



**Practical guide:
For an inclusive and
emancipating approach
to migrant population
through cultural and
artistic activities**

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Introduction

The Erasmus+ project *MigrArts: integrating migrants through arts and culture* aims to improve the integration, inclusion and emancipation of migrants by better taking into account their cultural rights, at the local, national and European levels. In a context of rising nationalism and increasing security rhetoric in Europe, it seems more than necessary to promote an inclusive Europe that is strong in its diversity. Culture and arts are essential vectors for promoting diversity, the humanity and universality of the plural components of our societies, and intercultural dialogue.

The MigrArts project is intended both to support the recognition and effective consideration of migrants' cultural rights and to promote self-fulfillment through the development of creative skills and a sense of belonging. The project aims to support structures working in the cultural field or responsible for the integration of migrants to work together in an innovative, cross-sectoral and intercultural approach.

MigrArts is coordinated by la Ligue de l'enseignement (France) in partnership with Arci (Italy), Center for Peace Studies (Croatia) and Community Development Institute (North Macedonia).

After a period of collective reflection to develop a shared theoretical base and common methodological framework, the partners experimented with different artistic and cultural projects in their own countries (France, Italy, Northern Macedonia, Croatia), with and for migrants. The evaluation of these experiments made it possible to refine the methodology and to draw up recommendations for project leaders.

This practical guide: "For an inclusive and emancipating approach to migrants through cultural and artistic activities" is the result of this collective process. It is aimed at all those who wish to design and implement artistic and cultural projects that respect the cultural rights of migrants, whether they work in the field of arts and culture or in the field of reception of migrants.

Public policies on reception and integration still tend to focus on "housing, food, care and access to employment". Little attention is paid to the creative and sensitive dimension that is an inseparable part of our humanity. Artistic and cultural projects often emerge from civil society, from the initiatives of individual artists, social workers, etc. The aim of this practical guide is to encourage these initiatives, which can arise in a wide variety of contexts.

It offers project leaders food for thought, inspiring examples and tools to facilitate their work. There is no need to wait until all the ideal conditions are in place before putting arts and culture at the heart of welcoming and integrating newcomers. These are all opportunities to bring cultural rights to life, to celebrate the richness of diversity as a common heritage, to promote intercultural dialogue and to build a shared culture.

European cultural integration policies for migrant people

A few words on national public policies in the countries participating in the MigrArts project

The countries and organisations participating in the MigrArts project show significant disparities in terms of integration policies for migrants. These are the result of historical and social factors. The political situation in each of these countries is also likely to have an impact.

The rise of the far right in Italy and the continuing need for labour migrants have not yet resulted in a reduction in migration. In fact, 450,000 additional residence permits for foreign workers are to be granted by 2025. However, the social and cultural inclusion of migrants is unlikely to improve in the coming years. In fact, the Italian government is pursuing a policy of relocating the reception of migrants rather than entering into partnership agreements with neighbouring countries. In November 2023, Italy signed an agreement with Albania to open two detention centres, for which the opening was expected in May 2024, but has been delayed. These centres are not intended to facilitate the integration of migrants, nor are they designed to promote cultural inclusion. Instead, their primary objective is to process the applications of migrants, pending the granting of a residence permit. Those residing in the centres are not permitted to leave the premises, which are guarded by Italian and Albanian authorities, and face expulsion from the country if they do so¹.

In France, culture is present in the national integration plans for new arrivals, and is seen as a way to facilitate the learning of French and create a sense of belonging to France by teaching the values, history and art of the Republic, according to the appeal launched in 2017 by a group of artists and France terre d'Asile². However, in the 2024 priorities for integration, culture is mainly mentioned with the aim of “promoting access to the national heritage” or “encounters with the host society”. Integration programmes for young newcomers, such as Volont'R, have received additional funding for 2023 to develop “the consideration of cultural issues through access to books and reading for young volunteers”³. However, the issue of the cultural integration of migrants is limited to access to French culture, with spaces for free cultural and artistic expression provided by associations such as Singa and Autremonde but remain marginal and absent from national priorities.

In North Macedonia and Croatia, there is no current national strategy for integrating newcomers into local society. Due to Croatia's entry into the EU in 2013, two national action plans for integration were implemented (for 2013-2015 and 2017-2019), but the country has been without a valid integration strategy for almost 5 years now. Monitoring and evaluation of the implementation of the two national integration policies have also been very limited, and the cultural aspect has been absent from these and other public policies in this area. Currently in Croatia there are minor positive changes in regards to the promotion and protection of cultural rights of migrants, but they exist in limited contexts and only on a local level of government (for example in the public policies of the City of Zagreb). Both countries' relationship to immigration is characterised by a

