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# **The Role of Culture and the Arts in the Integration of Refugees and Migrants: Member State Questionnaires**

**Elaine McGregor and Nora Ragab**

**European Expert Network on Culture and Audiovisual (EENCA)**

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# 1 Introduction

In late 2015, a working group comprising of Member State experts was established by EU Culture Ministers<sup>1</sup> to explore how culture and the arts can bring people together in the context of the refugee crisis. In February 2016, the group commissioned the EENCA to conduct a literature review and preliminary mapping of relevant practices, related to the central question: How can culture and the arts help to integrate refugees and migrants? The preliminary mapping identified 96 initiatives from a range of European cities including Barcelona, Budapest, Berlin and London.

Ahead of the next meeting of the group in June 2016, members of the group agreed to complete a voluntary questionnaire identifying relevant initiatives in their respective countries. Nine Member States (Belgium, Bulgaria, Czech Republic, Germany, Denmark, Finland, France, Hungary and Portugal<sup>2</sup>) have completed the questionnaire to date. This the results of which are presented in this short summary report. The purpose of the report is two-fold, the first is to provide a summary overview of the initiatives identified. The second is to offer recommendations for systematising the collection of initiatives to inform future analysis.

## 2 Analysis

### 2.1 What? Main characteristics of Initiatives

In total 54<sup>3</sup> initiatives were identified across the seven countries<sup>4</sup>. The majority of initiatives (54%) were classified as multi-disciplinary meaning that they used a number of different forms of art in their implementation. This finding was also reflected in the results of the preliminary mapping, where over one third of the initiatives identified were classified as 'Art and Culture (Diverse)', meaning that they employed at least two different forms of art in their implementation (Table 1).

**Table 1: Number of Initiatives by Member State**

Type of Initiative	Preliminary Mapping		Questionnaires	
	No. of Initiatives	Percentage	No. of Initiatives	Percentage
Multidisciplinary	37	38.5%	29	53.7%
Theatre/Drama	18	18.8%	4	7.41%
Visual Art	9	9.4%	3	5.56%
Literature	8	8.3%	0	0.00%
Gastronomy	6	6.3%	3	5.56%
Heritage	6	6.3%	4	7.41%
Music	5	5.2%	3	5.56%
Media	3	3.1%	1	1.85%
Film	2	2.1%	5	9.26%
Urban Design	2	2.1%	0	0.00%
Dance	0	0.0%	1	1.85%
Storytelling	0	0.0%	1	1.85%
<b>Total</b>	<b>96</b>	<b>100.0%</b>	<b>54</b>	<b>100.00%</b>

<sup>1</sup> Member State expert groups on culture are convened under the Open Method of Coordination, and are known as OMC Groups.

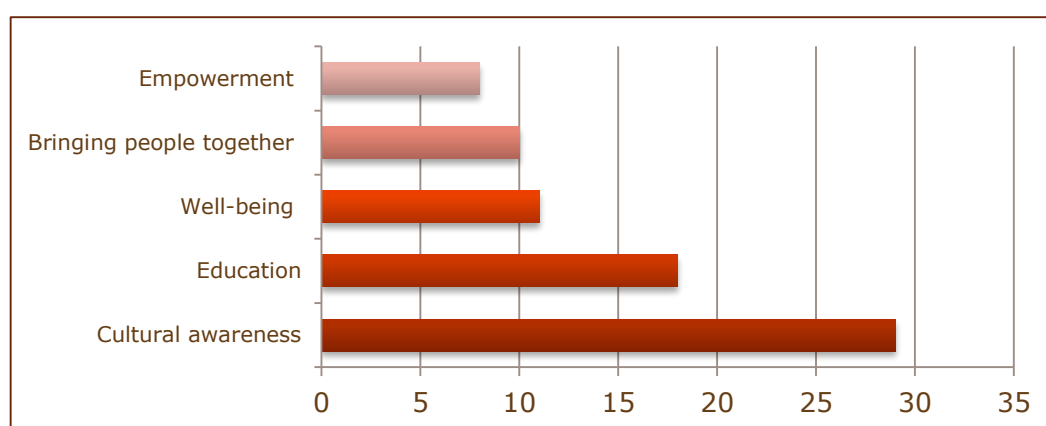
<sup>2</sup> The responses from France and Portugal will be included in future analysis as submission was made after the preparation of the report. They have been included in the annex.

