useful for a 360-degree integration is important. The problem is that they are experiencing the limitations of the pandemic, limitations in resources and limitations in motivation on the part of public bodies to fund these types of activities.

Share your opinion on whether you would be interested in a training programme in artistic expression

Professionals were interested, in fact, of them had already received training in theatre for integration, photography, and painting training courses.

Who should participate in these programmes?

- The professionals believed that the TCNs who were to participate in the programmes are:
- Those working in the artistic field
- Those who work with groups in situations of exclusion, risk, or vulnerability
- Those who have experience and/or interest in intervening in this space
- Representation of the social action field and the artistic or cultural field and to facilitate the meeting, through the different dynamics, between people and entities that often do not know each other

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- People from different organisations who, to a large extent, did not know each other particularly those from different fields: art and social action to prepare an introductory dynamic to generate a spontaneous synergies and collaboration

2.2.4 Results from the focus groups/interviews with TCNs

Most participants have been in Spain for three to five years and all were South American and females from Nicaragua, Bolivia, Venezuela, Ecuador and Paraguay. Many of them were in an illegal situation working in the black economy while some were already in legal standing.

When asked about the obstacles of their daily lives they responded as:

- Our life in the country is pleasant
- Spain is a welcoming country
- Spanish people are open to immigration
- However, arriving in a country where you don't know anyone is always a challenge
- Many of us have arrived helped by a family member or friend already settled in the country
- Difficulty in validating our studies also affects us a lot
- We also experience language difficulties, even though we speak the same language, there are many Spanish words with different meaning
- Being in an illegal situation means that in some cases rent prices are abused. In recent years, due to COVID, rent prices have been very high
- The confinement has particularly affected those of us who are in an illegal situation
- The fact that we must spend three years living in a country without papers makes it difficult for us to find a decent job
- At first, they make us work for free to prove our worth

Example of Positive Experiences in the host country

- Existing support networks among migrants are very helpful in sharing information and finding social services

Importance of art in their daily lives & examples

- Art helps us a lot in integration and in maintaining our mental health

- We have attended poetry workshops, singing choirs and dance activities

- These activities help us to forget the difficulties of our daily life and make us feel happy

- We think that art helps to overcome the bitterness or difficulties of migration

- Writing and writing workshops have also been very helpful in our integration and allow us to express our deepest feelings and at the same time share them with other people

Have you participated in any cultural or artistic activities in your country?

- No. In our home countries art activities are expensive. Instruments are expensive too. So, we don't do many artistic activities back in our countries. However, in Spain, art is very present in their culture, and it helps us in the integration.

- If we consider gastronomy as an art, we would like to highlight it because it is very easy to meet people in events where food and drink are shared. Our Latin culture gravitates gastronomy and we share in this way. In Spain we have attended events were arts, dancing and gastronomy bring us closer to the local people.

Have you participated and/or attended any cultural or artistic events in this host country? Can you describe the event?

- Traditional sewing workshops: we have attended sewing workshops to learn the local art of dress folklore making

- Poetry workshops: where we wrote about our reality and experiences and feelings

- Music and dancing activities

- Events organised by the City Council such as the Festival of Nations where the cultures of our countries are exposed, and where we can establish many networks

- Theatre activities have also helped us to express our feelings from another perspective. That is, we talk about ourselves in the third person, not as the protagonists of our lives

- All these activities were very positive experiences that allow us to integrate and maintain our mental health

What would encourage the development of arts and cultural activities in your area?

- Dance and singing

- Photography

- Traditional skills

Sources of information about local art activities

- Through the information provided by the districts
- City Council website
- Bus stop shelters
- Networks of friends and family

Challenges and resources to promote artistic expression

- Participants in the survey remarked that there are other cultures in Spain, such as Arab or Muslim culture, for which integration in general and through culture is more difficult.
- There are still challenges to overcome, partly due to prejudices in society
- Another important challenge is that artistic activities must be closely related to the daily life of these people to be attractive to them
- It must be practical and useful in order
- Activities must help them to integrate economically and to help them in some way maintaining their mental and emotional health
- Activities must be practical and adapted to their cultural level

Do NGOs promote cultural events and activities? How?

- Yes, in Spain, and especially in the south, both NGOs and the authorities promote many cultural activities.
- There is a strong link between Latin and Spanish culture. This favours the creation of these initiatives.
- Many cities organise welcome visits. These are guided excursions to introduce these people to the city, its history, places of interest and meeting places.
- We emphasise that art is present in the streets across Spain.
- There are many artistic activities going on a recurrent manner.

2.3 FINAL RECOMMENDATION: NEEDS ANALYSIS

2.3.1 Skills of professionals

1. **Creativity**

We have identified that many social workers need to develop their creativity skills to embrace art as a tool in their daily work. In fact, they do have creativity, however, they have never used it in an artistic environment and therefore they feel insecure.

2. **More exposure to art as a tool for inclusion**

Professionals interviewed express their concern about the lack of exposure to art for inclusion. Ideally, the project should be able to present to them the benefits of using art in their daily work. We noticed that they are somehow reluctant to accept art for various reasons.

3. **Training on different types of arts**

They need to have a basic understanding of the most common forms of art methodologies used for inclusion. Ideally, we should be able to present to them the healing potential of art for people at risk of exclusion. They need to have a clear link in their heads between their work and goals and how they can achieve these using arts.

2.3.2 Topics and art forms

1. **Topics**

- Integration in the community: Art integrated in the community and open to the community / artists working with the community it is important to look for ways of dynamizing artistic projects in which different types of people and collectives can be involved, with an open character and a transformative orientation, and linked to the community and the territory.
- Spaces that generate cultural proposals in neighbourhoods with a dynamic of participation, meeting, and transformation of the environment. Linked to the territory, where people can carry out different initiatives, including artistic and cultural initiatives.
- Collaborative documentaries, with citizen participation, which allow people who live a certain reality to express it directly.

- Social video games that combine the participation of people in the representation of their reality and the creation of video games. This is the characteristic of some projects developed with teenagers and young immigrants in which, with the excuse of making a video game, they do "border" work and self-representation, and learn some programming. In Spain, "border games" is a benchmark: a network that allows young people to collectively build a video game, based on their immediate experience, and through a series of workshops, an editor, and an engine for free and open-source video games.
- Projects to raise awareness and education in values, through theatre, video games and games.
- Projects that use theatre to promote responsible consumption, prevent violence against women in adolescence.
- Use of cooperative games as a tool for education for peace and coexistence (education in values).
- Projects aimed at facilitating the expression, through art, of people with disabilities.
- Development of skills: Workshops that use various artistic disciplines as a means of expression, communication, and the development of people's skills, such as.
- Access to artistic creation and production and awareness-raising through art, integration, cultural dissemination (with people with disabilities making their creations known), raising the visibility of the group.
- Projects that seek to promote coexistence and relations between different people through art.
- Folklore festivals organised by immigrant associations.

2. **Art forms**

- Potential art forms identified and eligible to be addressed during the capacity building program
- Visual arts: Painting, comics, photography, installations etc.
- Music: Pop-rock, classical, rap, hip-hop, electronic, fusion, blues etc.
- Theatre: Performing arts
- Dance: Performing arts
- Audio visual: Short films, video-clips, video-creations, videogames etc.
- Literature: Stories, poetry, tales etc.
- Folklore: Oral tradition, dance, music etc.
- Crafts
- Trends: fashion, design, architecture etc.

We must underline the complexity of the phenomenon we are dealing with, inclusion and integration of TCNs. Art can contribute to the process of transforming society into a more welcoming place for TCNs.

Art must tackle the causes that generate situations and processes of exclusion. For example:

- If we talk about exclusion as an economic rupture, art can help us to achieve opportunities for occupation and employment.
- If we talk about exclusion as a process of disengagement from social networks, art offers us ways of meeting, communicating and re-affiliation.
- If we talk about exclusion as a loss of social rights and opportunities for the exercise of active citizenship, art can constitute a space for social participation and a fundamental tool for social transformation by raising awareness, denouncing, and proposing alternatives. It is also an instrument for the recognition and appreciation of differences and the transformation of those cultural elements that generate discrimination based on sex, age, origin, or disability, among other factors.
- If we talk about exclusion, as a process that ends up affecting the person, the development of their different dimensions and their life project, art can constitute a way for the development of capacities, expression, the recovery of self-esteem, the rescue of one's own history.

Finally, it is very important to make it clear that any project that aims to promote the social inclusion of people must have a transformative orientation. This implies that the projects must consider the structural, multidimensional, and dynamic nature of exclusion, have an impact on as many factors as possible, trying to reverse the processes of exclusion, and make it possible, in the end, to expand the opportunities of the beneficiaries so that they can effectively and actively exercise their citizenship, grow as people, and develop their life projects.

2.4 CLOSING REMARKS

The role of arts and culture in the processes of integrating TCNs to enable them to understand their social environment and interactions remains underestimated. As the number of migrant population surges in Spain, a need for integration has become a reality to address migrants' challenges such as unemployment, education, housing, difficulties with ICT and legal and juridical barriers. Therefore, arts and culture can

play a pivotal role in the inclusion and integration process which are basically a human process. As stated in the report, arts enable more human contact and relationships between migrants and the local population. Migrant professionals state that art sessions strengthen the union between TCNs and locals, making it an essential tool for integration and inclusion. Spain has already adopted arts and culture programs that promote integration such as the Development of Inclusive Video Games.

According to the report, it is clear that all professionals support arts and culture as very valuable in the lives of TCNs and general development of community. However, language training remains the most critical solution for cultural integration. Music and theatre dominate the performing arts preferred by most persons. Thus, there should be more arts and cultural programs within the community to facilitate integration of TCNs and development of the community. The report has found that TCNs and professionals regard intercultural development and language training as the most essential tools for integration.

Thus, arts and culture should be prioritised to promote language training and intercultural awareness to have a more cohesive society. It is worth noting from the report that all arts and cultural activities for integration should be adapted to the TCNs based on their cultural and educational levels, language capabilities and interests. On a positive note, some professionals in Spain have already received training on the use of theatre for integration, photography and painting. Further, all arts and cultural programs initiated for integration and inclusion should be transformative in nature to address exclusion among people.

3. CZECH REPUBLIC

3.1 DESK RESEARCH IN CZECH REPUBLIC

3.1.1 Facts and Statistics about TCNs in the Czech Republic

The migration situation in the Czech Republic has been undergoing significant progress since the 1990s, when the Czech Republic ceased to be a transit country and gradually became a destination country for foreigners. Immigration to the Czech Republic began to increase and since 1989 the number of foreigners has increased more than thirteen times.

As migration rates increased, some serious problems in the coexistence of Czech citizens and foreigners started to appear and could be solved by creating an effective system to integrate foreigners into society. The Ministry of the Interior of the Czech Republic responded to the increasing number of foreigners by creating an integration policy for foreigners in the late 1990s, before joining the European Union.

The first state Concept for the Integration of Foreigners called "In Mutual Respect" (*cz. - Ve vzájemném respektu*) was approved by the Government in 2000. This document has been substantially updated twice since then, in 2006 and 2011. The primary target group of integration measures are third country nationals (TCNs), legal long-term residents in the Czech Republic. The aim of integration policy is to support integration as a process that leads to the harmonious and mutually beneficial coexistence of foreigners and the majority, building awareness of belonging and responsibility for coexistence and creating a mutually interconnected and communicating society.

Integration of foreigners is crucial for maintaining the social cohesion in society, for its economic, social and cultural development. Insufficient or unsuccessful integration leads to the risks of creating closed communities of foreigners, social fragmentation of society and the creation of parallel social structures, the growth of xenophobia, intolerance and extremism in society. Integration policy aims to support foreigners' self-sufficiency so they are able to live in the Czech Republic and be able to perceive themselves as part of this society, know their rights and obligations, orientate in tradition, culture and

way of life in a new environment, be socially and economically independent and have sufficient information on where to find help and support when needed.

The main objective of the Concept is to maintain and further develop a proactive integration policy at national, regional and local levels. As well as strengthening the awareness of foreigners and the majority, and deepening communication with the general public on migration and integration issues in relation to citizens and foreigners.

Nationalities and Demographics

According to the Czech Statistical Office as of 30.09.2021, the population of the Czech Republic was 10,682,029 [1] people, of which 632,570 were foreigners with a residence permit, representing 4.7% of the total population. From this number, 324,000 foreigners had long-term residence, and 308,000 had permanent residence.[2] (Figure 2).
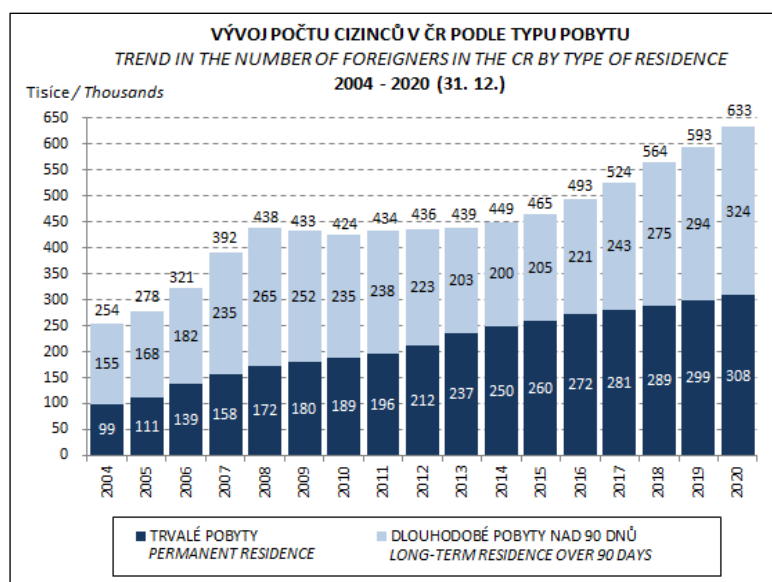
Figure 2. Trend in the number of foreigners in the Czech Republic by type of residence

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[1] https://www.czso.cz/csu/czso/obyvatelstvo_lide

[2] https://www.czso.cz/csu/cizinci/cizinci-pocet-cizincu

In discussing demographic characteristics of foreigners, we should mention that the working group age prevails (age group 0-14 consists of 64,548 foreigners, age group 15-64 consists of 531,143 foreigners and the over 65 age group consists of 36,880 foreigners). Gender-wise, there are 361,097 men, and 271,473 women, making the gender proportion in favour of men 57/43[3].

According to the latest available data from the Czech Statistical Office from 2021, EU citizens represented 1.5% of the Czech Republic population, while those with citizenship from non-EU countries accounted for 3.2%. Among the most represented groups are citizens of Ukraine (165,356 persons), Slovakia (124,544) and Vietnam (62,842). Citizens of these three countries represented 55.7% of all foreigners with a residence permit. Other nationalities present were Russian (41,692), Belarus (7,127), Kazakhstan (7,013), Turkey (3,476) (Table 2).

Table 2. Trend in number of foreigners in the Czech Republic by citizenship

CZECH STATISTICAL OFFICE — Public database

Foreigners by citizenship as at 31 December - selected regions
31.12.   Territory: Czech Republic

	Foreigners, Total	Female	Citizenship							
			EU	of which			Other countries	of which		
				Slovakia	Germany	Poland		Ukraine	Viet Nam	Russian Federation
2020	632,570	271,473	243,857	124,544	20,861	20,733	388,713	165,356	62,842	41,692
2019	593,366	253,057	245,292	121,278	21,478	21,767	348,074	145,153	61,910	38,010
2018	564,345	243,628	232,493	116,817	21,267	21,279	331,852	131,302	61,097	38,033
2017	524,142	228,058	219,708	111,804	21,261	20,669	304,434	117,061	59,761	36,642
2016	493,441	215,496	208,166	107,251	21,216	20,305	285,275	109,850	58,025	35,759
2015	464,670	202,474	195,499	101,589	20,464	19,840	269,171	105,614	56,900	34,710
2014	449,367	195,345	184,511	96,222	19,687	19,626	264,856	104,156	56,609	34,416
2013	439,189	190,663	173,593	90,948	18,507	19,452	265,596	105,138	57,347	33,138
2012	435,946	188,119	160,642	85,807	17,149	19,235	275,304	112,549	57,300	32,961
2011	434,153	185,171	151,276	81,253	15,763	19,058	282,877	118,932	58,205	32,376
2010	424,291	180,080	135,408	71,780	13,871	18,242	288,883	124,281	60,289	31,807
2009	432,503	178,097	137,017	73,446	13,792	19,273	295,486	131,932	61,115	30,295
2008	437,565	173,590	145,830	76,034	17,496	21,710	291,735	131,921	60,255	27,084
2007	392,315	155,292	130,906	67,889	15,700	20,601	261,409	126,721	51,101	23,278
2006	321,456	128,653	102,886	58,384	10,109	18,894	218,570	102,594	40,779	18,564
2005	278,312	112,486	87,143	49,446	7,187	17,810	191,169	87,789	36,833	16,273
2004	254,294	102,360	80,245	47,354	5,772	16,265	174,049	78,263	34,179	14,747

Source: Czech Statistical Office. Retrieved 31.12.2020

The number of employed foreigners (644,164) and the number of entrepreneurs (97,803) increased year-on-year in 2020, despite the ongoing Covid-19 pandemic. While the number of employed foreigners

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[3] https://vdb.czso.cz/vdbvo2/faces/index.jsf?page=vystup-objekt&pvo=CIZ03&z=T&f=TABULKA&katalog=31032&c=v10~2__RP2020MP12DP31&v=v24__null__null__null

increased by 3.6% last year, the numbers of foreigners with trade licenses increased by 4.3% compared to 2020. Men predominated among foreign employees in Czech Republic (62.8%). A higher predominance of men is evident, especially among the group of citizens of the EU27 countries. Among TCNs, the proportion of men is slightly lower.[4]

Geographically the foreigners reside mainly in greater cities with relatively low unemployment rates. One third of all foreigners live in the capital city of Prague (228,532 persons). Outside of Prague, a higher proportion of foreigners can be found living in greater cities such as Plzeň, Brno, Ostrava, Karlovy Vary, and Mladá Boleslav. Foreign residents are also to be found in industrial areas in Central Bohemia, as well as in the border regions in the northwestern and the northeastern parts of the country.

In 2020, a total of 4,344 foreigners acquired Czech citizenship. Of these 2,656 were granted citizenship, mostly to nationals of Ukraine (939), Russia (514), Slovakia (365) and others. Furthermore, citizenship was granted to 27 children. Another 1,661 persons acquired citizenship of the Czech Republic by declaration[5].

Problems and obstacles faced by TCNs in integrating the country

The problems that a person faces when moving to the Czech Republic can be divided into several types: legislative, adaptive and psychological.

1. LEGISLATIVE PROBLEMS

According to Tomas Jungwirth, policy officer of Consortium of NGOs working with foreigners, the three main legislative problems are:

    a. **Complexity of laws related to foreigners and residence of foreigners**

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[4] https://www.czso.cz/csu/czso/pocet-v-cesku-pracujicich-cizincu-loni-vzrostl

[5] https://www.mvcr.cz/migrace/clanek/vyrocni-zpravy-o-situaci-v-oblasti-migrace-a-integrace.aspx

The legislative framework on migration addresses little more than regulating the entry and residence of foreign citizens in the Czech Republic and related matters. However, this legislation is extremely complicated and often even experienced lawyers face challenges navigating in it.

b. Lack of legislative acts on the use of foreign labour

Foreigners labour rights remain an area of particularly serious concern. It is common practice for foreigners to work long hours, to be housed in overcrowded dormitories, facing exploitation by employers and in many cases, not even receiving the agreed wages or compensation.

c. Barriers to foreigners' civic participation

In the Czech Republic, foreigners' concerns have been dealt with mostly by NGOs and religious associations, while it is assumed that a lack of political will on the part of Czech officials to promote the civil rights of non-citizens is an important obstacle to foreigners' civic participation.[6]

2. ADAPTIVE PROBLEMS

a. Language barriers

It is no great surprise that language tops the list of issues facing foreigners in any country. Being able to communicate (or not) affects every area of life in which we have to interact with others. From jobs to schooling, to simply finding your way around or buying food, learning the native language is essential.

Even though most foreigners who move to the Czech Republic are native speakers of a Slavic language, it still takes years to learn to communicate fluently. Many foreigners live for years or even decades without learning much more than how to order in a restaurant. This has all kinds of consequences for the integration (or lack thereof) of foreigners into Czech life and society.[7]

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[6] https://ec.europa.eu/migrant-integration/library-document/pathways-prosperity-migration-and-development-czech-republic_en
[7] https://english.radio.cz/being-expat-mum-czech-republic-can-be-a-struggle-8740087

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b. Housing

Official data from the European statistical office, Eurostat, shows that house prices in the Czech Republic are the second fastest growing in Europe[8], making housing challenging to access for foreigners and making tenancy the most common option. An immediate priority for anybody moving to a new area or country is to secure housing. Language barriers can be a big part of the problem for foreigners, but lack of local knowledge or how the housing market works in the new country can also present problems. Finding affordable housing for foreigners, particularly in industrial areas, is fast becoming quite a quest, not least because many landlords refuse to rent houses to foreign workers.[9]

c. Prejudgment

The current Czech migration situation reflects the idea that foreigners coming for work are merely substituting for a temporary reduction in the domestic workforce, and that the foreigners will leave the country once work opportunities run out. This also includes the false perception of foreign workers as just a cheap workforce willing to do dull, dirty, degrading and dangerous jobs.[10]

d. Discrimination

The 2019 Eurobarometer on "Discrimination in the European Union" showed that on the question: "Discrimination on the base of ethnic origin", 38% of the Czech population answered "widespread" and 54% answered "rare."[11] (Figure 3).

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[8] https://ec.europa.eu/eurostat/databrowser/view/tipsho40/default/table?lang=en

[9] https://ec.europa.eu/migrant-integration/library-document/pathways-prosperity-migration-and-development-czech-republic_en

[10] https://ec.europa.eu/migrant-integration/library-document/pathways-prosperity-migration-and-development-czech-republic_en

[11] https://europa.eu/eurobarometer/surveys/detail/2251

1. PERCEPTIONS OF DISCRIMINATION

QC1 For each of the following types of discrimination, could you please tell me whether, in your opinion, it is very widespread, fairly widespread, fairly rare or very rare in (OUR COUNTRY)? Discrimination on the basis of...
(%)

| | Being Roma | Ethnic origin | Skin colour | Sexual orientation (being gay, lesbian or bisexual) | Being transgender | Religion or beliefs | Disability | Being perceived as too old or too young | Being intersex | Being a man or a woman |

EU28 — Total 'Widespread' / Total 'Rare' / Non-existent (SPONTANEOUS) / Don't know

CZ

Figure 3. Perception of discrimination in the Czech Republic

e. Cultural Differences

This is not necessarily the first on the list of practical considerations for foreigners. Housing, employment, transport and services are naturally a priority. However, many foreigners report that, on arrival, it's the cultural differences that really make an impression. This can range from social customs to more significant issues such as attitudes towards gender, religious diversity, ethnicity and sexuality, which can all be vastly different in a new country.

This can raise a host of problems for both foreigners and the people they interact with. It can also lead to a sense of isolation for foreigners and even negatively affect mental health negatively. It's important to accept that values will be different and that this is something that you cannot control.

3.   PSYCHOLOGICAL PROBLEMS

The mental health of foreigners is crucial for successful integration into their new home country.[12] According to numerous studies, the percentage of those foreigners who go through a range of negative experiences and states - anger, sadness, insecurity, regret about moving, depression - is consistently high: from 72% to 88%.

Social isolation is one of the biggest psychological problems[13]. Missing the support of friends, family and extended social circles is a big factor for most foreigners. Those who come from societies where traditional support structures within communities are strong can find that they feel lost, alienated, and disorientated. A foreigner often moves to a foreign country without knowing the language and doesn't have any contacts or connections. In the first months, sometimes years, it isolates a person from the society into which they are trying to integrate. The other frequent psychological problems faced by foreigners are loneliness, chronic fatigue, periods of crisis, anxiety and fears, and crisis of identity.   However, despite all the above-mentioned problems, the foreigner's situation in the Czech Republic is considered rather positive. Immigration has been an engine of substantial economic growth, and many of its effects have improved the lives of the local population.