1. Taylor, A., & Mandilara, S. (2024b, mai 21). Albania-Italy migrant deal moves ahead as Rome publishes tender for processing centre. www.euractiv.com
2. https://www.france-terre-asile.org/images/stories/publications/pdf/Lettre_de_L_asile_et_de_L_integration_87.pdf
3. Légifrance - Droit National En Vigueur - Circulaires et Instructions - Priorités Pour 2024 de la Politique D'intégration des Étrangers Primo-arrivants, Dont les Personnes Réfugiées, s. d. <https://www.legifrance.gouv.fr/download/pdf/circ?id=45543>
4. L'Express. (2022, 25 novembre). Migrations: pourquoi la “ route des Balkans ” inquiète l'Europe. L'Express. https://www.lexpress.fr/monde/migrations-pourquoi-la-route-des-balkans-inquiete-l-europe_2184139.html

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desire to contain, rather than welcome immigrants, reinforced by their proximity with the “Balkan route”, through which entrances have increased by 160% between 2021 and 2022 as a result of the war in Ukraine⁴. The entry into force on 1 April 2023 of the cooperation agreement between North Macedonia and Frontex, as well the presence of Frontex in Croatia coupled with Croatia’s increased national and European funding for border control rather than for integration, clearly demonstrate this hostile relationship to immigration. Consequently, access to the cultural rights of refugees and migrants remains an unconsidered aspect of the fundamental rights of migrants. The cultural and social actors working with migrants in transit centres, but also elsewhere, are constrained in terms of technical and financial resources. Projects for people benefiting from international protection, asylum seekers and other migrants are often of short duration and supported by civil society, and unfortunately lack continuity once funding has run out.

The Action Plan for Integration and Inclusion, an emerging European strategy for cultural integration

At the European level, the Action Plan for Integration and Inclusion 2021-2027, which targets both migrants and European citizens with a migrant background, acknowledges the significant contribution of migrants to the EU. This plan builds upon the European Commission’s previous “Action Plan on the Integration of Third-Country Nationals” of 2016. In this context, integration is understood to be a process that should enable immigrants to participate fully in economic, social, political, and cultural life. The European Commission also recognised the need for “targeted and tailor-made support” for the integration of migrant women, who face specific gender-related issues.

The Plan aims to promote intercultural dialogue and education on immigrant cultures, which will improve interaction between immigrants and the citizens of the Member States and foster mutual understanding. One of its objectives is to provide “more opportunities for encounter and exchange between migrants, EU citizens with a migrant

background and local communities, in particular through art, culture, sport and social life in general”. The Commission will therefore introduce an “integration prize” to recognise the contribution of schools, local communities, cultural or artistic organisations, sports clubs and youth centres to integration and inclusion processes. Member States are encouraged to “promote exchanges with host societies through volunteering, sport, non-formal education and cultural or youth activities”. A mid-term review of the Plan will be carried out at the end of 2024 to assess the results of its implementation. Although the impact of cultural actions is difficult to quantify, the creative process can facilitate significant change through co-creation and co-production. Indeed, the process is as important as the outcome, and it could also facilitate the development of integration policies in other areas, such as education and housing. By supporting arts and cultural projects that involve the entire community, the EU can facilitate the building of links between disparate social groups and strengthen democratic principles. In order to facilitate an open and equal dialogue between newcomers and their host cultures, the EU must develop a more comprehensive cultural strategy. In early 2016, the Europe Creative programme, which had been renewed for the period 2021-2027, launched a specific call for projects to “support the integration of refugees” as part of its cross-sectoral strand. The call states that “at a time when Europe is welcoming an extraordinary number of refugees, intercultural dialogue through culture and the arts plays an important role in integrating refugees”. Accordingly, the EU’s Directorate-General for Education and Culture considers that the cultural sector has a pivotal role to play in addressing this global challenge by supporting initiatives that utilise culture and creativity to facilitate the integration of refugees. Finally, financial support measures have been implemented by Member States and local authorities in recent years. However, there has been no real commitment on the part of the European institutions, and there is currently no tool for assessing the proportion of spending on integration measures for asylum seekers, refugees and migrants that is allocated to participation in cultural life and the promotion of artistic and cultural pathways and projects.

Cultural rights: what are we talking about?

In order to carry out projects that are both inclusive and emancipatory, the reference to Cultural Rights is particularly relevant. However, Cultural Rights cannot be reduced to the artistic field and running an artistic project does not guarantee that we have taken into account Cultural Rights.

This chapter of the practical guide dedicated to Cultural Rights is intended to help understanding the concepts and theoretical references on which the construction and evaluation of projects with migrants will be based.

General definition

Cultural rights are an integral part of human rights. In this sense, they are universal, indivisible and interdependent. Patrice Meyer-Bisch, President of the Observatory of Diversity and Cultural Rights and member of the Fribourg Group and who is at the origin of the Fribourg Declaration on Cultural Rights suggests this definition:

“They are the rights, freedoms and responsibilities for a person, alone or in community, to choose and express his/her identity by accessing, practising and contributing to cultural references perceived as necessary resources for his/her identification, communication and creation process. Thus, they include both the rights that protect identity (non-discrimination or respect for identity), the means of expressing this identity (freedom of expression, right to participate in cultural life, right to use language, etc.) and access to the various resources needed to live one’s identity freely throughout life (education, information, freedom of association, access to heritage).”