<sup>3</sup> One initiative was excluded as it specifically focused on using sport to promote integration, an area being covered by other research.

<sup>4</sup> Belgium (9 initiatives), Bulgaria (11 initiatives), Czech Republic (6 initiatives), Germany (9 initiatives), Denmark (5 initiatives), Finland (initiatives) and Hungary (5 initiatives)

The primary aim of over one third (38%) of initiatives was to promote cultural awareness, hence, contributing to mutual understanding and intercultural dialogue (Figure 1). A further quarter (24%) focused on education (e.g. language acquisition). The remaining initiatives focused on the promotion of well-being (through self-expression and/or post-traumatic therapy) (14%); bringing people together in the same physical space (13%) and empowerment through the provision of information on rights and entitlements (11%).

**Figure 1: Main aim of initiatives<sup>5</sup>**



Almost two thirds (63.0%) of the identified projects were currently ongoing. Nine initiatives (16.7%) were planned for the future and 11 (20.4%) had concluded. The majority (51.9%) were temporary or one-off initiatives with only six initiatives (11.1%) percent labelled as permanent. The remainder were labelled as ongoing initiatives.

## 2.2 Where?

In future mapping exercises, it would be useful to further disaggregate location, as the current categorisations are not mutually exclusive. For the purpose of this report, location has been recoded to reflect initiatives that established in one specific location (local); in one specific region (regional); in different locations within a Member State (national); and across countries (transnational).

Almost half of the initiatives (48%) were based in a specific place, be it a town or city, or in a specific location e.g. refugee reception centre. A further third (30%) were regional initiatives, the majority of which were part of a broader strategy in the state of Lower Saxony in Germany (see Box 1). Approximately one fifth (18%) of the identified initiatives were national meaning that they focused efforts across a country. For example, 'Embodied Dialogue: Encountering the Other through Movement and Dance' (Finland) is a project that is "exploring how pre-linguistic experiences, via multi-modal expressions are connected to reflection, language and concepts" and the team will develop a model that can be applied by different professionals in schools, reception centres and other institutions working with asylum seekers, refugees and migrants.

Only two transnational initiatives were identified of which one, 'Mazing Cities' is an "artistic collaboration between (refugee) children from Helsinki and (refugee) children from Düsseldorf" (Questionnaire). Together with a team of artists, the children will create a transnational media installation, which will be lead to guided city tours (via

<sup>5</sup> Some initiative reported multiple aims

Skype) led by the children themselves. This specific example draws attention to the intersection between arts, culture and technology on the one hand, and integration on the other.

#### **BOX 1 Regional government initiative**

Since 2010, the Department for Culture at the Ministry for Science and Culture of Lower Saxony (MWK) has been engaged in the topic of intercultural dialogue and in the process of intercultural opening of cultural organizations. In order to foster sustainable integration of refugees into cultural organizations MWK intends to initiate the following activities:

1. Funding of an internship programme for refugees in cultural organisations
2. Intercultural Labs and work grants for artists with a refugee background
3. Continued education package diversity
4. Work grants "Modern Monuments Men" for refugees in the field of Archaeology
5. Refugees and Music: integration of professional musicians into the musical sector
6. Culture People (Visual Arts): grand provision for visual artists
7. Funds for additional projects initiated by cultural organisations