One of the main tools created for overcoming the above-mentioned obstacles is the joint effort of local governments, public administration and organically developed system of non- governmental and nonprofit organisations which focus on migration and offer various services to foreigners, such as legal and social counseling, Czech language and social adaptation courses etc.

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[12] https://kont.zsf.jcu.cz/pdfs/knt/2017/04/08.pdf

[13] https://www.who.int/news-room/fact-sheets/detail/mental-health-and-forced-displacement

Economic migration is one of the aspects supporting development of investments, foreign trade and competitiveness of the Czech economy. Migration policy should serve as an effective tool for regulation of qualified workers migration from third countries to ensure a sufficient harmony between demand and supply of workforce on the Czech labour market (Table 3). This means that migration policy should ensure enough qualified workers for Czech companies[14]. As a result, employment and entrepreneurship remain the predominant purpose of long-term residence for the TCNs.

Table 3. Statistics on the growth of the number of working foreigners in the Czech Republic

	Employed foreigners	Including	
		Registered at labour offices	Holding valid trade licence
2020	741,967	644,164	97,803
2019	715,651	621,870	93,781
31. 12. 2018	658,519	568,676	89,843
2017	559,582	472,354	87,228
2016	468,517	382,889	85,628
2015	407,106	323,244	83,862
2014	.	.	83,569
2013	.	.	85,887
2012	.	.	91,040
2011	310,921	217,862	93,059
2010	306,350	215,367	90,983
2009	318,462	230,709	87,753
2008	361,709	284,551	77,158
2007	309,027	240,242	68,785
2006	250,797	185,075	65,722
2005	218,982	151,736	67,246
2004	173,203	107,984	65,219

Source: Czech Statistical Office

The Czech government established several special regimes under which employers may find and hire workers in third countries in a speedy and simplified procedure. From 2018, there was the 'Regime Ukraine' with a doubled annual capacity, 'Regime Mongolia', 'Regime Philippines' and more recently also a 'Regime Serbia' (each at 1,000 persons per year).

Regarding the category of jobs performed by foreigners in the Czech Republic, the majority fall into the category of semi-skilled occupations, with a growing prominence of both high and low-skilled occupations.

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[14] https://www.mpo.cz/en/foreign-trade/economic-migration/economic-migration--239491

Most of the above-mentioned sectors of the economy generally do not require specific knowledge, a high level of education, or developed technical skills from employees. However, many TCNs working in the Czech Republic have limited opportunities to apply for better jobs due to several reasons such as a language barrier, lack of education, and the need for requalification.

All residents of the Czech Republic (citizens as well foreigners) can qualify for a particular profession by completing a qualification or retraining course. Czech governmental institutions, educational institutions and private companies offer the public requalification courses in different spheres including ICT.[15] Courses range mostly from 150 to 800 hours and cost approximately 5,000 CZK (around 200 EUR) to 50,000 CZK (2,000 EUR). Some courses of basic knowledge and skills are provided for free, however their number is limited. Job seekers registered at the Employment department of Czech Republic can apply for retraining or requalification courses reimbursement, however it is not guaranteed by the law.

The jobs that foreigners from third country fill in the so-called secondary labor market are often physically demanding, dangerous to their health and sometimes degrading. It is quite common practice for TCNs to work ten-hour, twelve-hour and sometimes even longer working hours, as well as to work on weekends (Saturday, sometimes Sunday)[16].

Due to the "harsher" working conditions, workplace accidents occur often. Unsatisfactory working conditions and non-compliance with safety work can manifest as risk factors especially in situations where the foreigners concerned is not a participant in a public health system insurance (for example, long - term entrepreneurs) or does not have valid insurance at all or does not know about his rights and has not received an insurance card from the employer. The unemployment rate in the Czech Republic in July 2021 was 2.8%, the lowest throughout the European Union.[17] The low unemployment rate in the country makes it easy for foreigners to find work.

The Czech state integration policy emphasizes the orientation of foreigners in society, which it considers to be one of the pillars of integration. In order to achieve it the Ministry seeks to promote information

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[15] https://www.uradprace.cz/documents/37855/1991774/TZ_nezamestnanost_srpen_2021.pdf/14b66898-349f-1cbe-9c77-bdb94f55adb0
[16] https://www.esfcr.cz/documents/21802/739492/Anal%C3%BDza+-+publikace/d5582df7-6f3e-4705-b23f-275c523180a0
[17] https://www.statista.com/statistics/268830/unemployment-rate-in-eu-countries/

and thus orientation of foreigners both before leaving the country of origin and after their arrival in the Czech Republic.

Pre-departure measures such as the project, "Next Stop the Czech Republic" [18] include information materials (brochures and videos) at Czech embassies in the countries of origin and are intended primarily for foreigners from third countries who are considering long-term residence in the Czech Republic. Foreigners can get basic information about the Czech Republic, contacts for state institutions and non-governmental organisations, and possible risks related to dishonest intermediaries.

Upon arrival measures such as the project, "Welcome to the Czech Republic"[19] include so-called adaptation integration courses, where foreigners can learn about their rights and obligations in the Czech Republic, find a way to solve practical problems or prevent intercultural misunderstandings. For foreigners with long-term residence and permanent residence, socio-cultural orientation courses are available, organised by a network of integration centers, which focus on more specific issues like submitting taxes, acquiring citizenship, or delivering a baby in the Czech Republic.

To improve access to information, the Ministry of Interior established a network of integration centers throughout the Czech Republic, where foreigners are provided legal and social services, job counselling, Czech language courses, interpreting, sociocultural courses, and community events etc. [20]

The Ministry of the Interior's long-term priority is to support integration policy at the regional and local level, where the integration process is taking place. The main objective is to engage local governments and respective stakeholders in integration efforts, and to create suitable conditions for co-existence and fostering diversity.

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[18] https://www.mvcr.cz/mvcren/article/next-stop-the-czech-republic.aspx

[19] https://www.mvcr.cz/docDetail.aspx?docid=21786075&doctype=ART

[20] http://www.integracnicentra.cz/?lang=en

The Czech Republic is a country with a rich cultural heritage with works of art seen in theatres, cinemas, libraries, globally recognised galleries, museums and concert halls and with well-maintained traditions especially in the villages of the two Moravian-Silesian regions.[21]

The Czech Republic also shows its openness to work internationally in cultural matters by joining the Organisation Internationale dela Francophonie (OIF) as an observer. The Czech Republic is also an active member of UNESCO. In fact, the Strategy of Culture State Promotion (cultural policy), which was prepared by the Ministry of Culture, has been inspired by UNESCO documents.[22]

The biggest challenge currently facing the country is the attitude of the Czech population towards foreigners, especially those who are arriving during the current refugee crisis. As a largely mono-ethnic country, and due to daily media bombardment and disinformation, Czech society is heavily divided. Apart from the language problem, foreigners in some cases face misunderstandings of their culture and rejection. Integration politics toward foreigners can include building educational tools and campaigns for promoting better inter-cultural understanding and mutual respect. This needs to be reflected especially in primary and secondary education.[23]

Most of the work with foreigners is done by NGOs. Many of them offer language courses for foreigners which are free of charge (teachers are volunteers). There are some EU-funded projects providing help for foreign nationals and these are regional, usually run by local NGOs. Below are some of activities and initiatives that strive towards including elements of cultural and artistic production into TCNs integration:

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[21] https://is.muni.cz/th/xbmhc/ArreyThesis.pdf

[22] https://culturalfoundation.eu/wp-content/uploads/2021/02/CzechRepublic.pdf

[23] https://www.euroguidance.cz/publikace/cross-cultural-guidance.pdf

1. INTEGRATION CENTRE OF PRAGUE (ICP)

The Integration Centre Prague (ICP) is a public service company founded by the city of Prague on 14 March 2012 to effectively coordinate integration activities and establish cooperation between the non-profit sector, local authorities, and Prague City Council.[24] They have been working with foreigners living in the Czech Republic for a long time. This organisation perceives integration as a two-way process. As such, the activities are also designed for the Czech public. What they do:

a. Consultation

Organisation experts help find a solution for the various situations in foreigners' lives that they are unable to deal with, or when they just need to check if everything is going alright. The quality of help that ICP provides is based on long-term experience. The consultations they provide are maximally adapted to each unique situation they address.

b. The Adaptation and Integration Course

They lead an educational seminar about Czech society, which help foreigners to get oriented in the new country as soon as possible. During four hours with a qualified lecturer and translator, the participant gets essential information about the Czech Republic's life and learns about their fundamental rights and obligations.

c. Interpretation and Accompaniment

The organisation provides services in the following areas: explaining the basic things required for living in Prague, giving advice about who to contact when solving life situations (ICP lawyers or social workers, public institutions, other non-profit organisations) accompanying to any public institution (hospital, preschool, foreign police, etc.) and help with communication and giving recommendations on how to learn Czech fast and understand Czech culture.

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[24] https://icpraha.com/en/

2. INBAZE

The mission of InBáze is to help foreigners and their families with life in the Czech Republic. They create a safe and open space for mutual knowledge and understanding between Czech citizens and people of other nationalities and cultures.[25]

a. Legal and social counseling

The organisations' goal is to provide free support to foreigners living in Prague, regardless of their residence permit or origin, in resolving various life situations. They offer social and legal counseling provided by qualified and experienced practitioners. Social workers focus on professional social counseling, counseling for families with children and field social work in the territory of Prague. Lawyers specialise in residential legislation.

b. Intercultural work, interpreting and accompaniment

The organisation provides assistance and counseling services to foreigners living in Prague in order to support their orientation in the Czech environment and to enable their engagement in public life. Intercultural work services are usually provided in the Czech language and, if necessary, in another world language according to the abilities of the intercultural worker.

c. Clubs for children and youth (5-18 years)

The organisation offers a safe environment and creates a friendly place for children and young people with different cultural backgrounds to meet. All meetings are based on mutual tolerance and a friendly approach to children and their needs. Activities for children and young people are open to everyone without differences. The language of communication is Czech, but perfect knowledge is not a prerequisite. Children and young people regularly meet every week.

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[25] **https://inbaze.cz/en/**

d. Psychological counseling services

The organisation offers individual therapy sessions in a safe environment where anyone can talk to experienced therapists about what bothers them. Individual psychological counseling and therapy is provided in the following areas: situations of sudden crisis, family problems, relationships, interpersonal conflicts, support in stress management, training in the use of own compensation mechanisms, recommendations and mediation of appropriate experts and facilities in the state and private mental health care system.

3. MATERTERA

Matertera's purpose is to help foreign women overcome barriers and support each other in personal and professional growth. They form a community of women who have decided to live their dreams.[26] Matertera focuses on the implementation of projects that lead to the support of foreign women in personal and professional growth. They try to make activities financially accessible to all women, which is why most activities are free or for a symbolic fee. Matertera provides:

a. Supporting career development

Project '' Vlastní cestou '' is a comprehensive project focusing on supporting foreign women in their career development, which goes hand in hand with personal growth and integration into Czech society. Project activities are designed to meet the needs of women looking for a job, planning on starting their own business, or looking to increase their socio-cultural orientation and capital. The primary target group of the project consists of foreign women living in Prague, regardless of age, country of origin or residence status.

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[26] **http://matertera.cz/**

b. Community empowerment

The "I'm Not Alone" project is a comprehensive project responding to the social isolation of foreign women in the integration process, which has deepened in connection with COVID-19. The aim of the project is to create information materials for women to use in related stories and practical advice to mitigate the negative effects of social isolation.

Project "The Women to Each Other" focuses on creating a community of women, sharing knowledge and skills, and encouraging the courage to create and present. As part of the project, they will develop the concept of a time bank, hold a series of networking meetings and, using mentoring, and prepare the participants of the online course for the implementation of their own workshops and events. The activities are adapted to the current situation of COVID-19 and are being moved to the online space.

4. SIMI

The Association of integration and migration is a human rights non-profit organisation defending rights of foreigners in the Czech Republic.[27] They provide free legal, social and psychosocial counseling to foreigners living in the Czech Republic. As a successor of the Counseling Centre for Refugees they have been providing counseling since 1992. The organisation works with the public to promote tolerance and combat xenophobia and racism. Workers of SIMI appear in the media, participate in discussions, seminars and conferences while they give lectures at elementary and high schools and universities throughout the Czech Republic.

a. Legal and social counselling

The organisation provides legal and social counselling to all categories of foreigners and refugees from third countries residing in the Czech Republic, without regard to their residency status. Clients can obtain qualified counselling and information and get help in understanding their rights and obligations**.** Clients are assisted in understanding their situation and in finding an appropriate solution to their specific

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[27] https://www.migrace.com/

issues. They are also encouraged to learn practical skills, which they can subsequently use during their stay or residence in the Czech Republic.

b. Influencing the public and advocacy

The association for Integration and Migration develops a number of activities directed at the Czech public. The goal of this is to cultivate tolerance towards foreigners and to fight existing xenophobia and racism in our society. As a result, SIMI workers appear in the media, take part in different discussions, seminars and conferences, educational and cultural happenings.

c. Therapeutic counseling

The organisation offers professional support and consultations to all clients who are currently in difficult personal situations. The provide assistance with a wide range of issues such as:

- personal, relationship, family and educational problems,
- work-related issues, unfulfilled expectations, feelings of long-term misfortune, alienation, generation gap misunderstandings or problems with transnational marriages,
- victims of uncomfortable or troublesome prejudice (related to their origin, ethnicity, language, religion, etc.) experienced in the Czech Republic, etc.

5. SLOVO 21

Slovo 21 is a non-governmental non-profit organisation that started operating in Prague in 1999. [28] Their work can be divided into two main branches - activities that seek to improve the overall situation of the Roma in the Czech Republic and those that focus on foreigners from third countries. Since the beginning, Slovo 21 has been an organisation that wants to contribute to building a multicultural society and, above all, to a better coexistence of cultures not only in the Czech Republic but also in Europe.

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[28] https://www.slovo21.cz/

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a. Adaptation

The organisation runs the "Family Next Door project", which is one of their most successful projects. In spite of the Covid-19 pandemic, the project took its place in full form, as planned by the organisation team. Thirty meetings of Czech and foreigners' families from 3rd world countries took place in 7 regions of Czechia. Each meeting took place under the eye of the assistant. Families were paired based on different criteria so that everyone could enjoy each other's company and have similar conversation topics. This could pave the way for families to become friends in the long term.

b. Integration courses "Vítejte v české republice"

The aim of this project is to support the quality integration of foreigners from third countries in the form of adaptation-integration courses (AIK). The nature of the project directly corresponds to the needs defined by the Concept of Integration of Foreigners in the Czech Republic. Sufficient information for foreigners will reduce the risk of losing their legal residence and at the same time strengthen the orientation of foreigners in society and their self-sufficiency.

6. CENTRE FOR FOREIGNERS INTEGRATION (CIC)

CIC helps foreigners integrate into Czech society by offering them social services, educational resources, and other activities. They contribute to a social environment that is more accessible and just to foreigners, one that better supports their social participation and integration. They provide:

a. Social counselling

The organisation provides consultation to foreigners on the following issues: residence permits, employment and labour law, social security, health insurance and medical care, family matters (marriage, divorce, birth, family reunification, etc.), living arrangements, communication with the authorities, and applying for Czech citizenship.

![IN-Create logo]

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b. Perspective for unemployed

Perspective is a social rehabilitation program that helps people from other countries when they are looking for a job. This program is for people who have legal residence in the Czech Republic, have been unemployed for over three months and have free access to the labour market. They offer individual support and training in writing a CV and a motivation letter, rehearsing phone and face-to-face job interview, choosing a retraining course, rights and obligations of employees, and communication with employment offices and employers.

c. Clubs

The Volunteer Support Program is recognised by the Ministry of the Interior of the Czech Republic under the title of Volunteer as a guide for asylum seekers and foreign residents living in the Czech Republic. This program helps to connect Czech nationals and people from other countries, regardless of their nationality and origin, so they can get to know each other better and spend time together. Classes in such groups are aimed to strengthen the ties between mainstream society and people from other countries, reduce social and cultural isolation, support social interactions and provide relevant information, and improve the level of Czech proficiency.

7. YOUTH INCLUDED (YI)

The youth non-governmental organisation works as an open space for open-minded, curious and active youth who want to know new people and cultures, learn new things, share their skills, and inspire and be inspired. [29] The development of events platform for young Prague residents becomes a great chance to meet, share skills and experience and contribute to the integration of young foreigners. The focus is on informal, peer-to-peer learning, empowerment, joint creation, and support of new creative ideas. Youth Included is a diverse group of educators, academics, and creative young people from different countries, based in Prague, Czech Republic. They provide:

a. Supporting career development

YI supports the social inclusion and empowerment of TCNs and vulnerable groups through equal access to employment (as third country nationals usually have fewer opportunities for employment compared with EU nationals). The organisation has been implementing the projects aiming at using and upgrading

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[29] https://youthincluded.com/

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the existing IT/Digital/Entrepreneurial/Journalistic skills and competencies of TCNs in order to meet some of the actual needs of the industry in general and at the Czech labour market in particular. Some projects include MAX, EDDEY, Youth MythBusters, ICT4TCN, RIDE and Avast.

b. **Community empowerment**

YI is a platform for the young adults of Prague, who are welcome to participate in the local and international projects as participants as well as lecturers. YI manifests the idea that TCNs have great potential and with proper empowerment can reach greater results, which applies both to the newcomers of YI community and its lecturing team. This approach is based on the idea of peer-to-peer education and community building, as YI believes that facilitation of these processes is enough to ignite interest, boost the urge for self-development via education and exchange the knowledge and skill set with each other which sequentially leads to natural integration. YI has been applying this methodology in Theatre, Drawing, Dance, Writing, Poetry, History, Culture, Photography, Video Creation, Employment, Ecology, Zero Waste, Czech Language, IT, Digital Marketing, Sales and Entrepreneurship etc.

c. **Integration through art**

Many of the organisation's projects are related to creativity and arts in general. YI targets to use the conscious urge of the TCNS, migrants and locals for self-expression and self-development as the uniting factors which afterwards merge them into one group, diverse in its national, personal and professional background. Arts have become a social glue that holds like-minded people together. The organisation uses the following areas if art: Theatre, Drawing, Dance, Writing, Poetry, History, Culture, Photography, Video Creation, Music, Singing etc.

Some variety of art forms used for events includes workshops, lectures, seminars, educational and production courses, interactive educational games, club meeting, sharing meeting, concerts etc. Some notable projects include, Integration through Arts, Networking for Integration, Artistic Nomads, Out of the box Society, Finding Answers through Writing.

Art and culture are a process without beginning or end. It has the power to erase boundaries and establish new connections between people, even if that contact could not be established before. Thanks to the numerous cultural events held by public organisations in the Czech Republic, foreigners have the opportunity to present their culture and adapt to a new country through art. Creativity plays an essential role in social integration and integration into society.

There are no statistics on the presence of foreigners in the culture of the Czech Republic. The presence of foreigners in culture can be traced through cultural activities, the activities of cultural associations of foreigners, calls to action from ministries to support cultural activities for the integration of foreigners, and best practices related to culture as a means of integrating foreigners.

The following are representative selection of TCNs presence in culture and arts in the Czech Republic:

1. **T-ART**

T-Art is the first youth experimental Russian-language theater in Prague. Within the framework of this project, actresses, actors and directors from different countries are united by love of the theatre and the common language of performances, which is Russian. The theatre now has two directors and twelve actors in its team.

The performances prepared by the cast of this theatre are very versatile: about love, relationships, stories based on folklore, and much more. For today, the theatre has six shows. The participants united to erase the boundaries between foreigners and present their vision of theatrical art for Czech society. The show is in the Russian language but with Czech subtitles.

2. **DZERELO**

Dzerelo is an amateur creative team created in November 2004 in Prague by Ukrainians. The group unites people of all ages, most of whom have lived in the Czech Republic for several years. **Enthusiast** meets in their spare time to draw new energy from songs in their native language. "Dzherelo" includes a dance group led by Yuri Kolv. As a professional dancer on the big stage, Yuri has been one of the soloists of the Prague State Opera Ballet for many years.

At the same time, children and adults under his guidance also learn classical and modern dances. Prague viewers have already had the opportunity to see the dances in their original arrangement: "Carpathian Mosaic", "Wild Dances", "Kosari", "Viennese Waltz", "Kyiv Waltz". Dance training occurs in three age groups on weekends - children, youths and adults.

3. ZIRIAB

In 1997, several Arab residents founded a music group in Prague. The composition of the group has undergone several changes. Currently, it consists of two Syrians: Marwan Alsolaiman (Arabic lute "ud", Arabic flute "nai", vocals) and Haitham Farag (vocals, Arabic drum "darbuka"), and Lebanese Mouin Abu Chahine (singing, Arabian tambourine "daff"). Their repertoire is diverse, but it can be defined as classical Arabic folk music. Sometimes they play more severe songs and sometimes dance. The band tries to introduce the Czech listener to what they consider original Arabic music that is not imported from anywhere into the Arab world.

Ziriab members explain the origins of purely acoustic music played on traditional Arabic instruments - the oud lute, the nai flute, the darbouka drum and the double-sided tamffin duff. Ziriab does not rely on the unfamiliarity of the Czech audience with their music. They play the way they learnt it at home and create their own ideas here and there.

Good Practice 1

Title	**REFUFEST**
Country (Flag)	
Image	
Context	First RefuFest intercultural festival took place in 2006. Representatives of various nations offered a behind-the-scenes look at its traditions and culture of Armenia, Azerbaijan, Belarus, Curacao (Dutch Antilles), Chechnya, Ecuador, Guatemala, Italy, Colombia, Kyrgyzstan, Mexico, Germany, Pakistan, Palestine, Slovakia, Syria, Tatarstan, Ukraine, Vietnam. Through a joyous celebration, the festival showed that foreigners are part of Czech society. RefuFest creates a space for people from all over the world to meet and expresses solidarity with refugees.
Description	With music, dance, theatre and a variety of experiences, RefuFest provides visitors with the opportunity to learn more about other cultures. The aim of RefuFest is to demonstrate that Prague is a cosmopolitan center where people of different religions and nationalities live together. The festival allows visitors to look beyond the stereotypes circulating in society and enjoy what diversity has to offer.
Stakeholders	InBáze, is the leading organisation of RefuFest. More than twenty organisations help to run the festival, such as: Youth Included, ICP, META, SIMI, AMIGA and many others.
Impact	One of the most significant benefits of this festival for foreigners is the sense of visibility. The interest demonstrated in their culture and creativity inspires them for further creativity. Additionally, it increased the sense of belonging for participants as they had the opportunity to develop new social networks, forming relationships and friendships.
Success Factors / Transferability	The main success of this festival is that it has been introducing to residents and guests of the Czech Republic the cultures of different nations for fifteen years.

	It has helped to establish a dialogue between people of different nationalities and fight discrimination and prejudice.
More information	https://refufest.com/

Good practice 2

Title	**"PRAGUE HEART OF NATIONS"**
Country (Flag)	
Image	
Context	It is the largest joint action of national minorities in the Czech Republic, which has taken place since 1999. This festival is a wonderful manifestation of traditional folk art that takes place at many gigs in the city centre. The traditional international festival offers a rich and varied show of rhythms, melodies and dance creations in the ensemble, soloists and groups from around the world. There have been performers from Hungary, Bulgaria, Poland, Slovakia, Ukraine, Russia, Greece, Africa, Mexico, Bolivia and many other countries.
Description	The festival includes music, dance, songs (also spiritual), costume show, exhibitions, crafts, creative and dance workshops. The festival message is about connecting heart to heart with music, singing and dancing shows mainly in the heart of old Prague.
Stakeholders	The main organisers of the festival are the Etnica Association z.s., the Limbora Association z.s. and hl. Prague together with associations and entities: Club Polski, Union of Hungarians, Bulgarian Clubs and Associations, Club of Slovak Culture, Society of Friends of Greeks, Association of Greeks, Ukrainian Initiative, Cultural Association of German Citizens, Union of Germans, Roma Clubs, Domus Russian tradition, Serbian associations, Music of Judaica, Bona Fide, Detvan and others.
Impact	The main impact for foreigners is to express themselves through their culture, sharing long-standing traditions and the beauty of their nation through art. Festival participants, both viewers and performers, can broaden their horizons, imbued with a sense of respect for other peoples and become more tolerant.