Some associated concepts

The United Nations, in The General Comment 21 (II A 15)¹ on the right of everyone to take part in cultural life, states that *“there are, among others, three interrelated main components of the right to participate or take part in cultural life: (a) participation in, (b) access to, and (c) contribution to cultural life:*

(a) Participation covers in particular the right of everyone — alone, or in association with others or as a community — to act freely, to choose his or her own identity, to identify or not with one or several communities or to change that choice, to take part in the political life of society, to engage in one’s own cultural practices and to express oneself in the language of one’s choice. Everyone also has the right to seek and develop cultural knowledge and expressions and to share them with others, as well as to act creatively and take part in creative activity;

(b) Access covers in particular the right of everyone — alone, in association with others or as a community — to know and understand his or her own culture and that of others through education and information, and to receive quality education and training with due regard for cultural identity. Everyone has also the right to learn about forms of expression and dissemination through any technical medium of information or communication, to follow a way of life associated with the use of cultural goods and resources such as land, water, biodiversity, language or specific institutions, and to benefit from the cultural heritage and the creation of other individuals and communities;

(c) Contribution to cultural life refers to the right of everyone to be involved in creating the spiritual, material, intellectual and emotional expressions of the community. This is supported by the right to take part in the development of the community to which a person belongs, and in the definition, elaboration and implementation of policies and decisions that have an impact on the exercise of a person’s cultural rights.”

1. UN Committee on Economic, Social and Cultural Rights (CESCR), General comment no. 21, Right of everyone to take part in cultural life (art. 15, para. 1a of the Covenant on Economic, Social and Cultural Rights), 21 December 2009, E/C.12/GC/21, available at: <https://www.refworld.org/docid/4ed35bae2.html>

Five conditions for the full achievement of the right to participate in cultural life

There exists five conditions for the full achievement of the right to participate in cultural life:

- **Availability**
- **Accessibility**
- **Acceptability**
- **Adaptability (flexibility and relevance of strategies)**
- **Appropriateness (to a modality or context)**

These five conditions are explained in General Comment 21 (II B 16) as:

“necessary conditions for the full realisation of the right of everyone to take part in cultural life on the basis of equality and non-discrimination.” In particular:

- **(a) Availability** is the presence of cultural goods and services that are open for everyone to enjoy and benefit from, including libraries, museums, theatres, cinemas and sports stadiums; literature, including folklore, and the arts in all forms; the shared open spaces essential to cultural interaction, such as parks, squares, avenues and streets; nature’s gifts, such as seas, lakes, rivers, mountains, forests and nature reserves, including the flora and fauna found there, which give nations their character and biodiversity; intangible cultural goods, such as languages, customs, traditions, beliefs, knowledge and history, as well as values, which make up identity and contribute to the cultural diversity of individuals and communities. Of all the cultural goods, one of special value is the productive intercultural kinship that arises where diverse groups, minorities and communities can freely share the same territory;
- **(b) Accessibility** consists of effective and concrete opportunities for individuals and communities to enjoy culture fully, within physical and financial reach for all in both urban and rural areas, without

discrimination.¹⁵ It is essential, in this regard, that access for older persons and persons with disabilities, as well as for those who live in poverty, is provided and facilitated. Accessibility also includes the right of everyone to seek, receive and share information on all manifestations of culture in the language of the person's choice, and the access of communities to means of expressions and dissemination.

- **(c) Acceptability** entails that the laws, policies, strategies, programmes and measures adopted by the State party for the enjoyment of cultural rights should be formulated and implemented in such a way as to be acceptable to the individuals and communities involved. In this regard, consultations should be held with the individuals and communities concerned in order to ensure that the measures to protect cultural diversity are acceptable to them;
- **(d) Adaptability** refers to the flexibility and relevance of strategies, policies, programmes and measures adopted by the State party in any area of cultural life, which must be respectful of the cultural diversity of individuals and communities;
- **(e) Appropriateness** refers to the realisation of a specific human right in a way that is pertinent and suitable to a given cultural modality or context, that is, respectful of the culture and cultural rights of individuals and communities, including minorities and indigenous peoples.¹⁶ The Committee has in many instances referred to the notion of cultural appropriateness (or cultural acceptability or adequacy) in past general comments, in relation in particular to the rights to food, health, water, housing and education. The way in which rights are implemented may also have an impact on cultural life and cultural diversity. The Committee wishes to stress in this regard the need to take into account, as far as possible, cultural values attached to, *inter alia*, food and food consumption, the use of water, the way health and education services are provided and the way housing is designed and constructed.”

A focus on cultural rights approach and cultural identity

A Cultural Rights approach:

What does referring to cultural rights means and implies?

A cultural rights-based approach is a human rights-based approach (HRBA), **respecting dignity, increasing freedom and taking care of the relationship.**

➤ It goes beyond a need-based approach. In fact, this approach is not only about meeting needs but it aims at **building capacity and increasing freedom***.

*The Indian economist and philosopher, Amartya Sen, speaks of increasing “capabilities” = To make choices, you need to have skills and know how to use them.