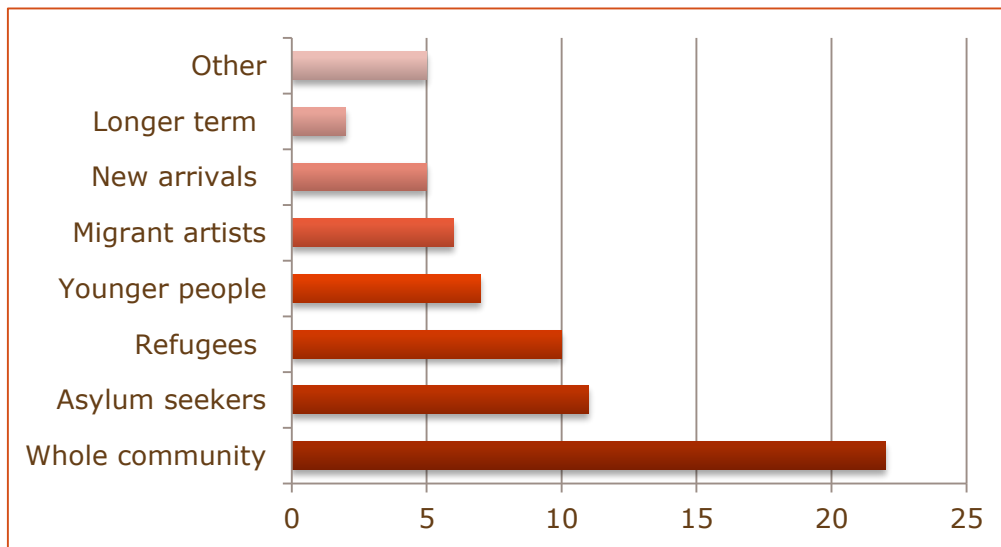
Emphasis is put on participatory and discursive processes in which cultural workers, artists, cultural organizations, cultural policy makers and cultural administrators are involved in the intercultural development.

Beyond looking at the level of implementation, it would also be interesting to consider whether initiatives are implemented in urban or rural locations. From those initiatives coded as urban or rural, the majority (11 initiatives) were identified as urban. One initiative was identified as rural. The initiative, 'Are you Syrious?' (Bulgaria) has engaged in collecting and distributing food to refugees at border crossing points such as Tovarnik and Röske. Arts and culture, through organizing concerts, has been a way of drawing attention to the issue and fundraising.

### **2.3 For whom?**

With regard to the main target groups the participants of the survey were able to select from different categories referring to the legal status, length of stay and socio-demographic characteristics such as gender and age. Similar to the previous mapping, many of the initiatives had a broad target audience, with 32 percent stating that they involve the community as a whole. Furthermore, both asylum seekers (15%) and refugees (16%) were mentioned explicitly as target groups. When it comes to socio-demographic characteristics, the only group that was mentioned more than once was young people (10%). Women, men and older people were only mentioned by one initiative and were therefore include in the "other" category (see Figure 5).

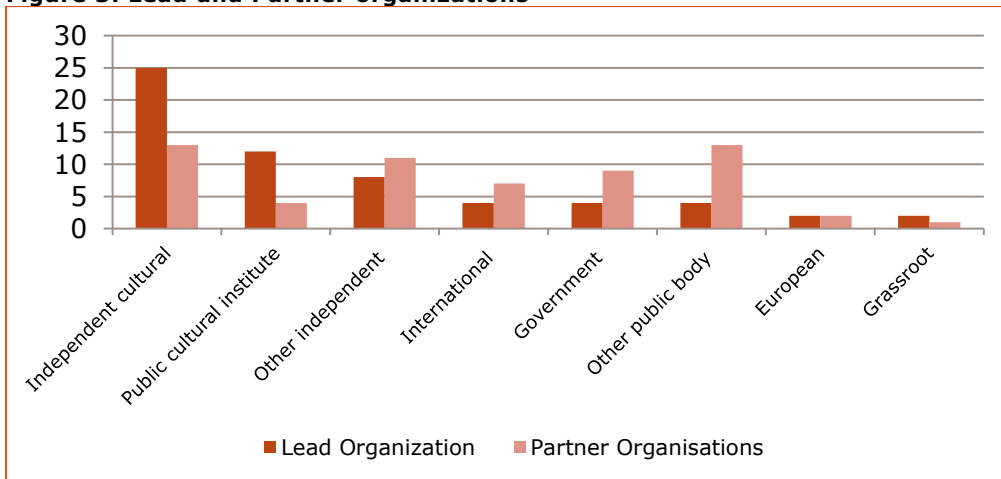
**Figure 2: Main Target group<sup>6</sup>**



## 2.4 By whom?

As in the preliminary mapping exercise, independent cultural organizations, public cultural institutes and other independent organizations such as humanitarian or charitable organizations were identified as the most common actors when it comes to the establishment of cultural initiatives that target asylum seekers, refugees and migrants. Only in a few cases, international or European organisations as well as government authorities and other public body such as education, health, social authorities were identified as the lead organisation. However, public authorities and public bodies are often partners in the implementation of projects (Figure 3).