Success Factors / Transferability	The most significant success of this festival is that it has been familiarising residents and guests of the Czech Republic with the cultures of different nations for twenty-three years. It allows foreigners to integrate into Czech society through cultural interaction.
More information	http://prahasrdcenarodu.cz/

Good practice 3

Title	**Solidarity Projects: Integration through Arts, Networking for Integration, Artistic Nomads, Out of the box Society, Finding answers through writing**
Country (Flag)	
Image	
Context	Youth non-governmental organisation, which mainstreams integration via network and education to empower TCNs and migrants, connect them between each other and the proper institutions, provide them with the opportunity to upgrade their soft and hard skills to get better chances at the labour market of the hosting country. The events are very diverse and consist of seminars, lectures and discussions, as well as one open forum: cultivation & nutrition, low waste and zero waste workshops, open community celebrations.
Description	Many of the organisations' projects are related to creativity and arts in general. YI targets to use the conscious urge of the TCNS, migrants and locals

	for self-expression and self-development as the uniting factors which afterwards merge them into one group, diverse in its national, personal and professional background. Arts have become a social glue that holds like-minded people together. The following areas of art were used: Theatre, Drawing, Dance, Writing, Poetry, History, Culture, Photography, Video Creation, Music, Singing etc. YI has implemented variety of forms of the events: workshops, lectures, seminars, educational and production courses, interactive educational games, club meeting, sharing meeting, concerts etc.
Stakeholders	The leading organisation of these projects is Youth Included, the project is implemented by young foreigners from 18 to 30 years old. The team of the projects is supported by the team of Youth Included and is coordinated by those with the highest competency upon the topic. Besides YI, local NGOs, project teams there is also cooperation and involvement of artistic unofficial groups of migrants in the course of implementation, like DRC, KOVER, Photoclub Majak etc.
Impact	The major impact of the following projects was to trigger community building through variety of Arts movements to lead the participants to integration. When they created a community, all the members autonomously got the feeling of belonging and did their best to learn the needed skills to become a part of it. Through all the mentioned projects, YI succeeded to empower the participants of the programs, support them on their way of national, personal and professional integration and development.
Success Factors / Transferability	Within the 3 years of working in this area team of YI sees that artistic approach allowed them to ignite interest, curiosity and willingness of the program participants to make the change and to become the change. People started friendships, got empowered to develop their soft and hard skills, got the needed contacts in the community for personal and professional growth, started the co-operations for new artistic projects etc. All in all, used YI space for integration in the local community.
More information	https://youthincluded.com/

3.2 FIELD RESEARCH IN THE CZECH REPUBLIC

3.2.1 Results from the online questionnaire for professionals

Data was collected from eleven (11) professionals working with TCNs using an online questionnaire. A total of 29 questions were asked and the results summarized as follows:

- 70% of participants were females, 30% were males. 10% of participants were in the 18-24 age group, 70% in the 25-39, 20% in the 40-59. All of the interviewees were the holders of higher education qualification and in the course of their work provide social, psychological, educational, cultural and legal support to TCNs. Most of them (60%) did not know how many people their organisations work with within the year.

- 40% of participants are assured that they have enough knowledge and training to support TCNs through the arts while 60% felt that they lack proper training in this area. 100% of them agreed that art makes them feel good and believe that arts and culture have a principal role in making one feel a part of the community and 80% take art as a crucial area in their lives.

- Most participants (90%) believed that arts and culture are an essential part of their community. 80% of the participants agree that many cultural events take place in the city, 100% see arts and culture to have the ability to express a wide range of community concerns and contribute to the positive change of society. All the participants wanted to have more opportunities for participation in cultural activities and felt that the city should invest more in opportunities for art and culture. Ninety percent agreed that arts being both beneficial to participants as well as the broader community as well as that art is as important to children as it is for adults.

- Over the past 2 years, all participants contributed or attended some sort of artistic activities such as theatre, cinema, exhibition, concert, photography and museum tours. Though all the members of the group were already involved in arts, all would also like to be more involved in any sort of artistic or cultural program, varied with individuality, from painting, music, photography, poetry, writing, jewellery, fashion, dance etc. Lack of financing, lack of professionals from TCN in the field of art in the Czech Republic, lack of responsible people who are professionals and who still have

time to take more jobs were among the biggest challenges faced by professionals in participating in artistic activities.

- The participants agreed that intercultural dialogue was of highest importance (50%) in the process of cultural integration, 30% believe that language teaching is the key to their integration, whilst 20% of the group see that higher frequency of contacts between the host country and country of origin can bring the effect to the process.

- Arts and culture are developing in the communities as 100% of participants indicated that immigrant organisations in their neighbourhoods involved in artistic and cultural activities.

- Seventy percent of participants learned about artistic and cultural activities through the internet and word of mouth (friends and coworkers) and at least 70% organised cultural events every 3 months.

3.2.2 Results from the online questionnaire for TCNs

Data was collected from nine (9) TCNs using an online questionnaire. A total of 30 questions were asked and the results were put together as follows:

- There were 40% male and 60% female participants, the age group got divided equally in two: 18-24, 25-39. Over 50% of them had lived in the Czech Republic from 5 to 10 years. Sixty percent were holders of bachelor's degree or equivalent while the remaining 20% had high school diplomas. Two groups with 30% of TCNs were from Ukraine and Russia, while the others were originally from Kazakhstan and Spain.

- All participants agreed that art and culture play an important role in their lives and agreed that art made them feel good. Most (70%) also felt that immigrant organisations in their neighbourhoods were not actively involved in arts and cultural activities.

- Participants' views upon the important elements of integration varied, in the questionnaire we gave opportunity to choose multiple options for the question: 8/10 agreed that language training played a significant role, 7/10 felt that promoting the culture of immigrants was the second

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important thing, meanwhile 5/10 shared the belief that promoting the frequency of contacts with host country and country of origin effects the integration process, as well.

- Seventy percent were assured that the migrant associations in Prague are involved in cultural activities. 90% of participants believed that arts and culture could express a wide range of community concerns and contribute to the positive change of society, whilst 100% of them think that the city should invest more in arts and culture and that the arts not only helped people who participate but also the wider community. The majority agreed as well that arts is as important to children as it is for adults.

- Over the past 2 years, all the participants had contributed or attended some sort of artistic activities such as theatre, cinema, exhibition, free or paid concert, photography and museum tours. Among the reasons of not participating in artistic activities were Alienation, Shortage of possibilities and small exposure in media, Shyness, Stepping out of comfort zone, Social stigma, Time management and Self-criticism.

- Among the offered art movements that might ignite participants' interest the most popular were Photography, Digital Media, Music and Singing. The most common reason (100%) for motivation was genuine desire to educate within the framework of content of high quality. And all the participants mentioned that they would like to take part in art classes.

3.2.3 Results from the focus groups/interviews with professionals

The discussion was attended by people from different organisations and was conducted in interviews with some of them. Part of the interviewed work with the narrow target group (migrants and TCNs at the age of 18-35/14-18), another part aimed their activities at TCNs in general, without age limitations. Majority of them worked in various local NGOs in the department of integration (integration through arts), some work out of NGOs, but still in arts with a target group of migrants. The principal concepts that unite these professionals are that they work with migrants in the Czech Republic using arts as an integration tool.

Participants of the focus group concluded that moving to a new country becomes a social death for the TCNs due to the extraction of a person out of his routine social circle. The principal approach of integration programs of the local NGOs is to support TCNs in the solving of urgent social or legal questions via

counselling or accompaniment to the state institutions with intercultural workers, who function as interpreters. The professional agreed that this kind of help is crucial but is a one-time service; whilst integration in general is a long-term process.

The challenges that the newcomers faced after arriving are mainly the language, alienation, depression over self-deprecation due to social, personal or professional self-realisation, lack of knowledge of rights and responsibilities, lack of knowledge about the culture of the host country etc. Arts were agreed to be one of the strongest tools of uniting like-minded people with no consideration of their national background, therefore with a highly strong integration potential. It creates a space for people to both get in touch with themselves and with the others based on the topic of their interest to socialise with either the Czechs or TCNs, autonomously and independently integrating in the existing community, whilst the employees of the NGOs function more as facilitators who just create the space for the participants to perform in accordance with their needs.

The professionals claimed that the existing programs of using art as support of vulnerable groups such as TCNs are mostly through theatre, music, cooking and drawing. There were notable impacts of these projects to the needs of the TCNs, but as it was revealed during the discussion, these kinds of projects were short-term or conducted by the social workers with the lack of competence in the area. This limits the target group to people with totally basic knowledge of the topic and revolts the TCNs with deeper knowledge, cutting them off the artistic platform of integration.

Part of the focus group agreed that music is the most generic and the easiest way to attract and include TCNs in community life as it relates to integration. Some participants expressed the idea that theatre is extremely popular and very effective but is not supported well enough by the funds for the movement to expand and reach its highest potential (education, professionals, premises etc.). One of the participants claimed that within his scope of experience of working in different departments of NGOs, no matter how great the program is, without proper promotion, only a small number of people learn of it and of the services that correlate with it.

The issues we see in the accession process of TCNs in art and culture is mainly the weak and unpopular concept among the general public that arts could be used for integration and that only if you take it professionally you can become part of the community. We believe that when it is presented to the general

public in the right way it can have huge results both in the psychological support of TCNs and their integration journey.

3.2.4 Results from the focus groups/interviews with TCNs

Eight (8) TCNs joined the discussion, among the participants were females (5) and three (3) males. All participants were aged between 21 and 35 years old. Their presence in the Czech Republic could be estimated from 2 to 12 years.

The major highlighted challenges that the participants shared were the feelings of disconnection and depreciation of self-realisation, with enhancing imposter syndrome due to the drastic change of the social environment, lack of social connections in the new community, lack of language knowledge and the knowledge about the rules within which the system works (legal and social rights and responsibilities of the TCNs). Some of the participants shared the experience of racism and discrimination based on their national background and historical peculiarities of the relations between the Czech Republic and their country of origin. All agreed that language played the leading role in the process of their integration and had become a determining factor in their decreasing motivation in taking part in socialisation and integration activities.

Despite the challenges, all participants shared gratitude to the opportunities the country gave them, notably the regulated access to the labour market, opportunities in education and free education in Czech language. They also identified that the most stressful experience with discrimination and rudeness took place in the state institutions, since most employees did not speak any other languages than Czech. Moreover, the rules indulged this approach as officially they are not allowed to speak other languages due to the uncertainty of the language skills what might qualitatively affect the information they transmit. Nevertheless, the support and understanding from the side of some of the institutions' workers were always of great help and surprisingly became a stronger experience, which crossed out the negative ones.

As it turned out, integration and inclusion in their lives was somehow sustained by art. The most generic and easiest to get with was music. Most of the focus group participants agreed that participation in musical concerts, festivals and even workshops were considered less stressful for them to get out of their

comfort zone as it relates to socialization. It was easier for them to get to know people with whom they had participate with and that music helped them to reconnect and express their emotions in spite of language barrier.

The second popular art form was exhibitions and fine arts. Regardless of the language of performance, exhibitions and fine arts gave TCNs a possibility to get in touch with personal feelings. Art pieces ignited interest about the artist himself, his ideas etc., all that-surpassing the language barrier. The final two mentioned art movements were dance and theatre. Dance was discussed as another way of uniting with no strict need of knowing the language perfectly, whilst theatre was presented in another way. It was said that theatre had always been something distant and hard to get in. All the interviewees actively visited the local theatres, found major interest in it but did not believe that they would ever get a chance to become a part of it.

All in all, most of the focus group was somehow related to art movements and participated in the artistic cultural social life in Prague more actively than the other group. Some took part in cultural life only in the commercial sphere whilst some took part in both via commercial and non-governmental. Some took part only as participants, whilst the others had experience with organisations and leading the sessions. Regardless of the function they performed in, all agreed that art helped them to feel stronger, better able to express themselves, opened their interest in new talents, they were able to showcase their existing skill set, and they found like-minded people from different countries.

The integrational journey for this focus group looked like a complex process, where support and help from the hosting community played a crucial role. Moreover, they felt more independent when they became autonomous in their job, hobbies, leisure time etc. The risk which might happen is closing to the social bubble with a limited amount of people, but it was partially overcome when the participants chose to overtake some function in the artistic or social groups and became a member of a microcommunity. This support and self-realisation helped to combat the imposter syndrome, alienation and neglect of the new cultures. Therefore, art was agreed to be a key to a balanced integration of TCNs to a new social environment.

3.3 CLOSING REMARKS

The report has established that the increased immigration in Czech Republic has caused severe challenges in the coexistence of Czech citizens and the TCNs. Consequently, the country has created an integration policy to create a peaceful coexistence of TCNs and citizens leading to a sense of belonging and mutually interconnected society. However, integration challenges remain because of legislative challenges like limited laws, adaptive challenges like language barrier and psychological problems such as social isolation. Based on the report findings, Czech Republic has created special regimes for hiring TCN workers, an initiative that seeks to integrate TCNs into the local labor force while ensuring a proper balance between supply and demand for labor in the Czech economy. However, the local labor market has not favoured foreign nationals since they mostly occupy semi-skilled occupations, indicating discrimination of the TCNs in the Czech labor force.

The use of culture and arts in integration of TCNs has not been embraced in Czech Republic. As stated in the report, the Czech population has a negative attitude towards TCNs because of its mono-ethnic nature, disinformation, and divisions within the country. As a result, NGOs perform most of the work towards ensuring successful integration of foreigners through language courses. Further, the lack of data on the presence of TCNs in Czech Republic culture points to the fact that culture has not been embraced in the TCNs integration process. Thus, cultural diversity remains a significant challenge in Czech Republic.

According to the report, there is still a high skill gap among professionals on the use of culture and arts to support TCNs even as the majority agree that arts and culture plays a significant role in their communities. Intercultural dialogue is observed by professionals as the most critical tool in cultural integration followed by language teaching. Thus, efforts for integrating TCNs in Czech Republic by professionals seem to focus on intercultural dialogue. The report further finds that arts play a fundamental role in TCN integration and inclusion. Exhibitions and fine arts, musical concerts and festivals have been instrumental in TCNs' socialization since they get in personal feelings and experience irrespective of the language used in arts. Thus, arts go beyond language barrier to integrate TCNs into the society.

4. GREECE

4.1 DESK RESEARCH IN GREECE

4.1.1 Facts and statistics about TCNs in Greece

Despite having one of the most restrictive citizenship regimes in Europe - characterized by underdeveloped migration management, integration policies and facilities, Greece has been hosting a significant number of international migrants since the 1990s from Eastern Europe and the Balkans (Manou et at., 2021). Nevertheless, the country was quickly transformed from a country of emigration to a country of immigration due largely to Greece being one of the major entry points to Europe (Kapsalis et al., 2020).

Greece experienced an unprecedented asylum crisis in 2015, where over 1 million people seeking international protection entered the country. In response to the crisis, Greece activated the EU Civil Protection Mechanism to get access to resources that would help the country cope with the asylum seekers and refugees arriving. Non-government Organisation (NGOs), volunteers and activists also played a very important role in contributing with fulfilling the needs of the country regarding the increasing arrival of immigrants and refugees (AIDA, 2020). There was a 287.1% increase in asylum applications during 2015 and 2016 (Manou et at., 2021), which represented the most of any European country.

The Greek Asylum Service states that in 2015, only 13,197 asylum applications were submitted, although the influx of refugee and asylum seekers was significantly higher. This number of applications in relation to the significant number of refugees entering the country was likely a result of refugees not wanting to remain in Greece with plans of reaching other European countries. During that time, the country was also going through a major economic crisis, and the unemployment rates were extremely high. However, after March of 2016, when the EU-Turkey Agreement was signed restricting border movement, Greece became a hosting country, and was no longer a transit country (Sakellis et al., 2016).

Nationalities and Demographics

Since 2015, Greece has provided international protection to more than 55,000 refugees and asylum seekers, most of them coming from countries that are threatened by war and conflict. According to the Asylum Information Database (AIDA, 2020), 15,696 migrants and refugees arrived in Greece in 2020 – namely from Afghanistan (35.2%), Syria (27.7%) and Democratic Republic of Congo (10.3%), of which 41.2% were men, 23.3% were women and 35.5% were children.

In 2019, there were a total of 75,000 asylum applicants (an increase of 15.3% comparing with the previous year), with the greatest number of applications from Afghanistan, Syria, and from Pakistan. In 2020, there was a total of 40,559 asylum applications, where men represented 68.56% of the applicants, whilst women represented 31.44%, 35.73% were children, and 6.9% were unaccompanied children (AIDA, 2020) (Table 4). The three countries with the highest number off asylum requests being from Afghanistan (11,514), Syria (7,768) and Pakistan (4,146)). Some of the countries with the highest (more than 80%) recognition rate regarding the asylum applications in Greece were Syria, Eritrea, Palestine, Yemen and Somalia (Table 5).

Table 4. Total number of immigrant applicants in 2020

	Number	Percentage
Total number of applicants	40,559	100%
Men	27,807	68.56%
Women	12,752	31.44%
Children	14,490	35.73%
Unaccompanied children	2,799	6.9%

Source: - Asylum Information Database (2021)

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Table 5. Asylum request by citizenship

Nationality	Number of asylum requests in 2020
Afghanistan	11,514
Syrian	7,768
Pakistan	4,146
Congo	1,929
Bangladesh	1,745
Iraqi	1,675
Turkish	1,601
Somalia	1,542
Albanian	1,334
Palestinian	1,273
Other countries	6,032
Total	40,559

Source: Hellenic Ministry of Migration and Asylum (2021)

Integration Strategies

Since the asylum crisis, integration became a major area of priority. In response, the Directorate of Social Integration was settled in 2016 as a part of the General Secretariat of Migration Policy of the Ministry of Migration and Asylum. The main goal of this directorate was to integrate TCNs in the Greek society through several projects and programs and to establish migrant's lawful status, enable their access to health and social security services, education and employment, and improving the quality of other services provided specifically to them (Hellenic Republic - Ministry of Migration and Asylum, 2021).

Allocation was a major priority for integration as it was fundamental to ensure access to housing and to labor markets and the involvement of TCNs in the processes or issues that impact the hosting communities (Manou et at., 2021). Initially, the main measure of refugee housing that was implemented was to house refugees in camps, but as they did not ensure the human rights' protection, the Ministry of Migration Policy closed these camps and transferred the refugees into social housing, as a result of the

implementation of the ESTIA Program (Emergency Support to Integration and Accommodation) that ensured better living conditions for those in need (Kapsalis et al., 2020).

The 2019 National Strategy for Integration that includes the "Greek Integration Model" was implemented to allow many institutions to manage action plans. This strategy was focused mainly on the role that the local government can play in the field of social integration, the benefits of interculturalism and in the need to respect the country's values (OECD, 2020). Furthermore, the Hellenic Manpower Employment Organisation played an important role in the integration of TCNs that were legally residing in Greece, in country's labor market, ensuring that the same rights and procedures of access to public education and to employment were applied to foreign citizens the same way they were applied to natives.

Also in 2019, the International Organisation for Migration (IOM) and its partners implemented the Hellenic Integration Support for Beneficiaries of International Protection (HELIOS) project. The HELIOS project supported TCNs and helped in their integration by offering several services that promoted independent living after leaving the camps and other state housing facilities, education seminars, integration courses, monitoring, employability support and sensitization of local communities (European Commission, 2019). Since its inception, a total of 31,00 people have signed up for the programme (Manou et al., 2021).

The International Rescue Committee (IRC) is also another entity that has been fundamental in the support and integration of TCNs in Greece. The IRC focuses mainly on the country's economic recovery and development, in providing information, protection and psychological support to refugees and on promoting environmental health. The IRC developed the Hellas Program, that consists of several actions and projects such as the Fostering the Transition of Unaccompanied children to Adulthood (FUTURA) project, that was created with the goal of providing accommodation for asylum-seekers between the ages of 16 and 18 in several Supported Independent Living apartments in Greece (International Rescue Committee, n.d.).

Other projects such as the "Accommodation, WASH, Shelter & Site Management Support in Kara Tepe Municipal camp" project and the PROVASIS project were also developed by the IRC with the aim to protect and support the development and integration of the refugee community in the country (International Rescue Committee, n.d.).

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<u>Barriers</u>

The social and economic integration of TCNs is challenged by barriers due to Greek's economic crisis, underfunded health system, overwhelmed social welfare services, and the lack of success in integrating TCNs in higher education and training programs (Skleparis, 2018). Some of the barriers include:

1. **Administrative delays** - Administrative delays during the applications for residence permits has left many TCNs without the right to be legally integrated in the labor market. As a result, many people would become insecure regarding their legal and employment status and shy away from seeking employment (Kapsalis et al., 2020).

2. **The unwillingness of TCNs to stay in the country** – The majority of the residents in long-term accommodation sites (LTAS) and the beneficiaries of the ESTIA project for vulnerable asylum seekers show their will to move to another EU country, mainly due to two factors: the perceived discrepancy of the EU asylum system's provisions and because they are not willing to learn the country's language.

3. **Language barrier** - Language barrier also constitutes a big problem regarding TCNs integration efforts, especially as there are not many multilingual enterprises that can employee non-speaking Greek people (Manou et al., 2021).

4. **Lack of skills** - The lack of skills, work history and education profile of many of the asylum-seekers also make it extremely challenging to target specific employment programs to be implemented, and therefore it becomes even harder to allocate them to jobs that meet the market needs (Kapsalis et al., 2020).

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

The role of arts and culture is widely recognised as an important element in the successful integration of TCNs into their host country (McGregor and Ragab, 2016). The European Union (2014) has also noted that cultural institutions and creative spaces, "play a pivotal role in connecting people and in building a more cohesive and open society". Language is one of the single most significant factors of integration (Esser,

2006), and artistic and cultural expression can lead to its better acquisition. In a paper bringing together various approaches to the problem of integration, the European Council (2015) also identifies the integral role that arts and culture plays in integration and intercultural communication.

The migration surge of immigrants since 2015 has boosted the multi-cultural aspect of the Greek society. This is reflected not only in the vast number of migrant and refugee organisations that have sprung up in Greece, but also in the growing number of cultural connections between refugees and the Greek community. Though the first migration associations were established in Greece during the 1990s following the migration waves from Eastern Europe and the Balkan, numerous organisations and ethnic groups for immigrants from Asia and Africa have formed.