➤ It requires **mutual recognition**, which implies:

- Mutual respect
- Empathy
- Trust
- ... and quality TIME

➤ The cultural rights approach responds to a **democratic challenge**, calling on everyone to take part in collective and shared responsibilities.

➤ Such an approach requires a certain **positioning**:

It is about accompanying people in their cultural journey, listening to them, learning from them, offering opportunities, respecting their choices. We must always SINCERELY aim at the respect of cultural rights.

Culture and cultural identity:

To understand and respect cultural rights, it is essential to consider Culture as a living and interactive process.

Culture is not in the object but in the relationship.

The General Comment no. 21 proposes the following definition:

“Culture encompasses, inter alia, ways of life, language, oral and written literature, music and song, non-verbal communication, religion or belief systems, rites and ceremonies, sport and games, methods of production or technology, natural and man-made environments, food, clothing and shelter and the arts, customs and traditions through which individuals, groups of individuals and communities express their humanity and the meaning they give to their existence, and build their world view representing their encounter with the external forces affecting their lives. (II A 13)

The reference to cultural rights excludes any practice that is contrary to human rights.

General Comment 21 states: “no one may invoke cultural diversity to infringe upon human rights” (II C 18).

This is what differentiates this definition of culture from an anthropological definition that encompasses everything that can be observed in a group’s way of life.

The expression “cultural identity” is understood as the sum of all cultural references through which a person, alone or in community with others, defines or constitutes oneself, communicates and wishes to be recognized in one’s dignity (art. 2b, Fribourg Declaration).

No one can be assigned or reduced to a particular culture or cultural reference.

Reference texts

Cultural Rights are recognized in international texts and are detailed to be understood and defended in institutional and civil society documents. Here are the main references:

- Universal Declaration of Human Rights UN (1948)**
 Art 27: “Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.”
 The term “cultural rights” appears in Article 22. However, all the rights that fall under cultural rights will be brought together and structured in later texts.
- Fribourg Declaration (founding text 1993)**
 The Fribourg Declaration on Cultural Rights is the result of 20 years of work by an international group of experts, known as the “Fribourg Group”. The Fribourg Declaration is the result of consultations and work carried out by the members of the Group, among others with UNESCO, the Council of Europe and the Organisation internationale de la Francophonie. A draft declaration was co-published in 1998 with UNESCO, with its article-by-article comment. The current version is presented as a text from “civil society”, improved thanks to the work of many observers from various continents, brought together in the Observatory of Diversity and Cultural Rights, linked to the International Organisation of the Francophonie and UNESCO. This Declaration on Cultural Rights brings together and makes explicit the rights that are already recognised, but in a dispersed manner, in numerous instruments. The launch of the Declaration took place on 7 and 8 May 2007, respectively at the University of Fribourg and the Palais des Nations in Geneva, Switzerland. While it has no institutional value, this activist text is a source of inspiration for others.

- International Covenant on Economic, Social and Cultural Rights UN (1966)**
 The article 15 a) states that “ The States Parties to the present Covenant recognize the right of everyone to take part in cultural life”.
- Universal Declaration on Cultural Diversity UNESCO (2001)**
 The declaration stresses the importance of cultural rights and the right to diversity as set out in international instruments such as the Universal Declaration of Human Rights (1948), and the 1966 International Covenant on Economic, Social and Cultural Rights.
- Convention on the Protection and Promotion of the Diversity of Cultural Expressions UNESCO (2005)**
 This text emerged from the political debate between trade and culture. Art 8: “Cultural goods and services [...], because they convey identity, values and meaning, must not be considered as merchandise or consumer goods like any other”.The States affirm that respect for the diversity of cultures, tolerance, dialogue and cooperation, in a climate of mutual trust and understanding, are one of the best guarantees of peace and international security.
- Faro Convention Council of Europe (2005):**
 This text redefines the notion of cultural heritage as a resource for human development, the enhancement of cultural diversity and the promotion of intercultural dialogue. It affirms the right of citizens to access and participate in this heritage. This text has been signed and ratified by Macedonia, Croatia and Italy (ratification in 2020), but not by France.
- General Comment no. 21 UN (2009):**
 It is an institutional and universal text; it comments and deepens article 15 a) of the ESCR covenant (covenant on Economic, Social and Cultural Rights), “ the right of everyone to take part in cultural life “. This text defines

cultural rights as an integral part of human rights, it specifies the people who should be subject to special protection (including migrants), and it also specifies the obligations of States.

Frequently Asked Questions

➤ Are cultural rights new?

The concept of Cultural rights is disseminated in many international and key texts (DHU etc.) so it's not new in this sense but its translation into orientations, practices and policies is recent. The Fribourg Declaration, a collective and citizen work in 2007, is an important element of this evolution. It also encounters a socio-political evolution: migration is thought of as a permanent phenomenon and interculturality appears as part of the solution for living together.

➤ What is the relationship between arts and culture?

The arts are a way to express culture, to contribute to build culture and to access different cultures. Arts are part of culture, among other spheres such as sciences, religion, habits...

➤ What areas of everyday life are affected by cultural rights?