**Figure 3: Lead and Partner organizations<sup>7</sup>**



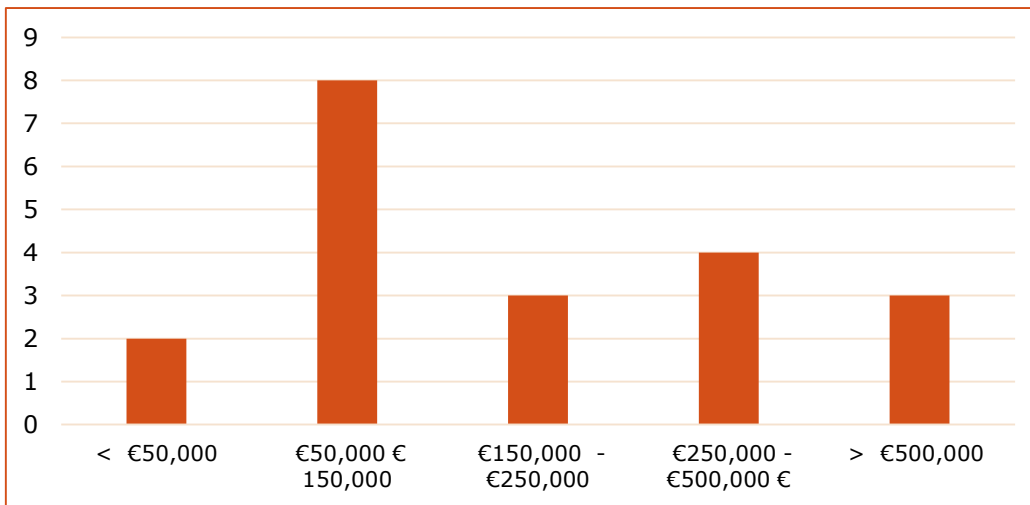
<sup>6</sup> Multiple selection was possible thus the total number exceeds the number of reported initiatives.

<sup>7</sup> Multiple selection of organizations was possible, so the number exceed total amount of initiatives.

## Funding

Almost two thirds (63%) of the identified initiatives did not provide information on funding. For the twenty initiatives where funding information was available, it is clear that the majority of projects are relatively modest in size, with a budget of €50k to €150k (40%). The large-scale initiatives include a programme of the state of Lower Saxony that aims at supporting sustainable integration of artist with a refugee background through the provision of work grants and the promotion of intercultural exchange between displaced and local artists. Another example is the project JEDEN SVĚT (ONE WORLD), an international human rights documentary film festival, which was initiated in 1999, and has become one of the biggest non-profit organisations in Central Europe.

Figure 4: Budget



For over half of the initiatives (55%) there was no information available on funding sources. For the rest, the results indicated that funding comes from a diverse range of sources, such as public funds from local, regional or national governments (13%), private funds like donations, crowdfunding or fees (10%) and European funding (7%) and to a lesser extent from international organisations (3%), independent cultural organizations (3%) and other independent organizations (3%).

Moreover, five initiatives were programmes that offered funding streams providing funds for cultural initiatives or work grants for artist with a refugee background in order to promote their inclusion in the cultural sector. The State of Lower Saxony provides four of these funds with a total budget exceeding €1.5 million (Box 1).

Some initiatives indicated uncertainty with regard to the funding, as they were still awaiting approval for their future projects or searching for new funding opportunities because the funding period of their projects has recently ended. This points to a potentially precarious funding environment for projects in the social and cultural sectors.

## 2.5 Evaluations and Factors for Success

Given that only one in five of the reported initiatives had concluded it was not a surprising finding that the majority (59%) had not been evaluated. However, almost one in four initiatives stated that an evaluation is in process. For five initiatives (9%)

no information was available. With regard to the four initiatives where an evaluation has been carried out, only limited information was provided<sup>8</sup>.

In 2012 the IOM Information centres for Immigrants in Sofia and Burgas was evaluated by the European Commission as a "good practice" in the field of integration. The 'Migrant Service Centre' model exists in many countries (often also supported by European funds) and could be an ideal location/partner for smaller, temporary initiatives. The centre in Sofia has organised multicultural events that seek to bring different communities together. Often these activities were implemented in cooperation with 'cultural mediators' from local migrant communities. As with many of the other initiatives, the information centres provide a functional space within which arts and culture can be used to promote dialogue and create networks which can in turn support integration.