Since 2015, a growing network of cultural activities has been taking place in Greece. Their goal is to facilitate the integration of migrants and refugees into the Greek society while also increasing the Greek population's exposure to a diverse range of cultural identities. The National Strategy for Social Integration also leaves the door wide open for interpretation on how to include arts and culture in the daily lives of TCNs. Below are some of activities and initiatives that strives towards including the elements of cultural and artistic production into TCNs integration:

1. **SolidarityNow**

SolidarityNow is an NGO that created the 'My Book' project, consisting of a collection of poems, short stories, lyrics, and paintings by migrants and refugees who are beneficiaries of Solidarity Now's ESTIA program in Greece. This new publication showcases the art of individuals who have been forced to flee their homes and are attempting to rebuild their lives in a new country. The goal is to remind the public that, in addition to their hardships, these newcomers bring with them their own unique knowledge, skills, and talents to contribute to their new societies.[30]

2. **Lesvos Solidarity**

Lesvos Solidarity is a Greek NGO supporting refugees and locals by using visual art as a necessary form of welcoming and integrating TCNs. The backbone of such undertaking is the project Mosaik Support Center, run with support of Borderline Europe. According to Lesvos Solidarity, Mosaik, offers language

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[30] https://www.solidaritynow.org/en/

classes (Greek, English, Farsi and Arabic), educational activities for children, computer classes, guitar lessons, yoga classes, literature workshops, human rights workshops, poetry nights, cinema screenings and has two choirs. Eight hundred people from over 20 countries regularly attend activities.[31]

3. Elix

Elix, a local NGO partner of UNICEF, joined forces with artists Achilleas Souras and Alice Pasquini to stage an opportunity for young migrants to participate in creating a mural at the Skaramagkas Open Accommodation Site in Athens, where they would not only express their creative personality, but also transform the city of Athens a bit more according to their vision. The mural featured seven girls and boys facing the direction of the wall symbolizing unity, peace and friendship, showing seven girls and boys facing the direction of the wall.[32]

4. Fresh stART

Fresh stART is a social and art project empowering refugee in Greece to paint and express the characteristics of their homeland cultures and visions within their new surroundings. Particularly strong initiative towards their integration in the local society is done through art auctions and sales of the artworks, enabling creative communication with the local population.[33]

5. The Hope Project Greece

The Hope Project Greece is another NGO that facilitates safe arrival of refugees to Greece. Recently, they have organised The Hope Project Art Centre, where artistic talent of refugees can be expressed through performing arts, music, poetry, theatre and dance alongside painting, ceramics, photography and other art-based programs.[34]

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[31] https://lesvossolidarity.org/en/what-we-do/mosaik-support-center

[32] https://www.unicef.org/greece/en/stories/refugee-and-migrant-children-create-mural-promote-unity-peace-and-friendship-greece

[33] https://www.facebook.com/freshstARTserres/

[34] https://www.hopeprojectgreece.org/about-us

6. ART BRIDGES

Art Bridges is a Greek cultural organisation with special focus on the socially disadvantaged. They employ art and creative initiatives that use education, music, culture and environmental awareness to promote the inclusion, integration and accessibility of a variety of groups, among which migrants and refugees stand central.[35]

7. The Walk

The Walk is a project organised by a major Greek NGO **AMAKA** is a 7,500km rolling arts festival featuring Little Amal, a 3.5m tall puppet of a young refugee girl. According to the creators of the initiative - The Walk will encourage new cross-border perspectives on the large-scale movement of people, celebrate the potential of refugees, encourage dialogue between cultures and highlight the enormous creative opportunity of migration. Along the walk are local and refugee artists showcasing their art, dance, music, storytelling, poetry, painting and puppetry. The Walk gives refugees a feeling of pride in artistic creativity, improve self-esteem, acceptance & autonomy, enhance dignity, reassert individuality and revive hope. It also encourages cultural curiosity between local communities and their new neighbours.[36]

8. Open Cultural Center (OCC)

OCC is an NGO which is active in both Greece and Spain, supports the refugee and migrant community by working towards inclusion through educational and cultural activities. OCC organises events including music and art workshops, open mic nights, and performances. OCC is currently active in Polykastro, Greece, through its cooperation with the University of Seville they provide access to a wide range of projects such as non-formal education, language classes to aid in the personal and social empowerment of the migrant-refugee community.[37]

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[35] https://artbridgesangela.wixsite.com/artbridgesgefyres/in-the-press

[36] https://www.amaka.gr/en/projects/the-walk/

[37] https://openculturalcenter.org/who-we-are/

9. Love without Borders for Refugees in Need

Love without Borders for Refugees in Need is an NGO founded in 2015 that seeks to help refugees in Greece express themselves through art and attain economic independence, in addition to sharing their experiences and forging relationships with both the local and global community. The organisation, through donations uses volunteers in Greece to purchase art supplies which are delivered to refugees in camps. The refugees' creations are subsequently displayed in workshops and exhibitions facilitated by volunteers. Volunteers also takes the art to their countries where all the proceeds of sales are returned to the artist.[38]

10. World Refugee Day by UNHCR, The UN Refugee Agency

June 20th of each year is recognised as World Refugee Day, which commemorates the strength, courage and perseverance of millions of refugees. On this day, cities throughout Greece such as Athens, Thessaloniki, Lesvos, Leros island as Samos amongst others, hosts cultural and artistic programs which highlight the significance of diversity and power of culture as a vehicle for integration and empowerment. Events include Greece Artistic workshops, painting exhibitions, film screenings, sports, music, food and dancing, with the active participation of refugee communities.[39]

The Greek local population has not been immune to the presence of TCNs in terms of artistic practices and cultural activities. Rescue guards on Greek island of Lesvos have made Christmas tree out of discarded life vests (Giannakopoulos, 2016) as a symbolic deed that sends a message of optimism to others.

2.1.3 Presence of TCNs in culture and arts in Greece

Greek contemporary society, via links with its ancient past, is inclined to believe that arts and creative forms of culture are one of the essences of a good life, hence the widespread belief that the domain of arts and culture belong to all people and should be based upon the collective talent and creativity, not upon the exclusivity and particularism. Therefore, it is no wonder that many artistic undertakings of TCNs are incorporated into various small, medium and large art settings of the country. Arts and culture have

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[38] https://lovewithoutborders4refugees.com/aboutus/

[39] https://www.theguardian.com/society/2020/aug/01/were-giving-people-a-reason-to-wake-up-crafting-a-new-life-for-refugees-around-the-world

also not been lost on individual TCNs as some have even started their own initiatives. Here is a representative selection of TCNs presence in culture and arts in Greece:

1. **Mazi by Richard Lusakumunu** - Richard, a Congolese artist who secured asylum in 2017 in Greece, has been using his talent as an artist to integrate, inspire and to gain visibility. He founded a collective called 'Mazi' bringing together 11 refugee and Greek artists in the city of Thessaloniki. As of 2020, the collective has held two exhibitions at the French Institute with plans of having more exhibitions and more artists in the future. The collective is supported by the UN High Commission for Refugees, non-profit NAOMI and the French Institute. Richard believes that art is what will make refugees visible in Greece and the rest of the world and constantly volunteers to give art lessons to men, women and children in camps. Richard also acts as a talent scout and frequently teaches other refugees to paint in workshops.[40]

2. **Love Welcomes** - Love Welcomes is a creative social enterprise that was started in 2017 in Greece as a response to the refugee crisis. The enterprise employees refugee women in order to empower them to get their lives together by making handmade products which are sold worldwide. These women make just about anything from recycled and upcycled materials such as

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[40] https://gulfnews.com/photos/entertainment/photos-congolese-refugee-artist-seeks-niche-in-greece-1.1596540914745?slide=10

guitar straps from linen, Christmas and birthday presents, and other products from vegan leather. Proceeds of sales pays salary and are reinvested into the refugee community.[41]
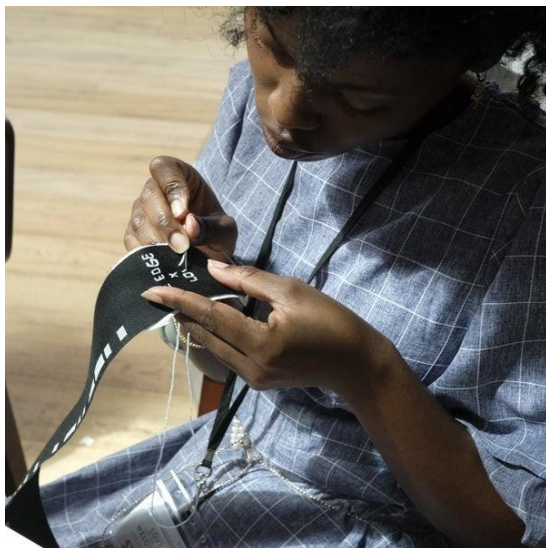
3. **Station Athens -** Station Athens is an innovative artistic workshop of theatre, photography, video and visual arts for new immigrants and refugees designed by NGOs, Arsis, Polyplanity and AMAKA and aimed at facilitating social and cultural adaptation of asylum seekers and refugees to the Greek society. ***Young people between 15 and 30 years of age work in artistic preparation and presentation of stage performance, culminating in the theatrical premieres on major festivals and events.*** Their title *"We are Persians"* from 2015 was presented in the Athens Festival. Since part of the ensemble is of Greek origin, full prospect of intercultural communication and integration is encouraged, resulting in many of the participants learning about Greek history, even learning Greek language during the preparations. Some other notable performances of the workshop are *Station Athens (2011), We Are at Home (2011), I_LEFT (2014)*.[42]

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41 https://www.infomigrants.net/en/post/26624/crafting-a-future-for-refugees https://www.lovewelcomes.org/pages/about-us

42 https://www.mindthefact.gr/en/project/station-athens-2/

4. **Festival Mind the Fact 1 –** Festival Mind the Fact 1, held in May 2017 in various parts of Athens, tried through an innovative model of art and culture production to turn the gaze of local spectators towards the significant "Other". Artists from fine and applied art worked with people who belong or have belonged to vulnerable or disadvantaged social groups to create works of art that illuminate different aspects of everyday life of "the Other". Since the organisers are working on a nonprofit basis, support was provided by Stavros Niarchos Foundation, one of the world's largest patrons of culture and arts. Run by the motto "True stories starring the people who lived them", the festival turned towards integration of art in the daily life of the participants, contact of the public with people who are not always "visible" and the connection of the audience with the true stories leading towards better integration of TCNs.

5. **With nails and teeth -** With nails and teeth (direct translation of a Greek expression "tooth and nail") is an umbrella term for a variety of collective actions on issues of the foreign/other, difference and diversity, migration, rights, common and shared life in the city. The actions started in 2013 and "bring together expression in all its forms: music, dance, poetry, theater, performance, visual and sound arts, cooking etc. The actions take place through an open group, who are based in the free and self-organised EMBROS Theater, in Athens, Greece" (MND, n.d.).

6. **United African Women Organisation Greece -** United African Women Organisation Greece holds that one of its the main objective is to explore and incorporate the rich African woman heritage into the rich Greek heritage. Together with the activist group **Theatre of the Oppressed,** they staged a very successful performance, "No to racism from birth" which brought into dialogue the hardships experienced by both African immigrants and Greek hosts. This initiative was followed by another theater performance named "How much" that centered on the painful issues of human trafficking.[43]

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[43] https://www.africanwomens.gr/?cat=7

Good Practice 1

Title	**The Acting Project: theatre and refugee integration in Greece**
Country (Flag)	
Image	
Context	The acting project began in November 2017 to June 2019 in Greece, when 28 young migrant-refugees from Iran, Afghanistan and Pakistan, between the ages of 17 and 25, expressed interest in participating in the first acting group of Caritas Hellas which is a part the integration program called Metavasis, which includes psychosocial support services and legal counselling. The project explored ways in which art and specifically theatre can support the integration of refugees and migrants into Greek society. The project aimed to help the participants develop their creativity and imagination, social networks, language proficiency and communication skills. In addition, it aimed at supporting them in overcoming feelings of isolation and developing a feeling of belonging. It also focused on helping familiarize them with the local culture and establishing lines of communication between the refugee population and the local community.

Description	The project consisted of two phases of 10 months each running from September to June. The first trimester focused on building trust among the members of the acting group. Weekly meetings including games and exercises were done to have members become comfortable to express themselves. Members were then introduced to Greek mythology in a playful and interactive way through games, videos and other group activities.
	The second phase was dedicated to developing a better understanding of the local context and establishing links with the local culture. In terms of performance piece for the play, the members selected "Odyssey" as they saw it as a way of symbolically sharing their own experiences and journeys by performing a classic piece of Greek mythology. The play was performed in Greek, with simplified and adapted dialogue that was easily understood by audiences of any background.
Stakeholders	The acting project was part of Metavasis implemented by Caritas Hellas. The project was funded for two years by the German Ministry of Foreign Affairs and Caritas Germany. Other stakeholders include, German Embassy in Athens, Theatre PK, Greek Forum of Migrants, Director Giolanta Markopoulou and acting group: ''Station Athens'' and Cinematographer Olympia Mytilinaiou. The participants of the practice were young migrant-refugees. The performance was supported by a facilitation team and directed by the group facilitator and was held at a local theatre.
Impact	**The participants sense of belonging had increased**, as they had the opportunity to develop new social networks, formed relationships and friendship. The performance at the end of each group project strengthened the sense of belonging as everyone worked toward a common goal. **Participant's skills were improved and enriched** as working in groups and participating in team building exercises helped with the improvement of their communication and language skills and boosted their confidence. **Participants daily lives were improved** as all members had the opportunity to access appropriate social and livelihood support mechanisms which gave them confidence to pursue their own dreams. Some participants found stable jobs, some enrolled In Institutions to further their education while others advanced to participate in documentaries on the refugee crisis in Greece. **Intercultural dialogue between refugees and members of the local community was Improved** as they learned to understand each other.

Success Factors / Transferability	**SF 1:** The main success factor of this initiative lies in its pertinency towards universality that can be achieved by staging a "hero journey" narrative in a theatrical setting. Almost every language and culture have such narratives and they are capable of speaking about universal values and bypassing superficial differences (e.g. language, skin colour, religious beliefs, sexual orientation etc.), hence the choice of the Odyssey. **SF 2:** Another success factor is the theatrical setting where the stage is a social context in and of itself, enabling the participants to loosen up the inherited and acquired constraints and indulge into the performance thus becoming more and more a part of the hosts' culture and community.
More information	https://caritas.gr/en/tag/theatrical-group/ ; https://facebook.com/caritashellas/ ; https://globalcompactrefugees.org/article/acting-project-theatre-and-refugee-integration-greece

Good practice 2

Title	**Love Welcomes**
Country (Flag)	
Image	

![IN-Create logo]

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Context	Love Welcomes is a creative social enterprise that was started in 2017 in Greece as a response to the refugee crisis. The enterprise employees refugee women in order to empower them to get their lives together by making handmade products which are sold worldwide. Love Welcome works in numerous cities in Greece supporting refugees in camps along with those who have resettled. Love Welcome aims to provide positive social change in the lives of refugees.
Description	Love Welcomes collects upcycled or recycled materials that are used to make beautiful handmade home products that are sold all over the world. The initiative saw the need to give women something to do each day by helping them integrate into society, especially those who has left the camps and needed to do something meaningful to provide for themselves and their families. These women make just about anything from recycled and upcycled materials such as guitar straps from linen, Christmas or birthday presents, and products from vegan leather. Proceeds of sales pays salary and are reinvested into the refugee community. Love Welcomes also collaborate with different organisations for greater outreach. By teaming up with Banksy, refugee women made mats using upcycled life vests found on Lesvos beaches.
Stakeholders	Love Welcomes was founded by Abi Hewitt. At the inception, she was supported by 5 refugee women in camps who believed in her initiative. Love Welcomes has collaborated with **Banksy** (street artist in England) by making welcome mats, **The Edge** (Musician) to create guitar straps and **Margo Selby** (textile artist and designer) to create apparel.
Impact	Each purchase contributes to the creation of jobs, which creates resources and promotes independence and confidence in refugee women. Love Welcomes makes 3 significant impacts: **1. Provides training and skills to refugee women.** This process improves self-worth and support the women and provides valuable skills for the future.

	2. Employs refugee women in multiple locations to create beautiful Love Welcomes products. These women are given above Living Wages and a safe and supportive work environment. **3. Provides additional support to refugee communities currently living in camps**; this includes access to health and legal support, supplies for mother and, nutritious food and support for micro businesses.
Success Factors / Transferability	**SF 1: Deep empowerment** – provides access to training and the development of skills. This social enterprise pays above living wages that enable participants to make decisions for themselves and their families **SF 2: It aims towards the global public** – by making universally recognised goods and establishing endorsements with globally recognised individuals, this initiative is making it has ongoing business. It also provides a window for cultural and societal norms of the global market which is an important element of the EU integration for TCNs. **SF 3: Recycling** – By using recycled materials in the production process, the initiative is (a) helping the local community reduce its footprint (b) educating their patrons about the importance of ecologically minded behaviour (c) contributing to raising awareness of global pollution threats.
More information	https://www.lovewelcomes.org/pages/about-us

Good Practice 3
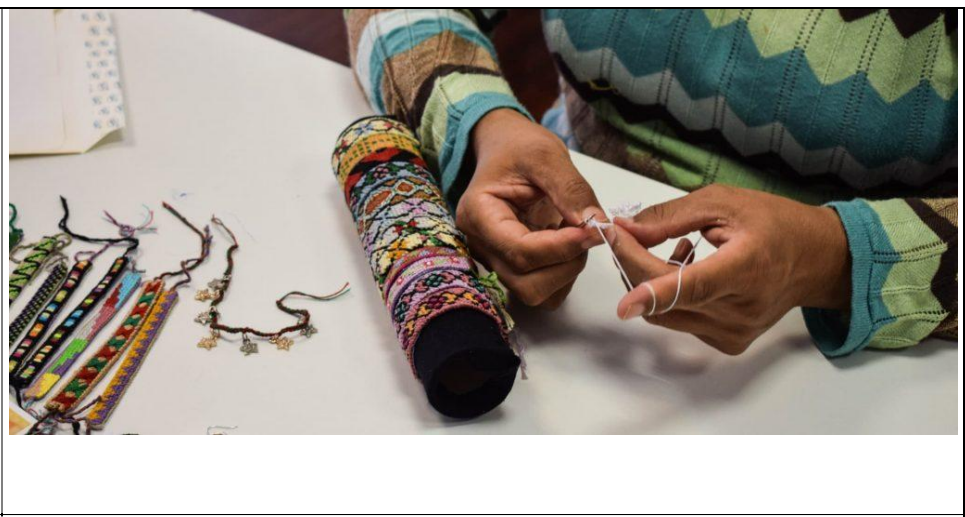
Title	HARTS – Hands on Refugees Talent and Sustainability initiative
Country (Flag)	

![IN-Create logo]

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Image	
Context	HARTS is an initiative of the Greek Forum of Refugees that was established in 2016, with a focus on empowering refugee women to become autonomous by relying on their skills to aid in their inclusion in the Greek society. The idea came about when the founder, Fotini, visited Lesvos and noticed that women were not included in recreational projects or any other projects that strengthened and empowered the refugee population. These women also had traditional skills and talents in crafts acquired from their mothers which were worth preserving. The HARTS initiative is not only where the art begins but, mainly, it is about women empowering time and space in which they design, train and support each other through their creations.
Description	The HARTS workshops constitute a private meeting (once or twice per week) in a safe space between refugee women, where they share their stories, their experience and skills in terms of traditional handicrafts brought down from mother to daughter. The HARTS workshops provide professional support to help TCNs develop their skills and create a sustainable outcome.
Stakeholders	Greek Forum of Refugees
Impact	Products created by refugee women are promoted and displayed for sale at the market and available at Greek Forum of Refugees. The women's skills and abilities

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	are recognised thereby promoting confidence in their work and self-confidence. Donations further helps in the impact of the practice as it is used to procure supplies and for seminars including language training, learning new skills, learning the value of their skills and how to cultivate new skills, creating small business for women.
Success Factors / Transferability	**SF 1:** By giving TCNs the chance to use traditional skills learned from their homeland and families, contributions are made not only to healing and the overcoming of trauma but also the integration in new societies by offering artifacts that speak on a universally human scale. **SF 2:** Creating small businesses for women after the "phase of survival" – TCNs are trying to create a new normal for themselves and their families. By being able to work, this initiative acts a stepping stone to future prospects in host country. **SF 3:** The ethics behind the initiative – every person's ability, skills and contributions are recognised, which is important for the psychological strengthening of the newly arrived TCNs.
More information	https://refugees.gr/harts-hands-on-refugees-talent-and-sustainability-initiative/ https://www.facebook.com/harts.collection/ ; https://refugees.gr/class/harts/

4.2 FIELD RESEARCH IN GREECE

4.2.1 Results from the online questionnaire for professionals

Data was collected from eleven (11) professionals working with TCNs using an online questionnaire. A total of 29 questions (See Annex I) were asked and the results summarized as follows:

- Seventy-three percent of participants were females, 18% were males and the other 9% were not stated. 9% of participants were in the 18-24 age group, 36% in the 25-39, 9% in the 40-59 and 9% in the 60+ age group. All but 1 participant was the holder of higher education qualification. Participants provide social, psychological, educational, cultural and legal support to TCNs. They were more likely to offer social support when compared to the other areas as indicated by the data, where over 1,000 TCNs benefited from social support per year.

- 64% of participants felt that they have received enough training to support TCNs through the arts while 36% felt that adequate training was lacking. Most (91%) agreed that arts and culture played a major role in making one feel a part of the community and 73% agreed to art being very important to their lives. All participants also agreed to art making them feel good.

- All participants agree that many cultural events took place in their area and that arts and culture have the ability to express a wide range of community concerns and contribute to the positive change of society. The participants also wanted to have more opportunities for participation in cultural activities and felt that the city should invest more in opportunities for art and culture. Most participants (91%) believe that art and culture are an integral part of their community. Most also agreed to arts being as beneficial to participants as well as the wider community. Similarly, most felt that art is instead important to children as it is for adults.

- All participants wanted to be more involved in some sort of artistic or cultural program, varied with individuality, from painting, music, photography, poetry, writing, jewelry, fashion, dance etc. Over the past two years, all participants have contributed or attended some sort of artistic activities such as theatre, cinema, exhibition, concert, photography and museum tours. Time,

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work and daily life responsibilities were among the biggest challenges faced by professionals in participating in artistic activities.

- Participants had differing views about what they considered to be more important for integration. Eighteen percent felt that higher frequency of contacts between the host country and country of origin was more important while some felt promoting intercultural dialogue (27%), language teaching (27%) and promoting the culture of immigrants (27%) were most important for cultural integration.

- Arts and culture were widely embraced in the communities as 91% of participants indicated that immigrant organisations in their neighborhoods were already involved in artistic and cultural activities.

- Most participants found out about artistic and cultural activities through the internet and friends and at least 45% organised cultural events every 3 months.

4.2.2 Results from the online questionnaire for TCNs

Data was collected from nine (9) TCNs using an online questionnaire. A total of 30 questions (See Annex II) were asked and the results summarized as follows:

- There were equal number of male and female participants, most of which were in the 25-39 age group. Over 60% of them had lived in Greece for more than 5 years. Seventy-seven percent were holders of higher education certificates while the remaining 23% had high school diplomas. Most (44%) TCNs were from Albania, while the others were originally from Sudan, Georgia, Afghanistan, Turkey and Ukraine.

- Ninety percent agreed that art and culture played an important role in their lives and agreed that art made them feel good. Most (67%) also felt that immigrant organisations in their neighbourhoods were not actively involved in arts and cultural activities.

- Participants had differing views about what they considered to be more important for integration. Eleven percent felt that promoting the culture of immigrants was more important while some felt promoting intercultural dialogue (44%), higher frequency of contacts between the host country and the country of origin (22%) and language teaching (22%) were more important for integration.

- Most participants (78%) agreed that many cultural events took place in their area and that arts and culture were an integral part of their community. Eighty-nine percent wanted to have more opportunities for participation in cultural activities. All the participants believed that arts and culture could express a wide range of community concerns and contribute to the positive change of society. They also believed that the city should invest more in arts and culture and that the arts not only helped people who participate but also the wider community. Similarly, they all agreed that art is as important to children as it is for adults.

- Over the past 2 years, all but one (1) participant had contributed or attended some sort of artistic activities such as theatre, cinema, exhibition, free or paid concert, photography and museum tours. Time, work and daily life responsibilities, lack of art opportunity and even the pandemic are among the biggest challenges faced by TCNs in participating in artistic activities.

- Participants had different interests in the choice of art classes/seminars they would be interested to participate in, however, 44% percent showed no interest in attending art classes while 64% showed interest in partaking in various subjects such as dance, photography, new media and traditional arts.

- Twenty-two percent of participants said they would be motivated to participate in art to broaden their horizons and another 22% said it would be to learn new things while another 33% said it would be for fun, interaction with family and for interest in art. The remaining 22% said that none of these would motivate them to participate.

4.2.3 Results from the focus groups/interviews with professionals

The discussion was attended by people from different organisations. Some having youths as their target groups and others purely adults. Some worked in the field of social-psychological support and housing

while others in the field of empowerment and arts. Despite the difference in the target group focus and various fields of work, all professional had among their beneficiaries, TCNs who arrived or resided in Greece.