All areas, including: food, language, beliefs, relation with others... From the moment you're confronted to society in general and to social interactions, you're confronted with the issue of cultural rights.

➤ Do cultural rights justify all community practices?

No- Cultural Rights are an entire part of Human Rights. Human Rights have to be respected regardless of the cultural specificities of a community. However, it is not a matter of condemning practices deemed to be contrary to human rights but of deconstructing them while respecting democratic debate.

► Does an artistic project always respect cultural rights?

No- It depends on the objectives of the project, the way it's built, designed and implemented. An artistic project can promote other values such as cultural assimilation (i.e. "understand our culture and live the way we do").

► Can we practice cultural rights without knowing them?

Yes but no. It's better to be aware of what we are doing, in order to be efficient, to be able to evaluate it and to be able to advocate.

► Who is responsible for cultural rights?

We're all responsible for cultural rights as for every human rights, but at different levels: (1) political (2) operational (3) individual. Everyone has a responsibility to their own rights and the rights of others. States and their institutions (educational, cultural, judicial...) have obligations and must guarantee rights. All components of civil society can ensure and contribute to this.

► What is the biggest risk when it comes to identity?

Inherent in humans is the desire to defend ourselves, to build a perimeter, to define an identity. This is not unhealthy. It is only when this perimeter is no longer "porous", nor open to a relationship with those outside, that it becomes a "wall" and produces a *risk identity*: identity, nationalism, and racism¹.

► Do cultural rights favor diversity at the expense of the universal?

Cultural rights are an enabling framework for cultural diversity. Cultural diversity broadens the range of choices available to everyone.

UNESCO compares cultural diversity to biodiversity and defines it as the "common heritage of humanity". Cf. UNESCO's Universal Declaration on Cultural Diversity. What is universal does not reside in this or that practice, knowledge or belief, but in the possibility of any individual or group to express their humanity. Diversity without reference to the universality of human dignity is meaningless.

► Is freedom rather the condition or the goal of cultural rights?

Freedom is both an objective of taking cultural rights into account and a condition for a real exercise of cultural rights. The respect of cultural rights leads to a more effective freedom for people. And this means precisely that people have more opportunities, more choices, the possibility and the capacity to consent or not. Without this freedom, there can be no real exercise of cultural rights.

1. "Every boundary defines an identity only by relating it to a difference. (...) A great psychoanalyst like Bion recognised the virtue of 'porosity' as the fundamental attribute of the border. In the urge to erect fences, walls, barriers, organised defences, as happens in our time where an unprecedented securitarian impulse seems to dominate, the border risks becoming a wall, making exchange impossible. (...) In this case, identity stiffens paranoiacally against difference. The foreigner coincides with the enemy, the threat, the horror, the terrifying (...). Cfr Massimo Recalcati, "The Temptation of the Wall: Five Short Lessons on Civil Life" (2022).

Best practice following the main topics of the methodology

This part of the guide follows the main topics that need to be considered if a project is to respect cultural rights. These topics also form the basis of the methodological framework (see related resources on [page 31](#)). The various projects presented here are concrete examples of how they can be implemented. Whatever the context, whatever the means, whatever the people's situation, it is possible to strengthen the inclusion and emancipation of migrants by drawing on a variety of artistic practices. The projects are not described exhaustively, but only with a focus to illustrate each topic. They are not perfect, but they can be a source of inspiration, and help overcome the obstacles that often prevent people from getting started.

Dynamic identities, between belongings and openness

As identities are constructed and transformed throughout life, cultural and artistic projects can succeed in:

- Ensuring that participants have the freedom to express their identities (values, points of reference, tastes, knowledge, habits...), the meaning they give to existence, particularly through artistic creation. Ensuring the principle of non-discrimination.
- Building on cultural diversity to create new opportunities for all. Removing barriers to make these opportunities accessible.
- Contributing together to cultural life and thus to the common heritage.

Talking about ourselves to get to know others

DIMMI di Storie Migranti (Tell me about migrant stories) brings together the stories of those who decided to leave behind their lives in another country, embarking on a journey that brought them here. Each story is the voice of people who with tenacity and hope have built a different present. ARCI takes part in the jury of the "Diari Multimediali Migranti" (Multimedial Diaries by Migrants). This is a national competition that collects and makes known the stories of people of foreign origin or origin who live or have lived in Italy. The competition has two objectives: to gather and preserve a cultural heritage that risks being lost; to combat stereotypes about migration, through the testimony of those who have experienced it first hand.

The winning stories will be published by a national publisher. All the stories that will be submitted - winning and non-winning ones - will be deposited in the National Diary Archive.

Extract from the competition rules

What can you send?

“A written story, a video, an audio file, photographs, drawings, e-mails and postcards... Or a narrative composed of more than one of the materials listed. For example, you can write a story and enrich it with drawings, or you can tell us your experience verbally in an audio file, together with photographs. Choose how you want to use the tools available, the important thing is that it is your story, told in the first person, without changes or corrections: we want to hear your voice! If you prefer to tell your story in a foreign language, remember to include an Italian translation with your submission.”