Two initiatives stated that they are conducting ongoing performance evaluations of the implemented initiatives. For instance, the cultural orientation program for refugees and asylum seekers "Cultural "Adequation" in Sofia aims at enhancing the capacity of refugees and asylum seekers to actively and effectively function in Bulgarian society, providing them with possibilities for access to cultural goods and facilitating the understanding of multicultural differences in the society at large. The activities of the initiative include cultural orientation sessions, museum visits, comics and street art workshops, Bulgarian folklore dances and theatre and cinema visits. After each workshop individual feedback forms were distributed. The results confirmed that the programme was positively received by beneficiaries. Another important finding was that the participation of interpreters was crucial for the success of the programme and that a support networks of refugees from different ethnic origins, community representatives and Bulgarian nationals has been established over time. The second example, also in Bulgaria, is the Harmanli Refugee Camp Play School, which is a centre for play based learning and play therapy for children with a refugee background. The assessment and evaluation of lessons are done on a weekly basis through discussion with parents, children and experienced professionals and the ideas and results that arise from evaluations lead to a regular adaption of the school performance.

Despite limited formal evaluations, learning by doing and adapting methods to suit different audiences was noted in the description of several of the identified initiatives, and also the reason why many initiatives were described as multidisciplinary. This points to the importance of flexibility in project design when targeting a broad audience and, at the same time, to the possibility that specific art forms suit specific target groups more than others. For example, 'Cross-Art Collective Piste' in Finland found circus arts to be a very suitable art form for their group and allowed a 'competitive and highly physical group (to find) positive ways to cooperate with each other' (Questionnaire). In the preliminary mapping, photography was identified as a way that migrants can explore their new environment and transcend language barriers. More research to understand the factors which lead to one particular art form being more effective in a given context could be explored in future research. In order to do this, rather than coding initiatives as multidisciplinary, it would be more useful to know the specific art forms used. This points to the necessity of a more qualitative approach to understanding the role of arts and culture in the integration of migrants and refugees.

It would also be interesting to explore the extent to which evaluation components are established within future projects. For example, Culture People in Germany (funding approval pending) would be an interesting project to evaluate impact. The proposed funding platform would provide work grants to support refugees in the state of Lower Saxony (Germany) to implement projects in cooperation with organisations in the cultural sector. From an integration perspective, it would be interesting to identify the effects of such a programme, and to assess the factors that contribute to success and/or

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<sup>8</sup> Two evaluations were requested, but were not available for the authors at the time of writing.



failure. This could be done by following the ten individuals selected along with ten individuals who were shortlisted but not offered a grant (the counterfactual group).

### 3 Recommendations

Overall the initiatives identified by Member States confirmed many of the findings of the preliminary mapping highlighting the positive contributions of art and culture to the integration of migrants and refugees. However, several questions remain unanswered and these could be drawn out through expanding the scope of data collection on initiatives. For example:

- As highlighted throughout the report, there is need to refine the categories used to capture the various characteristics of the initiatives:
  - Where?
    - *Rural or Urban*
    - *Local, Regional, National, Transnational*
    - *Public Space, Reception Centre, Community Centre*
  - Who?
    - *Migrant status (asylum seeker, refugee, new arrival, longer term migrant, native)*
    - *Socio-demographic characteristics (age, gender)*
    - *Occupation (e.g. artists)*
  - By Whom?
    - *Add measurement to capture the extent to which initiatives are driven by volunteers.*
  - What?
    - *Rather than coding as multidisciplinary thus limiting the wealth of data captured, code the different methods used and classify as multidisciplinary after the fact.*
  - Budget
    - *Amount*
    - *Source (Public, Donations)*
  - Evaluation
    - *Available: Yes/No*
    - *Status (no evaluation planned, planned, ongoing, completed)*
    - *Language*
    - *Method (process, impact, audit)*
- Given the sparsity of evaluations, it may be useful to include perception-based questions on success factors and challenges in future research. This information could also be gathered through semi-structured qualitative interviews with key informants actively engaged in initiatives which may be of added value when it comes to evidence-based policy making.