Participants unanimously agreed that artistic expression is a key pillar of the accession process. Art is not an elitist form reserved for some talented people but a way to see inside yourself and express yourself, and often makes one feel good and improves productivity. Art can be used to support vulnerable groups such as third-country nationals. As several of them` have pointed out, beneficiaries get in touch with the local community and through their artistic expression can mitigate existing differences and combat racism. In addition, as mentioned by one participant, TCNs often do not know the country they are coming to. Using their artistic side as a lever of integration they could not only project an aspect of their own culture but also learn about the culture of the host country. In this way we will achieve a mutual understanding of the 2 "societies" and the peoples will get to know each other.

The arrival in Greece isn't always a pleasant situation as TCNs find themselves faced with a host of problems and state-social dysfunctions. One of the main difficulties that foreign nationals need to overcome is the permanent lack of migration policy in Greece. For years the country has not followed a structured plan regarding the integration of TCNs. On the contrary, as pointed out in the discussion, immigrant communities are abandoned to carry the heavy burden of integrating their members into the Greek society. On the other hand, as one of the participants mentioned, TCNs are not a homogenized group, but they show several differences between them. A person who has lived here for 30 years has less problems than someone who just came and does not know e.g. the language. The example of language is what appeared most in our discussion, several of the participants stressed that language is a key problem, especially for newcomers to the country. On the other hand, for those who have been in the country for years, the main problems are undoubtedly the renewal of their residence permit, finding a job and housing. But the problems are interconnected, and one brings the other.

Participants provided different views regarding the obstacles faced when creating expressions through forms of art. First, stereotypes about TCNs were considered an obstacle. Secondly, racism in combination with false stereotypes often leads to their exclusion from art spaces or even from the possibility of producing a kind artistic expression. Thirdly, there is the difficulty TCNs have in networking. Isolation and/or meeting only people in their community can be deterrent to their creativity. And lastly, the lack of

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space and safe environments in which they could safely create in the host country is another obstacle in their path.

What we see as shortcomings in the accession process of TCNs in art and culture is therefore as a result of the obstacles they face in the bid to express themselves creatively. If we can set a favorable framework for their accession process, there will be an immediate response to their creativity and reversely if we can set a favorable framework for their artistic expression, we can use it to boost their integration.

4.2.4 Results from the focus groups/interviews with TCNs

The discussion was attended by 8 TCNs from 5 different countries (Albania, Turkey, Afghanistan, Sudan, Georgia). Most of the participants were females (6) compared to males (2). All participants were aged between 21 and 64 years. Most of them have lived for more than 20 years in Greece while some have only been in Greece for approximately 2 to 7 years.

Despite the difference in age and duration of stay in Greece, the participants shared similarities in the challenges and experiences faced in their arrival in Greece. All of them, regardless of the period living in Greece, have experienced some form of racism. Some experienced it during their school years, others during their adult life and others in their daily lives socializing with the local community. Apart from this, there was the general view that all TCNs face language barriers when coming to Greece or any other host country. All participants faced or still face issues with learning the Greek language, which delayed their integration process. The participants also agreed that the main obstacle in their daily lives is with the immigration processes; the visa issuance procedures and various immigration documents as well as the bureaucracy in Greece is a chronic issue.

Not all TCNs experienced adverse obstacles in Greece. Some indicated that they have had pleasant experiences and an excellent life in the country. The ones who were able to study here mostly related the pleasant memories to the affection and protection offered to them by their teachers in school in their first years being in the country. One of the participants even expressed the gratitude he felt for his first teacher with whom he still maintains contact. The TCNs largely agreed that their positive experiences were related to the people who helped them feel that they are not "foreigners" but part of the country where they now live. The help they received and their inclusion in society helped them integrate more quickly into the host country.

Their inclusion, as it appears from the discussion that took place, is also related to art. A first contact with art helped them to better understand the country they are in and to connect with the local population. For many of them, art is now an integral part of their lives, either on a personal level to feel "free" as one participant said, or on a professional and at the same time, social level since some of them have been professionally involved in the arts. Characteristically, they mentioned that art is connected to their life and through it they can offer to society and their community. In addition, everyone agreed that art is important to them because it is the best form of communication that can overcome even language barriers. It is worth mentioning that not everyone was able to practice art, at least at a younger age, as there was no financial opportunity or lack of thought due to the difficulties they faced.

For most of the TCNs, the first interaction with art was in their country of origin. Some were exposed through their participation in cultural activities, school theatre and drama clubs, traditional dances or through handmade jewelry & crafts. Many, however, had not participated in any activity in their country, either because they were not given the opportunity or because of the young age at which they immigrated. Regardless, all of them shared that they have managed to get involved with the arts and artistic events in Greece. This involvement is either a means of organizing a festival event, a theatrical performance, a dance party or by simply attending an artistic event related to their Greek and /or immigrant culture. Most of them admit that this contact with Greek art has proved to be a very positive experience for them, and that it created avenues through which they could expand their passions. They managed to open communication channels with their host country and some of them were so inspired that they decided to go into art and do it professionally.

The observation here is that although most of the TCNs immigrated to Greece with challenges and obstacles, they were able to get in touch with several locals who accepted them in their community and helped them in their integration process. An integration process that in several cases was associated with their involvement in the field of art. Our participants, despite their different backgrounds, shared (in several cases) similar stories which concluded that the field of art and the possibility of artistic expression contribute positively to the harmonious life and the integration process of TCNs.

4.3 FINAL RECOMMENDATION: NEEDS ANALYSIS

4.3.1 Skills of professionals

1. **Social & Networking skills** – There is a gap in the ability to handle TCNs which is evident in the data from the professionals' group in which about 36% of them feel that they have NOT been well trained and equipped to handle TCNs.

   a. Address whether the professionals are taking initiative to participate in community arts and cultural programs
   b. Address whether participants are signed up in an art programme or have sufficient networking skills
   c. Address whether participants have effective relationship building skills and collaboration skills that can allow them to reach more TCNs and assist a wider group of TCNs

2. **Legal Support Professional Development & Capacity Building** – There is a clear gap in the area of legal support. The data indicates that one of the greatest obstacles TCNs face when trying to integrate into the host country is in immigration and visa processes which implies that these challenges can hinder the TCNs from participating in arts and culture. It is therefore crucial that the professionals have legal knowledge which can assist TCNs with their immigration process.

   a. Address whether there are enough legal professionals helping with TCNs
   b. Address whether the city is willing to allocate resources or county officials for such processes
   c. Address general laws that protect the rights of TCNs and laws and initiatives around art and culture.

3. **Digital Literacy Skills** – 45% of participants fell in the 40-60+ age group, whereas TCNs supported were of a younger age group (25-39). The younger generation interact with new age technology and some of the older professionals may lack adequate digital skills to fully support TCNs who mostly rely on internet for information.

4. **Design of Action/ Delivery Format skills** – Most participants have several TCNs that they support annually but there seems to be a gap on how they deliver their support and how they design their action plans on offering this support. There needs to be some capacity building on how they can create effective action plans to better support TCNs.

   a. Address whether participants reflect on the problem of art and culture when delivering their support.
   b. Address whether professionals consider their consistency in providing this support and the objectives and expected results for each of their TCN.

4.3.2 Topics and art forms

From the responses in the questionnaire, there were various topics and different forms of arts that participants would were drawn to. Since the communities of most participants are already actively engaging in these art forms, addressing these will enhance TCNs ability to seamlessly integrate in the host country while at the same time, expressing themselves through artistically:

a. Film Production
b. Music
c. Theatre
d. Dance
e. Photography
f. Handmade Crafts
g. Painting
h. Fashion Design

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

1. **Creation of a multifunctional cultural centre and shelter for TCNs** - that can be used as a haven for them where required but also as a recreational art centre that supports social cultural activities and education. This can also be good practice by the government to provide social empowerment services to TCNs. Here, TCNs can get involved and learn photography, painting, videography and many other art skills which they can use for their professional growth. Through such a space, the

beneficiaries can develop both their individual skills and their social footprint, through networking with diverse community members under one roof. At the same time, it would be in the interest of TCNs to collaborate with local agencies to promote artistic and cultural works.

As mentioned by the participants, the past cooperation with the Municipality of Athens for the promotion of Sudanese art was crowned with success and was able to receive congratulations from the Minister of Culture of Sudan who attended it. Participation in cultural festivals that give the opportunity to several TCNs to present their art in this area is another way, quite common in Greece, of promoting artistic expression.

2. **Mobilization of volunteers and more professionals to join the movement and help support TCNs**. Art can unlock aspects of man unknown to them, so the ability to interact with it must be an act of service and sharing. Creating a spirit of volunteership would also be great for the host country to allow more people to join hands in building the economy through arts and culture.

3. **Organizing culture-specific events to celebrate diversity -** This will not only help TCNs bloom in their talents but also help them communicate and connect with community members better.

4. **Creating social networks and discussions** that embrace arts and culture to allow TCNs to engage with others who are doing art professionally.

4.4 CLOSING REMARKS

As stated in the report, Greece has continued to grapple with a high refugee influx despite having a restrictive citizenship. Greece has become hosting destination for international immigrants from Eastern Europe and the Balkans. Due to the increased immigration leading to asylum crisis, Greece has prioritised integration by setting up the Directorate of Social Integration to integrate TCNs into the Greek society. Various programs have been established through the Directorate to create migrants' legal status, facilitate access to health, employment, education and other social security services. However, the integration programs have been hindered by Greek's economic crisis, administrative delays, TCNs' unwillingness to stay in Greece, language barrier and limited skills.

According to the report findings, culture has been recognised as an essential tool in enhancing integration of TCNs in Greece. Notably, artistic and cultural expression facilitate acquisition language, that is an essential factor in the integration process. There has been significant growth in the network of cultural activities in Greece to enable the integration of migrants and refugees into the Greek society. Some of the good practices already adopted in Greece for promoting arts and culture in TCNs integration include The Acting Project that pursued ways of using arts like theatre to support refugees and migrants into the Greek society.

It is worth noting that most professionals working with TCNs in Greece have adequate training to use arts in supporting TCNs. Arts generally make people feel good and plays a significant role in making everyone as part of the community. Majority of TCNs agree that arts and culture is significant in their lives. Thus, there is a need to create more opportunities for TCNs and professionals to participate in arts and cultural activities in their communities. Some of the highly preferred arts include painting, music, photography, writhing, dance, fashion and writing.

Despite the growing popularity of arts and culture in the integration process, there remains a skill gap among professionals, limiting their ability to handle TCNs. Thus, focus should be placed on improving professionals' social and networking skills to ensure that they take part in community arts and cultural programs as an essential integration tool for TCNs. Greece should create a multifunctional cultural center and shelter for TCNs. Further, culture-specific events should be organised to celebrate diversity and more volunteers and professionals should be mobilised to supports arts and culture for successful integration of TCNs.

5. UNITED KINGDOM

5.1 DESK RESEARCH IN THE UNITED KINGDOM

5.1.1 Facts and Statistics about TCNs in the United Kingdom

There are some important statistics on ethnic groups residing in the UK. According to the 2011 census, 13.4% of people in England and Wales (7.5 million people) were born outside the UK. Moreover, the most ethnically diverse region in England and Wales was London, where 40.2% of residents were from either Asian, Black, Mixed or Other ethnic groups (Ethnicity Facts and Figures, gov.uk). Out of all regions, London had the smallest percentage of White British people, and the Northeast had the highest percentage. Wellbeing, who teamed with Public Health England, LGA, NCVO, the Social Care Institute and others has found in a recent 2016 study, reported that, 17% of British people engaged in some form of 'everyday creativity'. This might include drawing, painting, pottery, sculpture, music, filmmaking, handicrafts or singing. Although it does not directly mention TCNs, it shows the importance of art in the every-day lives of people.

The importance of art to the lives of people is reaffirmed in Westminster's 2021-26 cultural report. The report claims that around 20% of General Practitioner visits are made for non-medical reasons, such as loneliness (see Westminster Cultural Strategy 2021-2026). On the other hand, arts-based therapies are shown to be effective in treating stress and mental health issues. It was found that 'arts-on-prescription' projects, which make patients visit art galleries and museums instead of taking medication, have led to the reduction of the General Practitioners' consultation rates.

> *"Cultural activities both reduce the risk of dementia and slow its decline"*
>
> Westminster Cultural Strategy 2021-2026, p. 17

Although this evidence does not directly mention TNCs, it can be assumed that this group is also affected by the arts. The current role of culture is recognised in the Public Service Agreement 21, issued by the HM Treasury, which says that there should be help "to help people from all sections of society to understand

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and celebrate the contribution made by a range of cultures to Britain". Moreover, the report commissioned by the Baring Foundation, Arts Council England, London, and the Paul Hamlyn Foundation highlights the national survey of the arts and refugees across the UK in the context of government policies and demographic changes that have shaped the current UK.

The report states that although the arts practice working with asylum and refugees in the UK started from 1970, it gained momentum long after that. Indeed, art projects have had a beneficial impact on building positive relationships between the host community and the refugees (The Baring Foundation report, 2008, p. 20). Art has proved to be valuable in addressing the issues that cannot be addressed by structural measures, such as inclusive laws; the arts contribute positively to migrants' well-being and maintenance of their cultural identity (The Baring Foundation report, 2008, p. 20). Moreover, integration initiatives positively influence economic development (confirmed by Bilgili, 2014; Erdal & Oeppen, 2013, Mazzucato, 2008). This is recognised by the Westminster Cultural Strategy of 2021-2026 and the European-wide guidance on the integration of refugees into domestic economies.

The Mayor of London's Culture Strategy "Culture for Londoners" reinstates the importance of culture as a tool for challenging the stigma and discrimination that refugees are facing (see page 31). The report also states that migrants contribute to the diversity and emphasising the diversity that characterises London as a cultural hub (page 30). Thus, there is a clear policy context for further investigation and measures which has to be implemented to ensure further integration of migrants into the arts sector in the UK.

"The value of the work lies not only in the skills and confidence that young people gain, but also in giving them respite from the difficulties in their lives and the chance to develop social networks"

The Baring Foundation Report, 2008, p. 15

Problems and Obstacles faced by TCNs

The main problems and obstacles faced by TCNs are that of integration and inclusion. The Greater London Council Economic Team reported in 2017 that 36% of creative jobs were held by women, and 23% by BAME groups (Department for Culture and Media report, 2016). McGregor and Ragab (2016) state that there are two types of integration, structural and non-structural. Structural integration involves the granting to migrants a set of rights, including the right to work, the right to association, and so forth.

Indeed, the "Bloomsbury Handbook of Popular Music Policy" recognises that, in a post-Brexit world, it is essential for musicians to sustain the relative freedom of movement and capacity of working within the EU (page 327). One of such solutions is to follow the Swiss and Norwegian scenarios which allow access for performing artists and their support staff to the EU market with minor red tape (page 327). Moreover, the report notes that it is important for the UK to retain its image of a positive place to visit; to achieve this, the government must be involved in providing new solutions for the music industry.

However, even if migrants are structurally integrated, they may experience discrimination and prejudice (McGregor, Ragab, 2016, p.7). In 2014, the Department for Education recorded that, children in UK Schools – of whom 31% were categorised as minority ethnic – were introduced to visual art by teachers who were 94% white. 2021 report by the Runnymede Trust highlighted that 46% of schools in England have no Black, Asian or minority ethnic English teachers. This had a knock-on effect on the entrance to the profession (The Runnymede Trust, 2021). Diversity is, henceforth, an integral solution to the problems of modern education. Indeed, the issue has also been investigated by the Runnymede Trust, a race equality thinktank, and Freelands Foundation who partnered to deliver the first major commission into how black, Asian and minority ethnic (BAME) students are excluded from art education.

FilmWorks Trust has recently carried out a survey directly with the marginalised communities and other European partners. These were the findings of the report in the UK; art is an important tool alleviating the issues of discrimination and prejudice; language and non-verbal communication also play an important role (URB Art report, August 2021). Moreover, it was found that integration positively influences economic development; therefore, there is a strong case for the development of the arts in the UK (confirmed by Bilgili, 2014; Erdal & Oeppen, 2013, Mazzucato, 2008).

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

Opportunities available to TCNs

Most participants in the URB Art survey testified that there were opportunities within their city for individuals with fewer opportunities to access community arts (64 per cent to 36 per cent). This is confirmed by real-world evidence. Indeed, an example of such an opportunity is the Refugee Week 2020 - a UK-based festival celebrating the creativity and resilience of refugees. Moreover, another such

example is the London Film Festival, which is a festival supporting refugee themes. For instance, "Hit the Road" by Panahi won the most prestigious prize in 2021 (The Guardian, 2021). Furthermore, there are organisations such as Yaa Asantwaa that care specifically for groups within the migrant communities. COVID-19 pandemic led to further developments within the arts industry. Indeed, out of 42% of the respondents who knew if there was a change of access, the vast majority said there was a change in delivery/access as a result of COVID. Most of the participants of the Urb_Art were migrants, so the findings of the report are representative. However, although there were many new initiatives in the field of culture, there were fewer initiatives in education. Although there are training providers such as Screenskills, they are not many of them. ScreenSkills embed diversity into their programmes (see Screenskills, 2021) by analysing the data, tracking the industry makeup, and using this research to lobby the government and industry. They also use this data to report to their funders and to inform decisions on which services they develop (Screenskills, 2021). There is a clear need for further providers in this area.

Overall, this report demonstrates that there is a need for further integration and participation of TCN in the creative sector. This is supported by the Barring Foundation Report, the URB_Art report, the 2016 report by All-Party Parliamentary Group on Arts, Health and Wellbeing, the Westminster Cultural Strategy 2021-2026, the Mayor of London Cultural Strategy, and the British Screenskills. Although there are a few opportunities in the UK for people from marginalised communities, there is a gap in training. Yet, it has been shown that this gap can be reduced by the provision of relevant training, the sharing of information and know-how, and promotion of the change of attitudes towards the arts and migrant cultures. As the UK is one of the established countries in welcoming migrants from all over the world, the need for migrant development is ever more present in Europe.

5.1.3 Presence of TCNs in culture and arts in the United Kingdom

Data not provided

5.1.4 Good practices on the use of arts for promoting integration of TCN

Data not provided

5.2 FIELD RESEARCH IN UNITED KINGDOM

5.2.1 Results from the online questionnaire for professionals

Data was collected from eleven (11) professionals using an online questionnaire. A total of 29 questions were asked and the results summarized as follows:

- Of the eight (8) participants that stated their gender, the majority (62%) were females. Most participants (54%) were between the 25-39 age group and over 82% had lived in the UK for more than 5 years. Sixty percent were holders of master's degrees, 20% had bachelor's degrees and the remaining 20% had other forms of education levels.
- The participants nationalities included Russians, Canadians, Iranians, Chinese, Finnish and British. Eighty percent were employed in different capacities at the time while 20% were not employed. Twenty-seven percent of those employed had only been in their roles for less than a year.

- Sixty-four percent felt that arts and culture had a very valuable contribution to their sense of community, and all agreed that art made them feel good. Most (82%) agreed that there should be more arts & culture in their communities and 90% believed that arts & culture could play a key role in the development of a community.

- Most participants (55%) did not know if any migrant associations in their city were involved in cultural activities.

- Most participants (47%) considered promoting intercultural dialogue as the most important for cultural integration. Twenty-one percent felt that promoting the frequency of contacts with host country and country of origin was the most important for cultural integration while 16% felt language training would be most important and another 16% felt promoting migrants' cultures would be the most important.

- When asked about the levels that they would agree or disagree to statements regarding arts & culture in their regions, some participants agreed to more than one statement as seen below:

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Q7   To what level do you agree or disagree with the following statements about Arts & Culture (in your region): (Agree, Disagree)
Multiple Choice

Choice	Total
a. In my area a lot of Arts are available	5
b. Arts & Culture are an essential part for my community	4
c. I would like to see more opportunities to engage in Arts & Cultural activities	5
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	8
e. The city should be investing more to provide increased opportunities for Arts & Culture	4
f. Arts only helps those people who participate, not the broader	2

- Eighty-two percent of participants said they would be interested in taking art classes, while 18% said they were not interested. Most participants (27%) said they would be interested to see multicultural arts and culture programming in their areas while others selected different activities like live events, social development related arts & culture programming, festivals, community engagements and neighbourhood focused arts and culture programming.

- Most participants (45%) said they were likely to get information about local arts and cultural events and activities through the internet. Twenty-five percent indicated they get such information from friends while the remaining 30% received their information from radio, tv, newspapers and other sources.

- When asked about the various types of arts (Performing Arts, Visual Arts, Applied Arts, Literary Arts, New Media) that they would like to engage in, the participants all had varying interests, with some wanting to engage in more than one activity in each category. The two most popular activities of interest in each category selected by participants were:

  o **Performing Arts** – Film and Dance
  o **Visual Arts** – Sculpture and Photography

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- **Applied Arts** – Fashion design and traditional skills
- **Literary Arts** – Play and Poetry
- **New Media** – Filmmaking and Animation

- Over the past two years, all participants had contributed or attended some sort of activities such as photo exhibition, theatre, art exhibition, cinema, paid or free concert and museum tours. Most participants said their motivation for participating in arts and cultural events was to learn something new and to broaden their perspective or worldview. Lack of awareness of events, lack of support, lack of engagement, fear and lack of information were among the barriers hindering participants to take part in art activities.

5.2.2 Results from the online questionnaire for TCNs

Data not provided

5.2.3 Results from the focus groups/interviews with professionals

Data not provided

5.2.4 Results from the focus groups/interviews with TCNs

The discussion was attended by a total of **six (6) participants**. The participants were of different backgrounds. **Participant 1** is an architecture student who is a UK citizen of Zimbabwean origin living in London, **participant 2** is a screenwriter working in finance, **participant 3** is a worldwide speaker originally from Madagascar living in the UK , **participant 4** is a migrant from Russia living in London and working in education, **participant 5** is a renowned book editor and creator of a literary club aimed at providing access to the sector for Asian minorities and p**articipant 6** was a trustee in a charitable organisation working with young people in the creative sector.

All the participants considered artistic expression to be important for integration. Whilst some highlighted the importance of **one-way integration**, some focused on **'reverse integration'** i.e. the inclusion of the majority into the culture of minority groups. Artistic expression is one of the most important principles of humanity and a way to show vulnerability as humans. Integration is linked to the freedom of artistic expression; it offers a glimpse into a person's inner world, educating, and helping to "bring us all

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together". Being able to express oneself creatively regardless of resources is the key to facilitating the growth of arts. Arts act as a means of allowing people to reduce the assumptions about each other as people are seen as one.

Some participants shared similar and differing views as it relates to the challenges faced when creating artistic expressions through art forms. Some of these barriers were:

a. Financial barriers, social class barriers and language barriers. Some artists, due to language barriers and without a network also miss opportunities to build themselves.

b. Access to food and accommodation. TCNs basic need for food and accommodation are oftentimes unmet. Moreover, as creative expression is synonymous with freedom, these individuals are often not given freedom due to relative scarcity and the inability to accommodate basic needs.

c. One participant cited visible and invisible barriers that artists faced. Some of the visible barriers were the inability to operate in a certain business environment and the lack of knowledge about how to be self-employed.

d. Cultural challenges in the arts as the forms of artistic expression in the native country are not always the same as forms of artistic expression in the host country.

e. Logistical challenges were also a major challenge for migrant integration, that is, understanding the host country's culture and what is acceptable or not. As a participant stated, "You can live in a country, you can have a job here, but if the nuances are not understood, one cannot really see themselves as integrated".

To overcome these challenges, there needs to be the establishment of a 'clear path' that immigrants can follow to be able to express themselves. Migrants could also be led to understand the culture of a society they want to integrate into. Such education could be facilitated through a charitable organisation, as one example. A participant expresses that there is a lack of organisations revolving around these issues, thus, projects such as In-Create are essential to the integration and promotion of the arts. There also needs to

be perseverance, trust, and commitment on part of organisations and inclusivity on part of the government. Similarly, there should be a focus on the media and a change of "narratives" of TCNs.