Alternative Class: Youth Centre Ribnjak (City of Zagreb)

The Ribnjak Youth Centre supported by the City of Zagreb gathered people with migrant’s experience and, in cooperation with teachers and schools organised an alternative class of art, geography, history or politics prepared and led by them. Students from schools in Zagreb had the opportunity to have a class with a musician from Senegal, a painter from Ukraine and Pakistan, an artist from Afghanistan, a Kurdish doctor, law student from Turkey. These are stimulating meeting for students with people - artists, intellectuals and activists from various parts of the world, who are becoming a part of our societies, and at the same time a lesson in intercultural dialogue and exchange.

“I come from Cameroon, I have been in Croatia for 12 years, I studied and now I work as a hairdresser. It is a great honor for me to have the opportunity to talk about my culture. We will sing together a song from Cameroon”, Florette

“I think that such lectures are very necessary in schools, because in principle, as a nation, I think that we have slight prejudices against foreigners and we are relatively conservative. I think that from the beginning we need to spread positivity and give people a broader perspective.”, student, participant of the class

A different way of telling your story

The Ligue de l’enseignement 24 teaches French to foreigners who have recently arrived in France, have had little or no schooling in their country of origin and have a very poor level of French. The project run with the association “Les Arts à Souhait” gives them the opportunity to express themselves through drawing and painting. It’s an opportunity to discover new techniques (some have never drawn or painted before), to learn new words, but also to reveal a part of oneself, to share a pleasant moment and to contribute to a common work. For example, on the theme of the family, participants can bring a photo (printed or digital) and then work using video projection to keep the outlines and turn them into a painting. The resulting paintings form an exhibition that will be presented to the public. These workshops are held on the premises of the artistic association, so that participants can benefit from the equipment and the artistic environment. They are part of the training programme integrated into the reception programme for refugees.



© Ligue de l’enseignement

Youth Association RUMA, Mediation ART workshop

The workshop is for local participants and migrants and deals with negative emotions, their recognition and release. As human beings, we usually have a bunch of different fears, for which we must learn to get rid of them painlessly and in the right way. If we hide them and accumulate them in ourselves, it is not positive for us or those around us.

Fear, whether it comes from cultural displacement, societal pressures, or personal traumas, can have a huge impact on our wellbeing if left unaddressed. By providing a platform for individuals to openly explore and articulate their fears, the workshop facilitates a process of self-awareness and emotional healing.

The workshop emphasizes the importance of releasing these negative emotions in a constructive and healthy way. Rather than suppressing or internalising their fears, participants are encouraged to confront them head-on, understanding that avoidance only perpetuates their hold on us. Through various therapeutic techniques such as mindfulness and expressive arts, individuals learn to cultivate resilience and inner strength.



© Workshop Mediation ART RUMA NGO

Taste of Home

Taste of Home was a collective that gathered refugees, migrants and allies based in Croatia. The onset of its work takes us back to the early 2000's when the Center for Peace Studies activists visited the reception centres for asylum seekers in Croatia and documented refugee's journeys. The work of research and documentation led us to a storytelling project in which centering refugees in search of happiness and safety offer the most intimate parts of their memories - tastes of their childhood and new beginnings in the new landscapes. The collection refugee experiences and fragments of memories found their place in a cookbook:

[Recipes From Afar, Stories Up-Close.](#)

The book ignited big dreams. The collective organised culinary community events as well as intercultural exchanges in schools, kindergartens and cultural institutions. These actions opened up spaces that were keeping refugees and migrants away, rose more awareness about the refugee and migrant lived experiences, and ignited connections with the new neighbours. Moreover, amidst the massive arrival of new refugees into Croatia and Europe back in 2015, the collective established a cooperative with the mission of refugees and migrants' socio-economic emancipation. The cooperative developed a catering service that worked for a few years. Sadly, the catering was closed due to the challenging nature of keeping the new businesses sustainable, particularly due to the state policies that have not ensured sufficient support mechanisms neither to social entrepreneurship, neither to refugees and migrants.



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BLABLABLE, small illustrated dictionary of everyone

La Cave Poésie, a cultural association linked to the Ligue de l'enseignement, has invited the N'a qu'un œil publishing house to create a Blablable dictionary in Toulouse. It is a participatory artistic project. They organised dozens of writing workshops with children, adults and people from a deliberately mixed range of backgrounds.... Each workshop brought together about ten different participants (invited through associations, schools, etc.). After each participant had made a small notebook, two authors led the workshop: they asked a series of questions to the participants, who answered orally. The authors transcribed the answers live, without changing what was said or correcting any French mistakes. The fragments collected during these workshops were arranged by the authors in the form of a dictionary, which was also illustrated by drawings made in notebooks during the workshops.

All the collecting and writing took place over 2 years, but each workshop was a one-off. It was the project and its purpose that ensured the continuity between the people involved and the unity of the final work. The published dictionary was given to each participant.