5.3 FINAL RECOMMENDATIONS: NEEDS ANALYSIS

In conclusion, cultural democracy is an essential part of integration. The Baring Foundation report, 2008, Westminster Cultural Strategy 2021-2026 and the Mayor of London's Culture Strategy "Culture for Londoners" all reinstate the importance of culture both for the general well-being and integration of Third Country Nationals into the UK society. The problems that TCNs are facing are linked with both structural and non-structural integration. The main recommendation to achieve the integration of TCNs is to set up a programme with the inclusion of professionals from different fields.

According to our participants, the inclusion of professionals from different fields is the most optimal way to make a lasting impact on the industry. Moreover, it must be a diverse group of people reflecting the target group. Indeed, according to research conducted by the Runnymede Trust, a race equality thinktank, Black- and Asian- led organisations are vital to ensuring that ethnic minorities are included in the arts education. Importantly, our participants also highlighted the lack of relevant organisations as well as a general neglect of the needs of migrants.

In line with our participants' attitudes, the capacity-building programme should act as a platform for knowledge exchange allowing the participants to showcase their achievements. Moreover, the knowledge and know-how gained by participants should lead them to see a 'clear path' that they should follow to achieve success in the arts. Moreover, the organisers should provide a virtual or physical space for participants to meet and exchange, creating 'something that the participants could bond over' (in the words of one of our interviewees). Our participants also mentioned that the programme must be marketed on social media and be visually appealing enough to catch the eye of professionals or aspiring professionals in the creative fields. Thus, different marketing strategies must be used to promote the programme.

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5.4 CLOSING REMARKS

Britain has continued to appreciate the importance of arts and culture in achieving a more integrated society. Artistic expression has become an essential tool for solving a wide range of issues that cannot be addressed by other means like inclusive legislation. Notably, arts and culture have positive impacts on TCNs' or migrants' health and welfare and protection of cultural identity. Arts allows people to bond on common ground because of its universality.

Arts and culture are very valuable in creating a sense of community. Further, arts make people feel good. Thus, there should be more participation and integration of TNCs in the arts and creative sector to achieve positive outcomes. However, opportunities for arts training and participation for marginalised communities remain scanty. As evident in the report, the challenge can be addressed by providing training, sharing information, and promoting a change in attitude towards arts and migrant cultures. Arts and culture can address a wide range of community concerns and lead to a positive transformation of the community. As a result, cities should invest more in activities that provide opportunities for arts and culture.

Music, dance and film are the top performing arts and activities that individuals prefer. Thus, more efforts should go towards music, dance and film programs to ensure positive integration and transformation of TCNs. Further, most persons participate in arts and cultural events in the UK to learn something new and broaden their perspective or worldview. As a result, arts and culture is essential in integration by enabling people to learn about others' cultures, practices and have a broad view of the world leading to more diversity. The lack of support from the creative industry in terms of understanding cultural and religious differences and the feeling that events are for particular people are some of the hindrances to people's participation in culture and arts events.

Other obstacles to accessing arts in the UK are language, financial and class barriers. Accessibility to arts without hindrances is critical in the growth of arts to facilitate integration of TCNs. Notably, integration is essential in economic development in Britain, justifying the need for the development of arts in the UK. Promotion of intercultural dialogue is viewed in the UK as the most essential intervention for cultural intervention.

6. BELGIUM

6.1 DESK RESEARCH IN BELGIUM

6.1.1 Facts and statistics about TCNs in the country

<u>Diversity in Belgium</u>

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

1. Belgian of Belgian origin
2. Belgian of foreign origin

   o First registered Belgian nationality
      ▪ A parent with a first registered foreign nationality
      ▪ Both parents with a first registered foreign nationality
   o First foreign registered nationality

3. Non-Belgian

On 01/01/2021, the Belgian population consisted of 7,753,000 Belgians of Belgian origin, making up the largest portion of the population at up 67.3%; 2,320,385 Belgians of foreign origin accounting for 20.1% of the population and 1,447,853 non-Belgians making up 12.6% of the population.

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 no58n-Belgians is around 10% in the Flemish

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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).
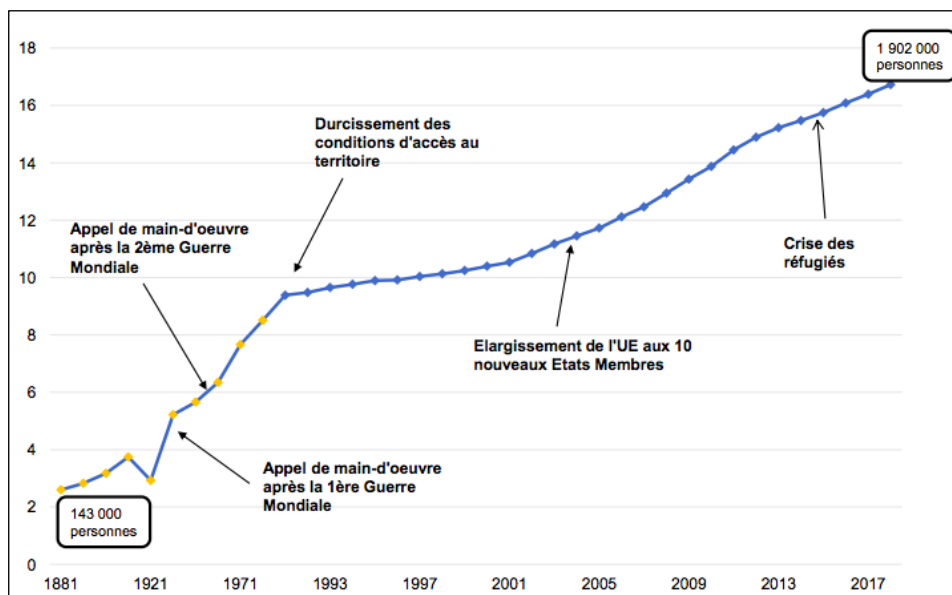
Figure 4. Historical development of the foreign-born population[44]

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

Since that nationality does not necessary 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 a person has migrated to
Belgium. Almost all Belgians of Belgian origin were born in Belgium (98.3%). Seventy percent 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.

The distribution is less even regarding 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

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[44] (Conseil Supérieur de l'emploi, 2018)

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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%. (Figure 5).
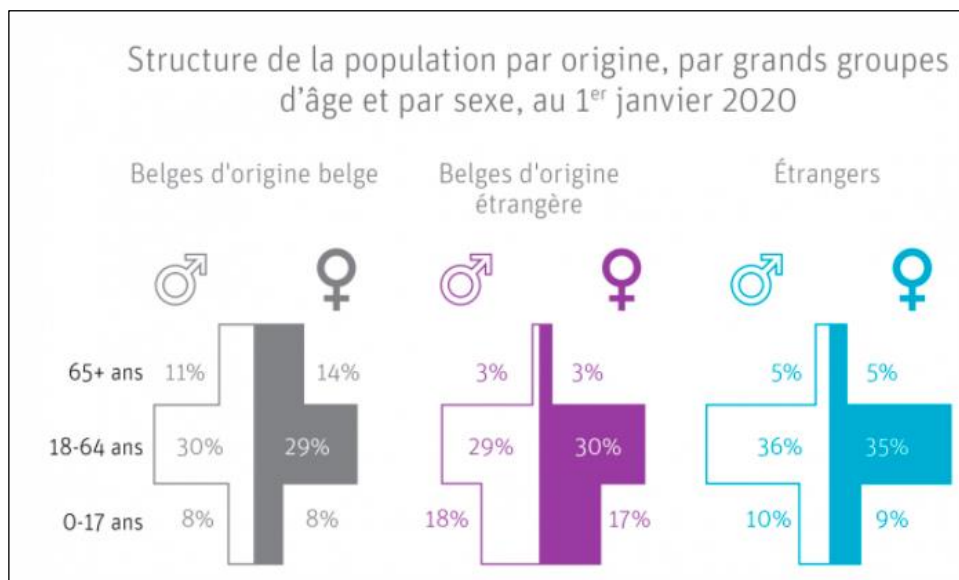
Figure 5. Structure of the population based on origin, age and sex[45]

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).

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

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[45] (Myria - Centre fédéral de la migration, n.d.)

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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). (Figure 6).
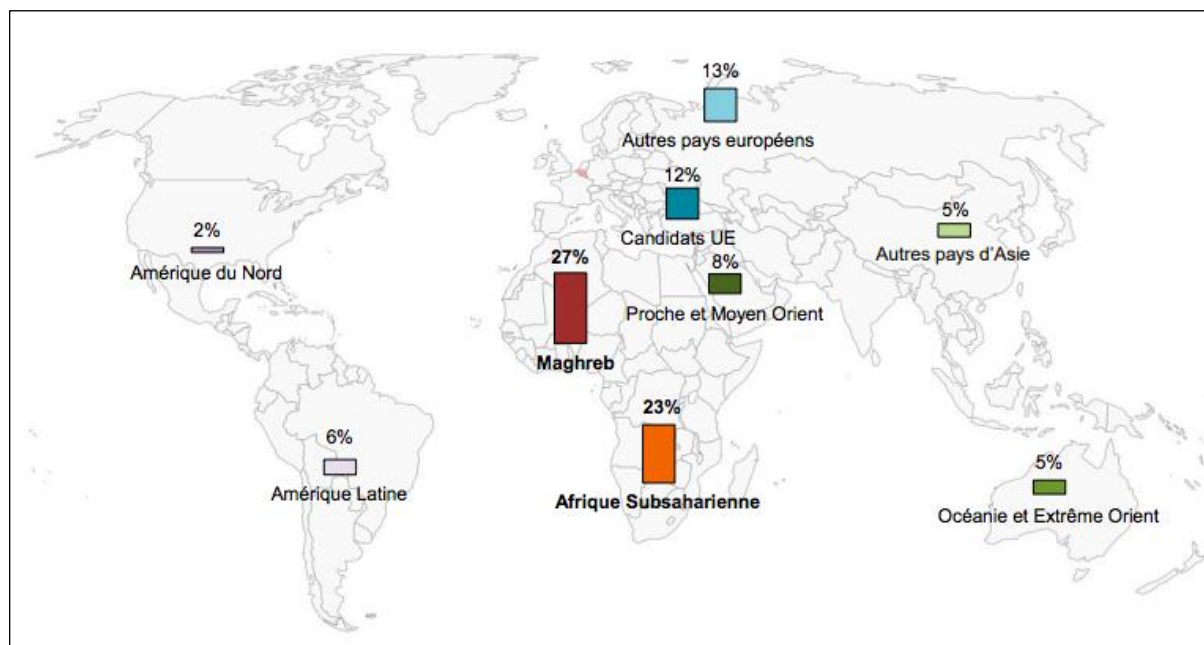
Figure 6. Origin of non-EU migrants in Belgium[46]

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. 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)

6.1.1.1 Problems and obstacles faced by TCNs in integrating in Belgium

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

- **Language**

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[46] (Conseil Supérieur de l'emploi, 2018)

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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.

Graphique 49 - Taux de risque de pauvreté ou d'exclusion sociale en comparaison internationale[1]
(en pourcentage de la population correspondante âgée de 20 à 64 ans, 2014)
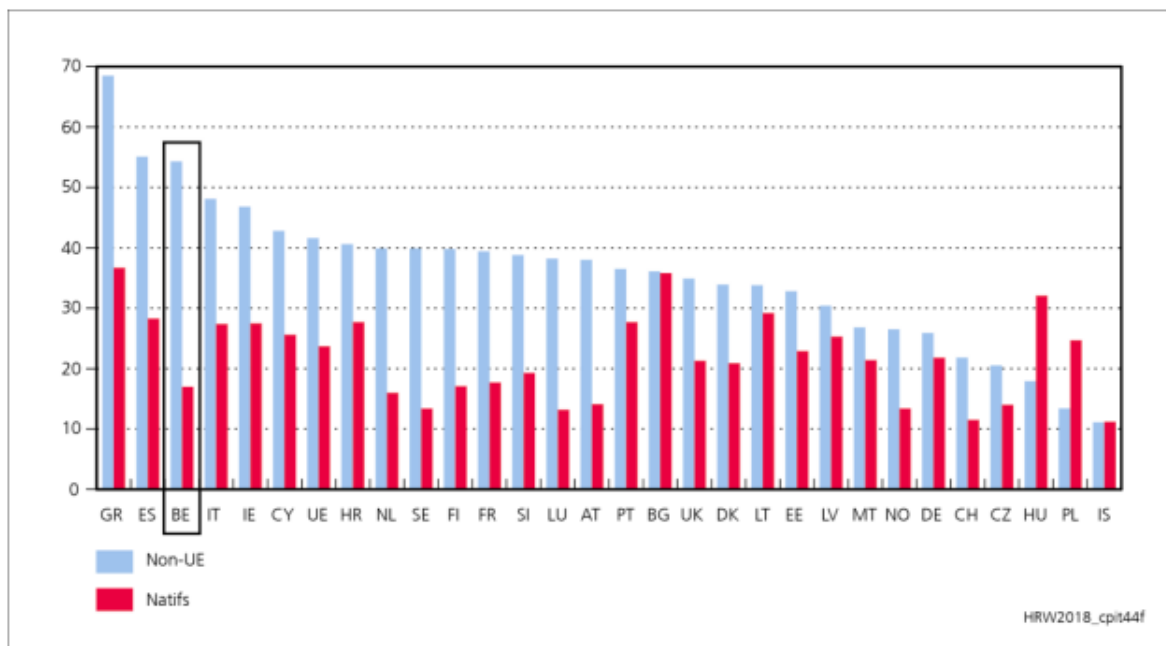
Figure 7. Risk of poverty and exclusion in international comparison[47]

- **Employment**

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

6.1.1.2 Employment or other policies affecting TCNs and their integration

People of non-EU origin constitute a vulnerable group on the labour 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) (Figure 8). Integration into the labour 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

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[47] Source : (Conseil Supérieur de l'emploi, 2018)

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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.
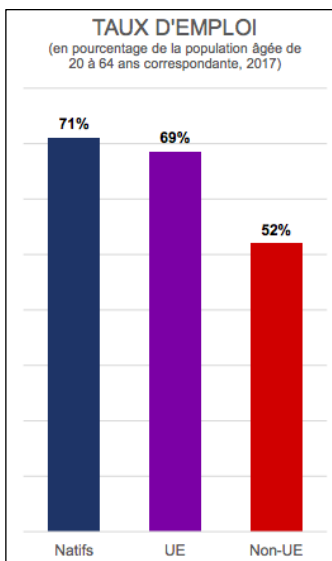
Figure 8. Employment rate of non-EU migrants, EU migrants and Belgians[48]

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).

Belgium in a European perspective

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[48] (Conseil Supérieur de l'emploi, 2018)

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 (Figure 9).
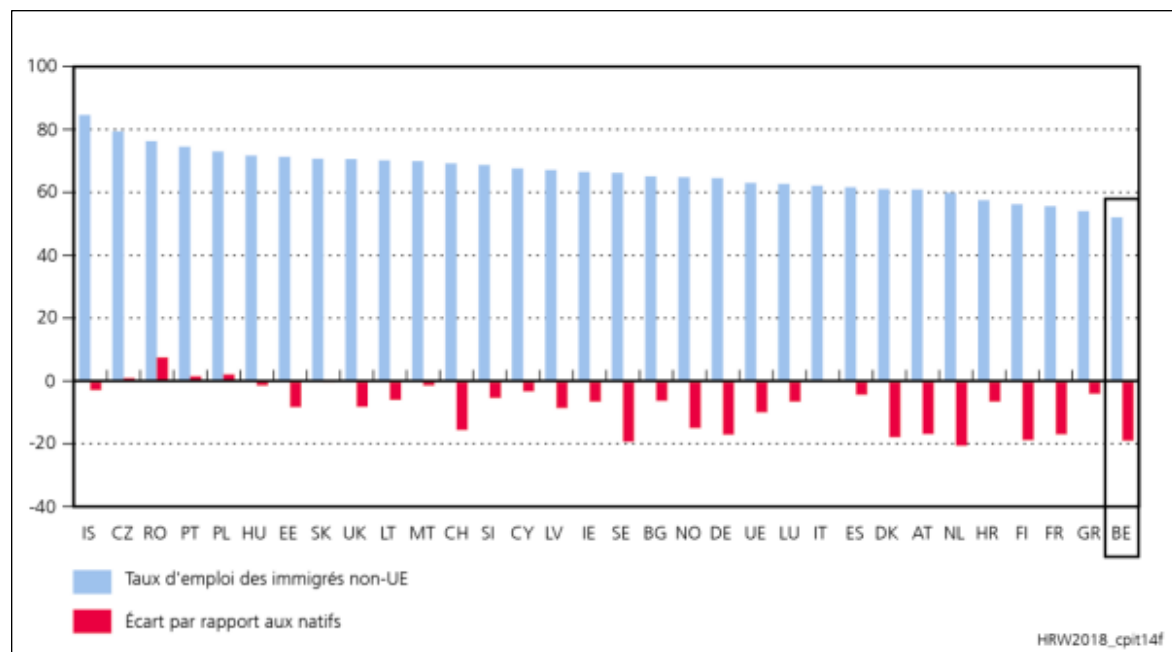
Figure 9. Employment rate and employment rate gap compared to natives for non-EU immigrants in international comparison[49]

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

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[49] (Conseil Supérieur de l'emploi, 2018)

functions that lend themselves to telework and more often receive a lower salary (Conseil Superieur de l'Emploi, 2021) (Conseil supérieur de l'emploi, 2021).

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

<u>Training, educational programme and/or capacity building for TCNs</u>

Each municipality in Belgium has a [CPAS](#) (centre public d'action sociale), a public service that ensures the provision of several social services and oversees the well-being of every citizen. The CPASs in the Belgian municipalities organise 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. 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. Some of the most important organisations in Belgium working on TCNs' integration and inclusion in the country are:

1. **[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, socialisation 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.

2. **[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.

3. **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 connection 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 every one finds a place to develop one's potential.

4. **SAM asbl – Service d'aide aux migrants**

The aim of SAM asbl is to favour 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.

5. **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 and to consider migrants as active citizens, who enrich multicultural societies.

6. **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.

7. European Professionals Network (EPN)

European Professionals Network (EPN) is a Brussels-based civil society organisation founded in 2009 to provide professionals in Belgium with services to foster career development, awareness raising, 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 organisations both at national and European levels to promote projects and disseminate project's results.

8. 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:

1. 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/

2. **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/

3. **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 organises 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.

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 organisation that are specialised in the used of art and artistic expression as means of inclusion of vulnerable groups, among which also TCNs. Please find some examples below:

1. **ASMAE**

Asmae, an organisation of International Solidarity and recognised as a Youth Organisation, 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 organisation for and by young people which promotes intercultural meetings and activities.

2. **Atelier Cote Cours**

This organisation focused on theatre organises 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 workshops 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.

3. **Inser'action**

Inser'action is an association recognised 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. 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.).

4. 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 the society. 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.

5. AWSA-BE

Recognised 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. 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.

6. 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 and
- training and support for artists in retraining and cultural mediators of today and tomorrow.

6.1.3 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 theatre 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).

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

Good Practice 1

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/

Good Practice 2

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

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	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/

Good Practice 3

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 neighbourhood, 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 (Menchelen city, n.d.) (Menchelen, 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

6.2 FIELD RESEARCH IN BELGIUM

6.2.1 Results from the online questionnaire for professionals

Data was collected from 8 professionals using an online questionnaire. The online questionnaire was available in both English and French. A total of 28 questions were asked and the results summarized as follows:

- There was an equal number of male and female participants, most of which were in the 40-60 age group while the rest were between 25-39. Most participants were Belgian. Sixty-three percent (63%) were professionals working with adult TCNs, 13% were educators working with adult TCNs while 24% held other occupations such as researchers, experts and library professionals. Most of the participants had a master's degree or equivalent while the other 25% had other educational qualification.

- Participants indicated that they provide one or more types of support to TCNs, however, most of them (75%) indicated that they provided other kinds of support like language courses, cultural mediations, administrative support etc. Both social and employment support was provided by at least (38%) of participants. None of the participants offered any psychological, material or health care support.

- Eighty-seven percent of the participants indicated that at least 100 TCNs received support from their organizations while 13% indicated that their organization supported less than 100 TCNs.

- Only 38% of participants agreed that they felt sufficiently trained in supporting TCNs through art activities. Fifty percent said they were somewhat trained and 12% felt they were not sufficiently trained.

- Eighty-eight percent agreed that arts and culture had a very valuable role in their lives while 12% said it had some value. All participants affirmed that arts made them feel good. Most (75%) also felt that immigrant organizations in their cities were involved in cultural activities while 13% of them said immigrant organizations were not involved; the rest did not know.

- Participants had differing views about what they considered to be more important for integration. Fifty percent felt that promoting intercultural dialogue was more important, while 25% felt promoting the frequency of contacts with host country and country of origin would be most important. The rest (12%) felt that language training and promoting migrants' cultures were most important for integration.

- Most participants (88%) agreed that a lot of arts and cultural events were available in their area and all participants agreed that arts and culture was an essential part of their community. Seventy-five percent wanted to have more opportunities to engage in Arts and Cultural activities. Most participants (88%) also agreed that they believed arts and culture had the ability to address a wide range of community concerns and contribute to the positive transformation of a community.

- Participants also largely (63%) believed that the city should invest more to provide increased opportunities in Arts and Culture and 75% disagreed that arts only helped those who participate and not the broader community. All of them felt that art was just as important for adults as it is

for children. Additionally, 75% agreed that there should be more Arts and Culture in their communities.

- When asked about the various types of arts (Performing Arts, Visual Arts, Applied Arts, Literary Arts, New Media) that they would like to engage in, the participants all had varying interests, with some wanting to engage in more than one activity in each category. The most popular activities of interest in each category selected by participants were:

    o **Performing Arts** – Most said "All" which includes (Music, Dance, Film, Theatre
    o **Visual Arts** – Photography and Painting
    o **Applied Arts** – Most said "All", which includes (Architecture, Fashion design, Jewellery making, Traditional skills
    o **Literary Arts** – Most said "All" which includes (Play and Poetry)
    o **New Media** – Most said all, which includes (Filmmaking, Digital media, Video, Animation)

- Most participants (75%) said they would be interested to see more of social development related arts activities while 50% said they wanted more of multicultural Arts and Culture programming in their areas and others selected different activities like live events, social development related Arts & Culture programming, festivals, community engagements and neighborhood focused arts and culture programming.

- All participants said they were likely to get information about local Arts and Cultural events and activities through the internet. Sixty-three percent indicated they also get such information from friends while another 50% received their information from radio, newspapers and other sources.

- Over the past two years, all participants had contributed or attended some sort of activities such as photo exhibition, theatre, art exhibition, cinema, paid or free concert and museum tours. Lack of awareness, costs of events/activities, lack of information and lack of inclusive communication are among the barriers for professionals' participation in art activities.

- Sixty-three percent of participants indicated that they engage or organize cultural activities as part of their jobs once every month while 25% stated that they did so once every three months. Thirteen percent of them indicated that they organized or engaged cultural activities as part of their jobs once every week.

6.2.2 Results from the online questionnaire for TCNs

Data was collected from 9 TCNs using an online questionnaire that was available in both English and French. The online questionnaire was available in both English and French. A total of 29 questions were asked and the results summarised as follows:

- Most respondents (56%) were male while 44% were female. Most participants (44%) were in the 40-60 years age group while 33% were between 25-29. 11% were between 18-24 and the remaining 12% were above 60 years. Only 33% of the respondents had been living in Belgium for over five years, 22% had lived in Belgium between 1-5 years while 44% had been in Belgium for less than a year and 11% had stayed beyond 10 years. Respondents were originally from various countries including Algeria, Burundi, Cameroon, Congo, Guinea and Tunisia. Most respondents (67%) had a bachelors degree or its equivalent, 22% had a secondary education and 11% had other types of education.

- Fifty-six percent agreed that arts and culture had a very valuable contribution in their sense of community while 44% said it had some value. All participants affirmed that arts made them feel good. Most participants (67%) also felt that immigrant organizations in their cities were involved in cultural activities while 33% of them said they did not know.

- Participants had differing views about what they considered to be more important for integration. Fifty-six percent felt that promoting intercultural dialogue was more important, while 33% felt

promoting the frequency of contacts with host country and country of origin would be most important. The rest (11%) felt that language training was most important for integration.

- Most participants (67%) agreed that a lot of arts and cultural events were available in their area and 89% of respondents agreed that arts and culture was an essential part of their community. All respondents agreed that they wanted to have more opportunities to engage in arts and cultural activities. Most participants (89%) also agreed that they believed arts and culture had the ability to address a wide range of community concerns and contribute to the positive transformation of a community.

- All participants also unanimously agreed that their city should invest more to provide increased opportunities in arts and culture and that arts not only helps those who participate but also the broader community. Sixty-seven percent of the respondents disagreed that arts only help those who participate and not the broader community or that art was more important for children rather than adults.

- Participants had different interests in choice of art programs/activities they would be interested in engaging in. In each type of activity, participants showed interest in more than one option. However, in performing arts more respondents (78%) preferred music. Sixty-seven percent were interested in film, 56% were interested in engaging in dance and another 56% in theatre. In visual arts, respondents were mostly interested in photography (89%). In applied arts, most respondents were interested in jewelry and traditional skills. In literary arts most respondents (44%) showed interest in play and in media programs most respondents (67%) were interested in engaging in film.

- Over the past two years, all participants had contributed or attended some sort of activities such as photo exhibition, theatre, art exhibition, cinema, paid or free concert and museum tours. However, most respondents (56%) had participated in attending cinemas. Lack of information, lack of time, lack of motivation, the price, lack of self-confidence, the network and fear of discrimination in general are among the barriers for TCNs' participation in art activities.

- Sixty-seven percent of participants said they were likely to get information about local arts and cultural events and activities through the internet. Sixty-seven percent also indicated they were likely to get such information from friends, 11% said they were likely to receive such information from TV, while the remaining 33% said they rarely or never receive such information.

- Most participants (78%) indicated that they would be interested to see more of festivals, fairs and multi-day related arts activities while 56% said they wanted more of multicultural arts and culture programming in their areas and others selected different activities like live events, social development related arts & culture programming, live events, community engagements and neighborhood focused arts and culture programming.

- Most of the respondents (78%) felt that there should be more arts and culture in their community while 11% disagreed. The remaining 11% said they did not know. All participants said they would be interested in taking art classes, with most of them (89%) choosing photography as the class they would be interested in, and the rest selecting a variety of options like sculpture, collage, music, singing, ceramics, mixed media, digital media, poetry etc.

- Most participants (89%) selected learning something new as their motivation for participating in arts. Seventy-eight percent of participants said their motivation for participating in arts and cultural events came from interest in content. Seventy-eight percent of participants also selected experiencing new things as their motivations. Thirty-three percent said it was from wanting to interact with friends and 68% said it would be out of wanting to broaden their perspective or worldview and the rest selected relaxing, interaction with friends and having fun as their motivation.

6.2.3 Results from the focus groups/interviews with professionals

SUMMARY AND PROFILING

In-Create 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
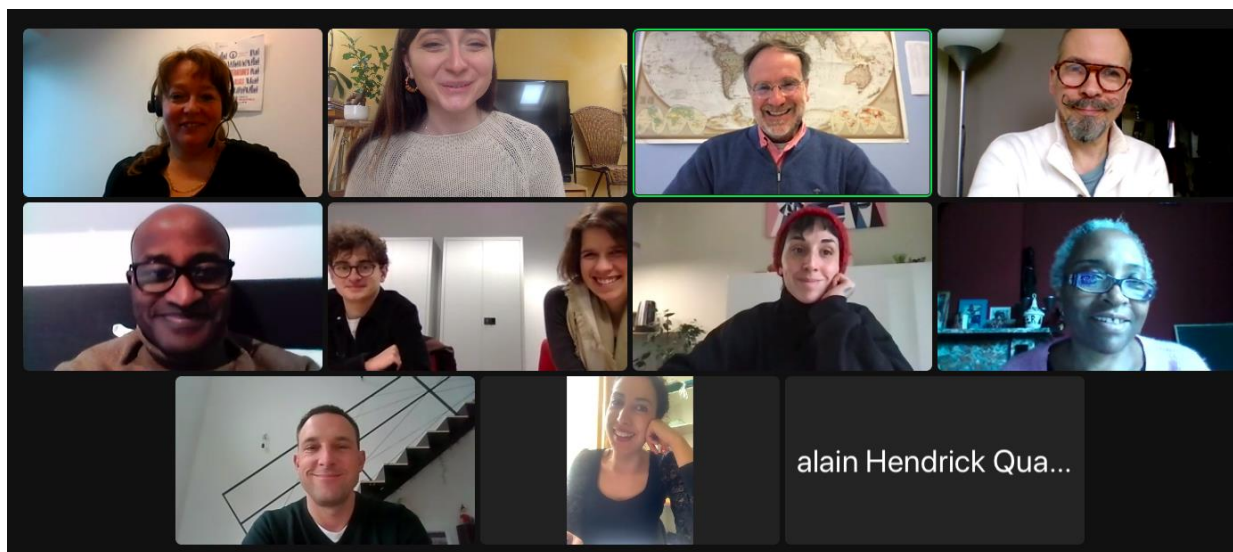
KEY FINDINGS

The focus group was organsied 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 or 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 allow 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 recognise themselves in the artic 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 multiculturality that exist in Belgium. TCNs 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:

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- o a) they might have the fear that their art will be appreciated and/or known only inside the community with their same background/history,
- o 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 accesso 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 recognise 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
    - o a) support tool for other learning activities (e.g. as part of a language course),

o   b) as the goal itself of a programme (e.g. to be used as a ways 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 or art and culture in programs, professional skills and in within the inclusion system

Even though the participants already recognise the importance of art and are already including art and cultural activities in their offer, some needs and lacks still exists. 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.

SUMMARY AND PROFILING

In-Create 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: Potiérue 10, 4000 Liege (Le Monde des Possible 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	

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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 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, 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 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, even though 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 feel 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 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. We asked if the programs about "Belgian citizenship" had a part dedicated to culture and art, but surprisingly all of them said no. Nevertheless, most 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 must 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.

6.3. FINAL RECOMMENDATIONS: NEEDS ANALYSIS

6.3.1 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, 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 and
- the exploitation of the power of art and creativity to create social inclusion and multicultural exchange.

6.3.2 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.

6.3.3 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.

6.4 CLOSING REMARKS

According to the report, Belgium has initiated modern capacity building programs focusing on TCNs. Further, various organisations complement the government's efforts towards TCN integration by providing training and capacity building programs for migrants. Notably, the use of culture and arts in TCN integration has been quite developed in Belgium. Some organisations like ASMAE and Atelier Coted Cours have specialised in the use of arts to promote TCN inclusion. However, TCNs continue to experience challenges in accessing arts due to the price of art, limited prioritisation of arts, cultural and language barrier, discrimination and lack of networking.

Belgium has so far adopted the best practices such as Refugees Got Talent and Banzai Project that focus on the use of arts in promoting integration of TCNs. The report further finds that most professionals consider intercultural dialogue as the most significant tool for cultural integration. Arts and culture are pivotal in addressing a wide range of community challenges leading to positive transformation. Generally, arts and culture make TCNs feel good and have a sense of community. Further, music, film and dance are the most preferred types of arts by majority of TCNs. Thus, efforts should aim at promoting music, dance and film to facilitate community integration. Further, there should be more arts and culture programs in communities to ensure successful integration of TCNs.

Notably, the report states that arts and culture are present in training programs for TCNs. As a result, TCNs are in a better position to express themselves through creative expression and arts or cultural products since arts speaks a universal language. Further, arts and culture provide opportunities to learn language

and promote mutual learning. Based on the above findings, there is an urgent need to include TCNs when creating arts and culture programs. Access to arts and culture by TCNs should be improved to achieve positive integration outcomes of the migrants and TCNs. Finally, educators and professionals should receive more training on the use of arts and culture to address the existing skill gaps.

7. TURKEY

7.1 DESK RESEARCH IN TURKEY

7.1.1 Facts and statistics about TCNs in the country

1. Turkish authorities only accept international legal responsibility to protect refugees coming from Europe, the borders of which are defined by the European Council. As a result, so-called non-European refugees are permitted to stay in the country only temporarily until the United Nations High Commissioner for Refugees (UNHCR) has finished processing their asylum application and found a durable solution, which in the Turkish case is mostly limited to third country resettlement in the absence of the possibility of local integration or voluntary return.

2. 'Protracted uncertainty', in both a temporal and spatial sense (see the introduction to this issue), is a de facto aspect of the asylum regime in Turkey. Despite ongoing pressure from the European Union (EU) and the international community to remove the geographical limitation, the Turkish state points to several factors that justify holding on to it. These include domestic security considerations, Turkey's proximity to countries marked by instability on its southern and eastern borders, and fears over becoming the EU's 'dumping ground' (Kirisçi 2004; Tokuzlu 2010). However, this measure has in no way prevented the steadily increasing numbers of non-European refugees from entering the country to seek asylum. According to the figures of the UNHCR office in Turkey.

3. At the end of 2011, close to 11,000 persons, primarily from Afghanistan, Iran, Iraq, and Somalia, were recorded to have an asylum application in Turkey, while the total number of recognised refugees to have an active case with the UNHCR was over 14,000. In September 2014, these figures have reached close to 17,000 and 33,000, respectively, with the total number of active caseloads (asylum seekers and recognised refugees) doubling in a little less than three years.

For non-European refugees entering the asylum procedure in Turkey (hereafter referred to as 'asylum seekers'), the procedures for seeking asylum create many uncertainties and anxieties. The application

process both for refugee status determination and for TCNs resettlement can take up to several years, and asylum seekers often find themselves in situations of indefinite and unpredictable waiting between each step of these procedures.

Throughout this time, the numerous actors involved in the Turkish asylum regime continually put to test the eligibility and credibility of an asylum seeker as a person with a 'true' refugee story. Furthermore, during their stay in Turkey, asylum seekers are required to abide by the strict Turkish regulations on asylum, such as moving to a 'satellite city' appointed by the Ministry of Interior (MOI), where they have minimal access to basic housing, employment, and health assistance.

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

The case opens with three vignettes under the headings **'waiting', 'narrating', and 'containing'**, which describe different aspects of the asylum-seeking process in Turkey. These examples are cited to highlight two main points throughout. First, protracted uncertainty, associated with indefinite waiting, imperfect knowledge, and the volatility of legal status, is a defining element of the experience of being an asylum seeker in Turkey.

The detailed legal and institutional mechanisms set in place to classify refugee status, combined with the restrictive asylum policies of the Turkish state justified by security concerns, situate asylum seekers in a highly ambiguous predicament. Second, the uncertainty that invades asylum seekers' everyday lives in Turkey has a powerful governing effect, serving to contain, demobilize, and criminalize them through the production and normalization of uncertainty. In view of these two points, the analysis aims to engage with the conceptual question of how to theorize the relation between uncertainty and governmentality in studies on displacement and its aftermath.

1. **Waiting**

To start an asylum application with the UNHCR in Turkey, all asylum seekers must undergo a procedure called 'refugee status determination' (RSD). This system entails various steps, usually beginning with pre-

registration which is followed by a registration appointment. The applicant is questioned about basic background information and is informed about the Turkish government's requirements on temporary asylum that must be fulfilled to process the application with the UNHCR. In the meantime, the applicant is also given a date for the asylum interview, during which a UNHCR eligibility officer questions the individual in detail about the subjective reasons for fleeing his or her country of origin. If, after a review, the person is recognised as a refugee, the case is transferred to the durable solutions unit where the third country resettlement procedures are initiated. If the case is rejected, the applicant can make an appeal and request a second interview.

But if it is rejected after the second interview, the case is closed. Once it has been closed, reopening the case depends on the availability of new evidence or new developments pertaining to the application. One of the main aspects of this multi-leveled application procedure that creates the deepest uncertainties for asylum seekers in Turkey is the indefinite and unpredictable process of waiting (cf. Brun, this issue), which is aggravated by minimal provision of information.

With RSD, the waiting period between each procedural step is extremely variable, ranging from several months up to a year or more, depending on the claimant's national background, the number of active caseloads at the UNHCR, and the availability of resources, staff, and interpreters in different languages. In most cases, asylum seekers do not know how long it will take for decisions to be made and have few means to inquire about detailed reasons for delays, often being told that this is how it is and that they should be patient. Hence, the temporal uncertainty that asylum seekers experience because of a procedural set-up—emerging in the form of imperfect knowledge about facts and a sense of highly unpredictable future (see the introduction to this issue)—is presented to them as a 'normal' aspect of displacement that they must cope with and get used to.

2. Narrating

As described above, not knowing when to expect a decision, combined with limited knowledge over what goes into the decision-making processes, is nerve-racking for many asylum seekers in Turkey. But in addition to the long waiting process, the very nature of the asylum interviews that determine the fate of

an asylum seeker can also breed new uncertainties and anxieties. It is well-accepted that refugees who flee their homes rarely could bring with them documents proving who they are or any other factual proof regarding their persecution. The RSD procedure therefore relies primarily on an applicant's narrative account about reasons for fleeing one's country.

This information is, in turn, used to establish whether the events described are 'credible' in light of available objective evidence pertaining to the case, and whether or not the person's reasons for fleeing his or her country match the grounds stated in the 1951 Convention. Given that third country resettlement remains one of the main durable solutions for asylum seekers in Turkey due to the geographical limitation clause of the 1951 Convention, resettlement country authorities are yet another key actor to whom asylum seekers are required to provide credible accounts about their 'true refugeeness'. These authorities might also have different and/or additional criteria for evaluating cases that the claimants must take into consideration to enhance the likelihood of their application succeeding.

3. Containing

Over the last two decades, migration and asylum are increasingly being shaped by a security paradigm (Collyer 2006; Huysmans 2006; Nadig 2002), as opposed to the framework of human rights, which formed the basis of the 1951 Convention. In other words, in the advanced economies of the world in particular, immigration and refugee flows are progressively being viewed as a security threat to national welfare systems, cultural and national identities, and domestic peace and stability, which in turn has been used to justify fortified border policing measures, restrictive immigration legislation, and the narrowing of state obligations toward refugees.

This 'securitization approach' can clearly be traced in the development of immigration and asylum policies in Turkey from the 1990s onward, wherein new strategies are continually being deployed to sort out and control the movement of refugees in the country (Biehl 2009). Since the mid, Turkey has also been cooperating extensively with the EU on issues of migration management, setting into motion the gradual 'Europeanization' of national immigration and asylum policies and border regime practices, which goes in tandem with securitisation (Düvell 2012; Faist and Ette 2007; Hess 2012; Özçürümez and Senses 2011).

7.1.3 Presence of TCNs in culture and arts in Turkey

To support host countries and communities over the long run, it is necessary for the EU to extend their aid beyond mere financial packages. Long-term integration is a major key to addressing the lack of prospects in Turkey, which in turn encourages refugees to flee to Europe. Aid programmes should strengthen the capacities of civil society to execute a thoughtful integration of refugees into host communities. The focus should be placed on facilitating access to education and the labour market. To counter prejudice and anti-refugee sentiments, policies must be devised that combat stereotyping. These could include mechanisms for a dispersal system that gives host communities a notion of fairness (Crisis Group, 2016) and intercommunal dialogue between Turkish citizens and Syrians as well as other migrant groups with the aim of lessening the concerns of minority populations (Crisis Group, 2016). However, a European approach will have to encourage integration not only   in Turkey and other neighbouring countries, but also at home.

Leverage for long-term partnerships

The EU should work with countries in the 'neighbourhood' and on its borders to influence refugee policies and manage migration. While Europe cannot and should not dictate the political terms of any transactional measures, it needs to continue trying to leverage change.

Regional stability

The reliance on readmission agreements risks the stability in the region. At the time of writing, new agreements are being brokered with Libya, Lebanon and Jordan. The EU must use this opportunity to reconsider its approach under very stringent analysis of the past year's actions, which had a corrosive impact on the political stability in Turkey.

A final thought

The claim of European normativity is a capability and a 'recognizable brand, which helps the EU to compete in the international arena with actors otherwise economically, militarily and demographically superior' (Ferguson, 2010, p. 10). The EU model is also understandably attractive for asylum seekers. They are moved to engage in risky journeys to come to the EU instead of going elsewhere because the brand appeals to them and they wish for active participation in that model (Emiliani, 2016). To retain its leverage on the global playing field, the EU should therefore reframe the issue of refugee inflows and live up to its core normative values and legal obligations to ensure humanitarian protection. It should support its neighbours by increasing this normative capability, encouraging inclusive governance and advancing the political process for a sustainable solution in Syria (Barnes-Dacey, 2016).

7.1.4 Good Practices on the use of arts for promoting integration of TCN

Good Practice 1

Title	Legal Information and Assistance Services
Country (Flag)	Turkey
Image	Not applicable
Context	Refugee Rights Turkey relies on a dedicated team of lawyers, legal advisors, protection officers and interpreters to extend a range of specialized legal information and assistance service to asylum seekers in Turkey. This includes both Syrian asylum seekers covered by Turkey's 'temporary protection regime' and asylum seekers from other countries of origin processed in the framework of Turkey's 'international protection procedure'. Services for asylum seekers range from individualised and group-based counselling on procedures, rights and obligations to litigation and other legal representation measures vis-a-vis the Turkish Migration Directorate (Directorate General of Migration Management), competent domestic courts and the ECTHR. Refugee Rights

	Turkey legal aid services seek to empower beneficiaries to access rights and protection mechanisms provided under Turkey's domestic legislation and effectively utilise remedies against negative asylum status decisions and other unfavourable administrative measures. Refugee Rights Turkey also extends legal counselling and assistance services to asylum seekers held in immigration detention facilities with a view to ensuring access to asylum procedures and preventing unlawful returns to unsafe countries of origin or transit and holds information sessions for groups and communities at risk of immigration detention. Refugee Rights Turkey also maintains a dedicated program to offer legal assistance and counselling services to unaccompanied minor asylum seekers accommodated in state shelters in Istanbul area.
Description	Refugee Rights Turkey generates and disseminates a range of legal information materials for asylum seekers as well as lawyers and NGO practitioners to offer comprehensive yet accessible guidance on the Turkish asylum system and procedures and rights and obligations of the persons concerned. The current accumulation of Refugee Rights Turkey legal information products includes booklets and videos organised by topic covering rights, procedures and obligations applicable to both refugees from Syria and asylum seekers from other countries of origin as well as persons subject to return and immigration detention procedures in Turkey. All legal information products are made available in principle relevant refugee and migrant languages as well as Turkish and English.
Stakeholders	Ministry of Internal Affairs, General Directorate of Civil Society Relations, Ministry of Internal Affairs, Directorate of Migration Management, Local Authorities (Education, Health, Social, Cultural and Community) Social Work

	Experts, young individuals, parents, representatives of Non-Governmental Organisations representing Immigrants, Psychologists, Educators, etc.
Impact	It has been an important experience for both the participants and the supporters, as it was the most comprehensive study done in this field before. Because the studies carried out afterward also participated in the studies carried out in this direction more willingly and motivated. In this sense, the increase in demand shared by non-governmental organisations, local authorities and beneficiaries has led to the support of new studies and the realization of new studies.
Success Factors / Transferability	The high number of participants should be among the success factors that can make the application successful. Because when we look at the number of target audience representatives reached, the number reached has also been motivating for the work of public institutions. From this point of view, it can be shown as the most important qualitative indicator that it has a triggering effect on subsequent studies and interest in similar initiatives.
More information	All the legal information products can be accessed electronically in multiple languages via our dedicated legal information website http://multecihaklari.info "Information Portal for Refugees in Turkey". Which was launched in 2019. As Well as the Publications section of our website. Print copies of our information booklets are also regularly made available to NGOs and bar associations for wide dissemination across Turkey.

7.2. FIELD RESEARCH IN TURKEY

7.2.1 Results from the online questionnaire for professionals

The online questionnaire was administered to 10 professionals working with TCNs. A total of 29 questions were asked and the results were summarised as follows:

- Most participants (72%) were males, most of which were educators. Fifty-six percent were holders of bachelor's degree or equivalent, 17% had doctoral degree or equivalent (17%) and the remaining 27% had other educational qualification such a tertiary, primary etc. Most of them were Turkish with only two from Nigeria and Egypt. Most (47%) belonged to the 25 to 39 age group, followed by 37% in the 40 to 60 age group and 16% in the 18 to 24 age group.

- Most participants provided social support and employment support to TCNs. When asked about the amount of TCNs that their organisation supported, most declared more than 10 TCNs while 22% said that they were unaware of the amount.

- Most participants (44%) felt that they were not sufficiently trained in supporting TCNs through art activities, 22% said that they were while 33% said that the training was somewhat sufficient.

- Sixty-one percent of participants said that arts and culture was of some value to their life, 39% felt it was very valuable. Similarly, when asked about how valuable the contribution of arts and culture was to their sense of community, 61% of participants felt it was "somewhat valuable" followed by 39% of which said it was "very valuable". Most participants (83%) said that arts made them feel good.

- Most participants (39%) felt that language training was the most important for cultural integration, while 28% felt it was promoting the frequency of contacts with the host country and country of origin. Others felt that promoting migrants' culture (17%) was more important while and another 17% felt it was promoting intercultural dialogue.

- When asked if migrant associations in their city was involved in cultural activities, participants had differing views: 67% said yes with only 5% saying no and 20% said they did not.

- When asked about the level of agreement or disagreement that the participants had with some statements about Arts & Culture, the responses were almost equally balanced:

- In my area a lot of Arts / cultural events are available: **3 persons completely agree while 4 persons agree or neutral**
- Arts & Culture are an essential part for my community: **4 neutral, 2 agree, 1 completely agree**
- I would like to see more opportunities to engage in Arts & Cultural activities: **Most (8) agree with the idea and the other 2 completely agree**
- I believe Arts & Culture have the ability to address a wide range of community concerns and contribute to the positive transformation of a community: **Most completely agree**
- The city should be investing more to provide increased opportunities for Arts & Culture: **Most agree**
- Arts only helps those people who participate, not the broader community: **Mostly agreed**
- Art is more important for children than adults: **Most agreed or completely agreed while some stayed neutral. 1 negative response was observed**

- When asked about the various types of arts (Performing Arts, Visual Arts, Applied Arts, Literary Arts, New Media) that they would like to engage in, the participants all had varying interests, with some wanting to engage in more than one activity in each category. The two most popular activities of interest in each category selected by participants were:

  - **Performing Arts** – Music and Film
  - **Visual Arts** – Two participants responded with Photography, Painting and drawing
  - **Applied Arts** – Traditional skills and Architecture
  - **Literary Arts** – Poetry and Play
  - **New Media** – Digital Media and Animation

- Over the past two years, 80% of participants had contributed or attended some sort of activities such as photo exhibition, theatre, art exhibition, cinema, paid or free concert and museum tours. The leading answer was cinema and photo exhibition/museum tours. Among the barriers for

organizing cultural activities, participants mentioned language, economic obstacles, lack of time, busy working atmosphere, the COVID-19 pandemic and lack of time for art and other activities.

- When asked about how they got information about Arts & Cultural events and activities, most participants cited the internet and through a friend. When asked how they received information about cultural or arts events, most said from sites on the internet.

- When asked how often they organised cultural activities as part of their jobs, most participants (33%) said once every 3 months, while 27% said never, 17% said once a week and the remaining 11% said once a month.

- Most participants indicated that they would be interested to see, in their area, more of Multi-Cultural Arts & Cultural Programming followed by Festivals, Fairs and Multi-Day.

- Most of the participants (56%) felt that there should be more arts and culture in their community, 33% said no, while the remaining 11% said they did not know. Seventy-two percent felt that Arts & Culture played a key role in community development.

7.2.2 Results from the online questionnaire for TCNs

Data was collected from ten (10) participants using an online questionnaire. The responses were summarised as follows:

- There was an equal distribution of male and female participants, 50 to 50. Nine of the participants were of either Turkish, Palestinian or Syrian nationalities. Half of the participants have been living in Turkey for more than 5 years.

- Half of the participants said that arts and culture was of some value to their life. Forty percent felt it was very valuable while the remaining 10% said it was not valuable. Similarly, 50% of

participants felt that arts and culture had a very valuable contribution to their sense of community while the other 50% said it had some value. Most (70%) said that arts made them feel good.