“We, the cultural structure, prepare the shell, we prepare the envelope so that people feel valued, respected, and that they can give what they have. The blablable, for exiled people, was really tailor-made in the sense that it was a writing workshop, but in spoken form. The final product is written, but it's all done orally, respecting people's words as they are. It's very empowering for the participants. There's something that goes beyond them, and it's really beautiful. At the end, you don't know who's speaking, but you can find everyone's words. If we find this dictionary 100 years from now, it will be a snapshot of Toulouse society at the time it was written.” Yann, director of La Cave Poésie.

GHANA n. prop.

Ma mère a neuf enfants. On est six sœurs, trois frères. On est tous ensemble, au Ghana. Maintenant, il y a une sœur et trois frères qui sont au Canada. Moi, je suis là et les autres sont au Ghana. Au Ghana, on avait de l'or, c'était avant qu'il ne voyage. Avant, nous étions riches. Maintenant, tout l'argent est dehors, en Suisse. Les leaders prennent tout l'argent et nous n'avons rien. Ils vont profiter avec leur famille, en Europe, Amérique et Sud Afrique. Ils prennent beaucoup de l'argent et ils font tous les magasins.

-> BÉTISE
-> CACATICE

GILETS JAUNES (LES) n. prop.

Un jour, j'étais à la laverie avec mon fils pour sécher le linge. Nous avons fini et nous avons voulu aller à la maison. Quand, dans la rue, a commencé la manifestation des gilets jaunes. Les gens sont juste allés dans la rue sans faire quelque chose de dangereux. Et derrière, la police a commencé à jeter des bombes lacrymogènes. J'ai pris mon fils et on s'est cachés à la laverie mais le gaz était déjà entré dans la laverie. Mon fils a pleuré, crié et paniqué parce que le gaz était brûlant pour nos yeux et notre nez et il avait vraiment peur parce qu'il n'a pas compris ce qu'il s'est passé. Nous avons attendu un peu avec le pull sur le nez et ensuite, nous avons couru très vite à la maison. C'était un choc pour lui, encore et toujours, il me dit que c'est la police qui a blessé son nez. Il a 2 ans et il a raison.

-> FLEUR
-> MACRON (EMMANUEL)
-> PRÉSIDENT

GILLES n. m.

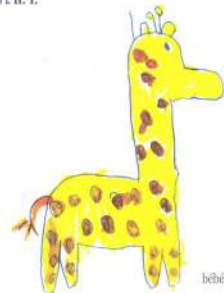
Les Gilles de Binch, en Belgique, sont des espèces d'hommes chamarrés, avec des habits rouges et or et des plumes d'autruches, pour le carnaval.

Ils sont rembourrés, ils font un peu rondouillards et ils lancent des oranges aux gens. Ça vient du sud, des pays exotiques et c'était par rapport aux disettes.

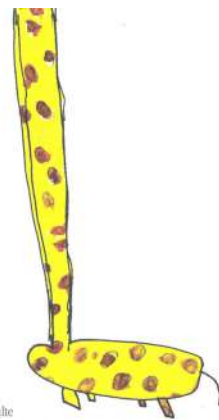


-> HARENG

GIRAFE n. f.



bébé



adulte

GLACE n. f.



-> KAWAII

GLOBE n. m.



GODOLIN (PARC) n. prop.

Parc public que l'appelle « le p'tit parc », dans le quartier des Ghalets à Toulouse. C'est un endroit important pour moi, j'y passe le plus clair de mon temps, en général avec mes copiers. Depuis 4 ans, c'est le point de ralliement, on y va tous les jours pour parler, écouter de la musique. Il est tout petit, il y a une petite aire de jeux pour les enfants, une table, cinq ou six bancs. Il y a un château à côté qui a été rénové il n'y a pas longtemps, le château des Verrières ou la maison du Verrier Castel-Gesta, et une cacanisette, avec de fortes odeurs, les gens se plaignent souvent de ça.

-> CACANISSETTE

GOMME n. f.



GONFLER v. tr.



The quality of the relationship in an intercultural context

Because it's not enough to juxtapose different cultures to create links, dialogue and common ground, it is important that projects can succeed in:

- Taking the time necessary to establish a quality relationship based on reciprocity (mutual recognition and intercultural dialogue). Creating a safe environment guarantees the respect of participants' freedom and dignity.
- Allowing each person to determine the place they wish to occupy in the project, accompanying them in this process and ensuring their consent at all times. Ensuring that participants negotiate their roles in the project together
- Proposing a system in which the differences that arise (linked to differences of opinion, views, sensitivities, etc.) can be expressed and resolved peacefully.

Intuitive Art workshop

Intuitive ART workshop provides a unique and transformative space where migrants and locals come together to explore their creative expressions in a nurturing and inclusive environment. Through a variety of artistic media and guided exercises, participants are encouraged to tap into their intuition and unleash their creativity, fostering connections and understanding across cultural differences. The heart of the workshop lies the belief that art transcends language and cultural barriers, serving as a powerful medium for self-expression and communication. Whether it's painting, sculpture, collage, or any other form of artistic expression, participants are invited to channel their emotions, experiences, and perspectives into their creations, creating a tapestry of shared stories and experience. It is a unique opportunity for participants to work on themselves while learning about another culture through art. For migrants there is an opportunity to think about their identity in midst of cultural transition and for the locals is an opportunity to go out of their safe zone and to learn about the people with different backgrounds and culture. This workshop can be a catalyst for social inclusion and acceptance of migrants and to the sensitive local community.