- Participants had differing views about what they considered to be more important for integration. Most (55%) felt that language training was more important, while 22% felt that it was promoting intercultural dialogue. Another 22% felt promoting the frequency of contacts with host country and country of origin would be most important and the other 22% felt that it was promoting migrants' culture.

- When asked if migrant associations in their city was involved in cultural activities, participants had differing views: 40% said yes, 40% said they did not know and another 20% said no.

- When asked about the level of agreement or disagreement that the participants had with some statements about Arts & Culture, the responses were almost equally balanced:

  - In my area a lot of Arts / cultural events are available: **2**
  - Arts & Culture are an essential part for my community: **2**
  - I would like to see more opportunities to engage in Arts & Cultural activities: **2**
  - I believe Arts & Culture have the ability to address a wide range of community concerns and contribute to the positive transformation of a community: **2**
  - The city should be investing more to provide increased opportunities for Arts & Culture: **2**
  - Arts only helps those people who participate, not the broader community: **1**
  - Art is more important for children than adults: **1**

- When asked about the various types of arts (Performing Arts, Visual Arts, Applied Arts, Literary Arts, New Media) that they would like to engage in, the participants all had varying interests, with some wanting to engage in more than one activity in each category. The two most popular activities of interest in each category selected by participants were:

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- o **Performing Arts** – Music and Theatre
- o **Visual Arts** – Photography, Painting and Drawing (tie)
- o **Applied Arts** – Fashion design and Architecture
- o **Literary Arts** – N/A
- o **New Media** – A tie between Filmmaking, Animation and Video

- Over the past two years, all participants had contributed or attended some sort of activities such as photo exhibition, theatre, art exhibition, cinema, paid or free concert and museum tours. However, art exhibitions, free concerts and museum tours were the preferred activities. Among the barriers for participation in art activities, participants stated moral barriers, deprivation from time and opportunities, organisational deficiencies and economic obstacles.

- When asked about how they found out about Arts & Cultural events, most participants cited the internet and through a friend.

- Most participants indicated that they would be interested to see, in their area, more of Festivals, Fairs and Multi-Day events as well as Social Development Related Arts & Culture Programming and Multi-Cultural Arts & Cultural Programming.

- Most of the participants (56%) felt that there should be more arts and culture in their community, 33% said no, while the remaining 11% said they did not know. Seventy percent felt that Arts & Culture played a key role in community development.

- Most participants (70%) said they would be interested in taking art classes, with photography classes being the one of most interest. Other classes that they showed interest in included drawing/sketching, singing, sculpture, collage, music, ceramics, mixed media, digital media, poetry etc.

- Most participants said that their motivation for participating in arts and cultural events came from interest in content and having fun followed by experiencing something new.

A total of eight (8) professionals participated in the focus group discussions. The participants felt that art was a universal language like music and painting, which does not need to be translated. Art enabled persons to express their ideas and feelings. For example, through artistic expressions, feelings such as sorrow, joy or morning can be seen through a painting or heard through a song. However, while artistic expression was viewed as a powerful tool to be integrated into a new society, participants felt that since most migrants were possibly forced to move from their homelands, their main focus would be on basic needs rather than arts.

In this case, the target group includes different age ranges, namely undergraduate students that study at various departments at Turkish universities, and their parents, that aim to move to European countries after their graduation. However, they face the challenge of integrating into a society where often people do not embrace the idea of welcoming foreigners that they believe that might increase crimes, unemployment and over-population.

It is true that the creative and artistic expression might represent a very positive experience to TCNs, but it can also create some barriers. In Turkey, NGOs have not been providing sufficient efforts in promoting artistic expression amongst the TCN communities and following on from what was mentioned before – Despite of the fact that music can be considered a common language of all the humankind, some music types can be regarded as stereotypes of racism and arise the voice of intolerance, such as rap music that often refers to black people, or oriental music that often refers to Arabs. Nevertheless, amongst this group, no one witnessed any kind of violent behavior or action towards them, although they claim they have heard some racist expressions from the resident youngsters.

As an example of a successful and fulfilling experience of artistic expression involving TCNs, a participant shared the story of a young Syrian migrant named Omer Alkilani, who survived a dangerous boat journey from Syria to Turkey, and that together with his family, faced a very challenging first year of their migration. However, after he started a guitarist career and moved from the streets to the stages, where his life became better. He is now a famous singer in Turkey and aims to develop his career in Europe.

In fact, all the participants showed interest in the creation of a capacity building program for artistic expression, especially directed to young migrants that plan to leave the country after their university studies. They also believe that since students many times do not externalise everything they think, visual art, literature, theatre and other ways of artistic expression play a very important role as they represent an opportunity for them to express their feelings and thoughts freely.

Participants felt that to foster the development of these forms of art as ways of expression, it would be important to announce in a precise and effective way different cultural activities such as concerts and art exhibitions, for example, through media advertisement, posters and banners around the universities and the city center. In the end, all participants expressed their pleasure in participating in the focus group and discussing all these topics.

7.2.4 Results from the focus groups/interviews with TCNs

Eight (8) TCNs participated in this focus group. One participant had been living in Turkey for only two years while all the others have lived in Turkey for over five years. Most of these participants have shown displeasure regarding some difficulties in official issues like health, education or monetary operations as foreigners, and some declared their unrest from racial insults occasionally and claimed to miss their homeland.

On a more positive note of their experience, in general terms, they claimed that they are satisfied with the treatment from the host residents, and some of them have happily stated that they had the opportunity to get free language courses of the host country. They also claimed to feel freer to express themselves when comparing to their hometown, namely in the field of arts, that they believe to be a good tool to express themselves without dealing with any language barriers. Some even said and showed satisfaction with the fact that they were invited to be involved in art events within the university regardless of their migrant background.

This is particularly peculiar for the participants, since in times of war, poverty and economic crisis that they have lived, art events were considered a luxury and therefore they would not engage in such activities. Nevertheless, none of them had had the opportunity to be involved in any of these events in the host country, although they expressed their interest to do so, namely because, according to them, these were not adequately announced.

To boost the development of these artistic and cultural activities in their area, the participants believe that young people, especially university students, should be more informed about such activities, essentially through billboards and website social media, as they also find it difficult to get information about cultural and artistic activities.

They also emphasised that in order to promote artistic expression, it would be important to open free courses in these areas and encourage young people's engagement but confessed that their difficult living conditions made it hard for them to be involved in such activities or courses. In fact, when the participants were asked if NGO's promoted cultural events and activities, they stated that they did not have any NGO memberships, since they had different life priorities in their new country, which deprived them of social activities. However, they added as a footnote that they are engaged in small activities in state-sponsored institutions such as Red Crescent and Yeşilay (Green Crescent).

In conclusion, the participants declared their pleasure to attend this meeting, and expressed that they really lacked artistic dimension of life so far.

7.3. FINAL RECOMMENDATION: NEEDS ANALYSIS

7.3.1 Skills of professionals

After the survey results and analysis of the field meetings with professionals, several advantages and disadvantages were identified of them to make use of at the training sessions:

Advantages

All the professional participants are from educational environment like teachers, lecturers, experts and so on. All of them are exposed to working with migrants from a wide range of age and socio-economic classes. They are aware of the real needs of the target group in terms of education and basic needs. The innovative aspect of the project as focusing on the artistic needs of the target group which comes out like an odd subject has amazed the professionals, too. Another advantage is that they are not unfamiliar with the target group and are knowledgeable of different art forms that can be used as integration tools.

Disadvantages

The dimension of the integration tool seems unfamiliar and hard to convince the target group whose main objective in life is to lead a better life condition in another country or just to survive. It would be too hard to persuade someone having limited life quality standards like a safe shelter, food, or health to be involved in art activities which can be more likely regarded as an unnecessary item in life. Another obstacle is that TCNs or immigrants have other priorities in daily life. They have to work hard to survive so that suitable time may come out as a big problem. Most of them have to work every day to make a living. They do not regard an integration training on arts as a necessity. This situation or reality will really challenge the trainers in gathering the target group.

7.3.2 Topics and art forms

1. Theatre

The art of THEATRE has always been considered an immediate and effective language but above all, capable of creating a direct and engaging relationship between the public and actors. In fact, the actor, through scenic communication, could encourage the viewer to reflect and elaborate that stimulate the critical sense and social awareness. In general, this magnificent art, with a view to completing a workshop path with or without artistic ambitions, stimulates the imagination and the creative instinct through the search for expressive gestures both individually and in groups and the acquisition of tools

that refine listening and the freedom to express oneself. These elements stimulate an important awareness of oneself and of others by means of "doing" or "pretending that", implementing an emotional and free involvement that is free from prejudice.

2. From Storytelling to Reality

Storytelling entails the action of narrating, a discipline which uses the principles of rhetoric and narratology. The term storytelling refers to a variety of audio-visual literary artworks. Such a term is not to be mistaken with the storytelling management.

The storytelling plays a major role in both the educative process of adults and children. Storytelling is very important because it is a very challenging and enjoyable activity and an exercise of social sharing. Storytelling encourages a positive attitude and open-mindedness towards diversities.

Furthermore, storytelling puts together adults and children by developing their capacity of listening and comprehension thereby stimulating their capacity of forecasting using the power of fantasy. Storytelling allows a variety of exercises such as:

a. *Listen and repeat* - exercises that accompanies the stories and contains lexical exercises and refrains.
b. *Listen and discriminate* - exercises proposed with stories containing rhymes, onomatopoeias, or very structured refrains. Listening activities are basically focused on introducing similar sounds. Participants are required to discriminate and determine if these sounds are similar or different.

3. Museum: Person and Character

Museums comprise a variety of institutions, such as cultural history and natural science collections, technology, arts and history museums all present a vast diversity that showcases mankind in one way or the other. The museum landscape is varied, and so are the challenges that museums have to face. The changing society, getting older and changing its composition, means a fundamental rethinking for

everyone. Museums must communicate their content to all parts of society, including or even especially focusing on disadvantaged groups, involving people of all origins, and developing services for young and old.

4. Photography

The visual arts, in particular photography, are increasingly being used by today's youth as a powerful tool for communication and self-expression. As such, they have the potential to play a significant role in raising awareness of the key issues facing our contemporary globalizing world.

5. Dance

Multicultural dance education can be promoted as a concept involving strategies for teaching dance to various social groups. It is also a teaching strategy using various dance forms from different cultures to better understand the people of those cultures.

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

ACTIVITY 1 – THEATRE

Learning objective

The main intent in the present case is to create a moment rich in connections that can break down preconceptions and be a source of inspiration within training processes and provide the possibility of creating "flexible and free" groups and communities. To this end, the theatre, when used, is a means to serve a project to develop a positive social and community dramaturgy, facilitating the meeting and the socio-cultural iteration between a varied and integrated humanity so that we can:

1. Encourage cultural exchange
2. Raise awareness of solidarity, integration and diversity
3. Develop creativity through teamwork
4. Stimulating critical thinking through scenic action

Description of Activity

One of the recommended activities through which to contribute to the achievement of the aforementioned goals could be a theatrical workshop aimed at a specific territory with the aim of bringing together heterogeneous realities and with different social models. Point 3 shows as an example the structure and the development of a three-day itinerary that represents a first full immersion approach. The laboratory stands as the beginning of a more structured journey of medium-long duration for the achievement of objectives and goals. In fact, based on the chosen artistic/inclusive method, an extended commitment over time is required.

Expected target group

People belonging to ethnic minorities, host communities (users and operators), inhabitants of the territory and figures specialized in socio-cultural and educational fields. The number of ideal participants at the laboratory is about 15 people (based on the structure and model adopted).

The age indicated for participants is from 25 to 65 years.

Resources

As far as this path is concerned:

- Theatre operators and / or conductors in charge of the laboratory
- Educators, social workers, and inclusion workers
- Project coordinators and organisers: those who will have to organise the logistics and any
- transfers
- Cultural mediators

The professional figures listed above will come into play at different stages of the journey in collaboration with each other. It is essential that they know how to use different languages and integrated tools both in the artistic and psychosocial fields. For example, the workshop conductors can be both "theatrical" but also educators, teachers, etc., with the main purpose of working in teams facilitating the creation of synergies. Furthermore, within a moment of meeting the different figures must be able to understand the

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needs of the participants by implementing diversified and open schemes and methods based on the context in which they operate.

Instruction for trainers

- Duration: The workshop will consist of various phases divided into three working days. Of course, it can last for several days or a longer or shorter period depending on the needs of the participants and the trainers or the subject matter.
- Space: Different spaces can be used in different days, creating a traveling and dynamic work; if it is not possible to identify multiple locations, a single space will be sufficient
- Collaborations: Research collaborations with organisations and structures by the coordinators.
- **Tips:** Provide tools to explore issues through the emotional language of theatre (using drama games, exercises and playing actively)

ACTIVITY 2 – STORYTELLING

Learning objective

The activity's main aim is to create a fertile soil that allows people to get in touch and promoting the interaction amongst people belonging to different social groups. One of the purposes is to adopt the storytelling as a mean that allows young well-off people to start dealing with people living in difficult conditions, to encourage sensibility and respect towards other people's life.

The activity of storytelling, as part of a wider non-formal education program, will allow a much more heterogeneous involvement that in turns will provide a much more effective impact. The instrument of artistic storytelling will kick-start the willingness to deal with people that they would have never been able to deal with otherwise, creating a link. So, in the final part, the project will raise awareness with respect to the issue of inclusion and respect of diversity.

The storytelling through the mean of art allows a personal involvement in the stories and kickstarts empathy. This allows a kind of "walk in my shoes" feeling. A different point of view not anymore guided by prejudice or stereotypes, but by the real life of people.

Description of activity

The activity is carried out in the guise of a normal non-formal theatre course, but it can be developed in whatever non-formal educational activity. Such an activity it's specifically aimed to approach participants at dealing with true stories of people undergoing social exclusion and marginalisation: immigrants, homeless and so on. This way learning will get sided by a better knowledge of the real stories of people involved, including a stage of processing of the story by artistic means typically linked to storytelling: photos, drawings, theatre, videotaping and so on.

The last stage will consist into showcase the work within the class or to an external audience, to raise awareness within the group of work on the importance of respecting and dealing with the life path of other people, overcoming any sort of prejudice and bias. In fact, the storytelling will come out of true-life stories and interviews with people who had been living true, interesting and strange life experiences.

Expected target group

The suggested target group of subjects involved in the above-described activity consists in a group of people aged between 25 and 35 years. It's a project that might be directed to students attending the University and workers recently joined in the work market, approaching them to a much more vivid awareness of the world, leading them to overcome prejudice and bias so often widespread by media and journals and leading them to deal directly with social deviance and marginalization.

Such a target, considered its width, involves students and new workers going through an intense phase of their life thus much more interested and curious, but also conscious about social and cultural issues. Such a target, considered its width, involves students going through an intense phase of their life thus much more interested and curious. Such a group turns out to be even the most adequate even for its dynamicity and its social media usage attitude (very fast and effective in spreading news all over the world by using a wide variety of artistic means): each group will create a story, play it out by the mean of storytelling, through artistic languages. The group will master these artistic languages reporting each member's specific soft and hard skill. The ideal number of participants is 20 people.

Resources

To take place, the activity must be part of a non-formal education path with teachers and educators. In addition to that nothing prevents us from developing a particular storytelling workshop that presents this activity as a final exam or a specific experience.

Professional Involved

- Theatre Teachers
- Educators with experience in school or with young people
- Carers (for homeless, immigrants etc.)
- Projects coordinators and organisers: those who have to organise the logistics and any
- transfers
- Cultural mediators

The professional figures listed above will come into play at different stages of the journey in collaboration with each other. It is essential that they know how to use different languages and integrated tools both in the artistic and psychological fields. For example, the workshop conductors can be both "theatrical" but also educators, teachers etc., with the main purpose of working in teams facilitating the creation of synergies.

Furthermore, within the moment of meeting the different figures must be able to understand the needs of the participants by implementing diversified and open schemes and methods based on the context in which they operate.

TEACHING MATERIAL: blackboards, projector, white screen, Pc, workbook, school desks, round tables for group meetings, chairs.

Instructions for trainers

- Duration: 4 days that allow an exhaustive accomplishment of each phase. The following activities are to be provided:
- meetings with lessons

- meetings
- visits
- confrontations in the morning and in the afternoon
- Spaces: The spaces must be different. A teaching space is needed to allow to frontal and group lessons to take place. External visits will be provided, to get in touch with as-sociations involved in reception and assistance centres. Smaller rooms are needed to better build up relations within each group of work and subjects involved, in order to tell their story.

Collaborators: Research collaborations with organisations and structures by the coordinators. Being Purpose-driven the tutors will be given the very important task to build a community. First, the teachers or tutors will keep their focus on the purpose of putting together a group of strangers. To accomplish such a duty, the tutor will be trying its best to involve each member encouraging them to open up and speak about their own experience.

As a part of the method the tutor will be given the duty to "empower" the members of the community by making them realize that each member of the community is precious. The community build up will be based on 3 steps:

- **Identity:** Each participant must introduce him or herself by telling his own story to the community building up a true storytelling of her/his life. The tutors will be providing the participant with a written essay of the thing that they have said introducing themselves.
- **Trust**: As each participant will open up to the group, and they will be leaved in the classroom walking and speaking about whatever they want to whoever they want.
- **Participation:** At the end of the "building trust" experience each participant will be asked the question "Who do you think you share a similar life experience" and "Why do you think you share a similar life experience".

The result of such a meeting will consist in showing up how people coming from different realities might be sharing something in common and how this sharing can be enhanced by "wearing someone else's shoes" and by trying to deal with people coming from different realities by using a common language.

ACTIVITY 3 – MUSEUM

Learning objective

- Research on how museums approach intercultural dialogue and identification of model case
- studies
- Development of guidelines for good practice
- Support to pilot projects in the partner countries
- Dissemination of outcomes through conferences, videos, published materials and the web

Description of activity

The core of the workshop is to experiment various ways in which museums can support intercultural learning and dialogue by means of developing and carrying out educational activities.

Expected target group

The target of the activity should be mixed, composed by both local and foreign participants to promote the exchange between different cultures and improve the capacity to adapt to cultures distinct from the country of origin. The exchange of experience and different background of the museums involved will enrich the project and the audience.

Resources

- As far as this path is concerned:
- Museum operators, tour guides, cameras, printing machine
- Educators, social workers and inclusion workers
- Project coordinators and organisers: those who will have to organise the logistics and any transfers
- Cultural mediators

The professional figures listed above will come into play at different stages of the journey in collaboration with each other. It is essential that they know how to use different languages and integrated tools both

in the artistic and psychosocial fields. Furthermore, within a moment of meeting the different figures must be able to understand the needs of the participants by implementing diversified and open schemes and methods based on the context in which they operate.

Instructions for trainers

Duration: The workshop will consist of various phases divided into three working days. Of course, it can last for several days or a longer or shorter period depending on the needs of the participants and the trainers or the subject matter.

- Space: Different spaces can be used in different days, creating a traveling and dynamic work; if it is not possible to identify multiple locations, a single space will be sufficient
- Collaborations: Research collaborations with organisations and structures by the coordinators.
- Tips: Provide tools to explore issues through the emotional approach of museum

ACTIVITY 4 - PHOTOGRAPHY

Learning objective

- Enhance dialogue, understanding, compassion and tolerance among people of diverse religions, cultures and races through participants
- Identify similarities and differences between different cultural traditions and perceptions
- Develop skills and competences of participants in art photography
- Provide an intercultural setting and increase respect between cultures
- Create a network for future projects

Description of activity

- Participants will identify social markers of cultural difference in their own environment or abroad by creating their own photographic portfolio and analysing it critically.
- participants will compare the photographic images they captured with media stereotypes of a different culture to build criteria for understanding and criticizing visual representations.
- participants will process awareness of self and of their intercultural experiences by writing a photo/video-essay to accompany their photo project.

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- At the end of the activity, participants will have a better understanding of how creating visual images of places, cultural products, and people may help to limit or stimulate a better.
- understanding of cultures different to one's own.

Expected target group

The target of the activity should be mixed, composed by both local and foreign participants, approaching them to a much more vivid awareness of the world, leading them to overcome prejudice and bias so often widespread by media and journals.

Resources

- As far as this path is concerned:
- Cameras, smartphone
- Educators
- Project coordinators and organisers: those who will have to organise the logistics and any
- transfers
- Cultural mediators

Instructions for trainers

Duration: The workshop will consist of various phases divided into three working days. Of course, it can last for several days or a longer or shorter period depending on the needs of the participants and the trainers or the subject matter.

- Space: Different spaces can be used in different days, creating a traveling and dynamic work; if it is not possible to identify multiple locations, a single space will be sufficient
- Collaborations: Research collaborations with organisations and structures by the coordinators.
- **Tips**: Provide tools to explore issues through the emotional approach of museum

ACTIVITY 5 – DANCE

Learning objective

- Develop an understanding of dance that is different from what is seen in mainstream media

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- Learn about the diversity of cultures through different types of dances
- Learn about one's own culture and traditional dances
- Learn about cultures and traditional dances that differ from one's own culture and traditional
- dances
- Learn how to effectively work with other students

Description of activity

Students will learn about different cultures and their traditional dances though teacher-lecture and interactive reading. Students will further their knowledge by completing a web quest. Students will collaborate their knowledge of various cultures and traditional dances to choreograph an original cultural dance from a culture of their choice. Through the completion of this unit students will have learned about their own culture as well as a traditional dance of their culture. Students will also have learned about two cultures, different from their own, as well as the traditional dances of the latter cultures. They will also have learned how to collaborate and coordinate with other students to create a single product.

Expected target group

The target of the activity should be mixed, composed by both local and foreign participants. Resources Drum or music, 3 pass card (chips, tokens, etc) for each person. The dance group activity seeks to demonstrate the use of dance as a cultural form to re-unite immigrants with their native cultural values in their new environment and to integrate with mainstream local community members.

Instructions for trainers

Duration: The workshop will consist of various phases divided into three working days. Of course, it can last for several days or a longer or shorter period depending on the needs of the participants and the trainers or the subject matter.

- Space: Different spaces can be used in different days, creating a traveling and dynamic work; if it is not possible to identify multiple locations, a single space will be sufficient
- Collaborations: Research collaborations with organisations and structures by the coordinators.
- Tips: Provide tools to explore issues through the emotional approach of museum

7.4 CLOSING REMARKS

Turkey has detailed legal and institutional frameworks that classify TCNs' refugee status. Coupled with the restrictive asylum policies resulting from security concerns, the legal and institutional bureaucracies exacerbate asylum seekers' conditions in Turkey. Further, asylum seekers live with uncertainty that tends to contain, demobilise and criminalise them in everyday life. Culture and arts are significant in the integration of TCNs by enabling them to have a better understanding of their new environment and their socio-cultural background to contribute towards creating a more cohesive and open society.

Most persons working with TCNs in Turkey are social workers followed by professionals providing employment services. Further, persons working with TCNs are sufficiently trained in supporting TCNs through art activities. However, most of the professionals state that arts and culture only offer some value during the integration of TCNs. Language training is considered as the most impactful for cultural integration of TCNs. Thus, arts and culture has not been completely embraced in Turkey as an essential means of integrating TCN into the local communities. There should be more efforts to develop arts and culture for use in addressing a wide range of community challenges and transform the community. Further, there is an urgent need to invest more towards providing arts and culture opportunities to both TCNs and native citizens in Turkey to ensure TCN integration into the society.

The leading performing arts programs, events and activities that persons working with TCNs are likely to engage on are music, film and theatre while visual arts include photography, painting and drawing. Therefore, efforts to promote arts for TCN community integration in Turkey should focus on music, film, theatre, photography, painting and drawing. Further, there is a high preference for multicultural arts and culture within communities. Therefore, more multicultural arts and cultural events and training should be initiated for a better integrated community in Turkey. However, the likely hindrance to arts and training programs is that TCNs tend to have priorities in life such as working for a living. Thus, TNCs may not find adequate time, posing challenges to trainers in gathering the target group for training on culture and arts.

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