© Julija Malahova, Artist

Time to get to know each other

The Singa association organised a day out with exiled people, alone or with their families, and volunteers from the association. It was a day on a farm, to share a moment of fun and relaxation. The association invited choreographer Natalia Bearzotti to lead a dance workshop. Natalia had already briefly met some of the participants at an aperitif discussion that the Singa association organises twice a month called “blabla”. For Natalia, it was difficult to imagine whether people would actually take part and enjoy it. She was determined not to “give a lesson”, not to adopt the posture of a dance teacher, but rather to create the conditions for exchange around the body and movement. On the day, she began by meeting the participants over a shared meal. Then, during the workshop, she made suggestions but also let herself be guided by the participants’ desires. Even on a single day, she felt it was important to create a connection with the persons, a climate of trust, and to take time (which is not a notion of duration but of depth).



© Singa Toulouse

“I’m not going to just come in and give a workshop like that. We prepared the meal together and that enabled us to talk about life... I had to get all the boys on my side, because there were a lot of men. So we obviously talked about football. After that it was more political, we talked about different things. There was a man who gave massages, so we talked about the body. I talked to the women, I talked to the children. I went round the tables. I talked to lots of little groups, and then we ate. I have to admit, when I saw so many men, I thought to myself: this is going to be difficult. For a while now, I’ve been used to working with a female audience... And it went really well! they laughed and got into the spirit.

One of the association’s volunteers said: “It’s the first time I’ve seen them without the men on one side and the women on the other”. In their traditions, they dance with the women on one side and the men on the other. Here, they were more like children, having fun.

They were told I was an Argentinean dancer, so they said: we’re lucky, we want you to teach us! I also started from their desire to dance.

I told them why I’d chosen tango, because it’s a dance created through cultural mixing. For me, showing tango in a playful way was a way of allowing them to show their traditional dance... Initially, I didn’t want to talk too much about myself, but I realised that to create links with them, I had to say who I am as an artist with my background as a migrant.

Over time, trust also comes naturally... I know that afterwards, they can let me take them on another project... Because they trust me, they know me. With people, you can do little things, eat with them, go on an outing, get to know the children, and have the confidence to work as a team. I can say to them, Would you like to do a play or a dance piece? And then I have the people with me, because we have a direct link.

Natalia, dancer, choreographer.

Women to Women - Bazar

Živi Atelje DK (Living Atelier DK) is an independent, interdisciplinary, non-governmental and non-profit organisation that uses art for exploration of identity, healing and community-building. We aim to nurture individual strength, potential, resilience and solidarity to answer to life's challenges as part of social change and community-building through art. We have several programs including the No Borders Program, Women to Women Collective and No Borders: Integration of Art - Art of integration), Wandering Art Tea Academy, Creative Collective Space and Gallery DK (glassblowing, storytelling, ceramics, cyanotype and artist in residence) and a project to preserve and promote the art of Vera Dajht-Kralj, whose atelier, her artistic and spiritual heritage, is the focal point for all our activities. The Women to Women collective is a key No Borders program at Živi Atelje DK that brings together women who want Croatia to become home with women for whom Croatia is already home, through engaged art to improve well-being, empower and facilitate the integration of all people into an ever-evolving community. We consider integration to be a never-ending process involving everyone to be part of this ever-changing,

dynamic society with people of diverse origins and world views. Since 2016, through workshops, gatherings, excursions and public engagements, Živi Atelje DK empowers participants socially, therapeutically and economically through skills learned in a safe, secure and intimate space for people to exchange ideas, problems, solutions or simply to spend time together. Women build a support network and encourage respect, understanding and embracing of diversity. We also engage with the public and work on public advocacy and awareness-building through exhibitions, and interactive presentations and workshops in Zagreb and beyond. We continue to collaborate with artists, and local and international non-governmental organisations and initiatives. Živi Atelje DK (Atelier Vivant DK / Living Atelier DK), a: Ilica 110, 10 000 Zagreb, Hrvatska/Croatia
W: www.ziviatelje.dk | f: [@ziviateljedk](https://www.facebook.com/ziviateljedk)
i: [@ziviateljedk](https://www.instagram.com/ziviateljedk) / i: [@zene_zenama](https://www.instagram.com/zene_zenama)
Community Exchange/Banka vremena
e: projekti@ziviatelje.dk
e: womentowomen@ziviatelje.dk



© Living Atelier DK

“The Game”: multicultural group, intercultural work

The performance of the cyclo-theater “the Game” took place in a public space along a march on the Italian-Slovenian border, during the Sabir festival, of which ARCI is one of the organisers. “Cantieri Meticci” is a company characterised by the diversity of the countries of origin within its team. It co-constructed the script and structure of the cyclo theater involving professionals, including an Iranian illustrator who is a member of the troupe, and migrants. The show was developed using a method centered on the experiences of the migrants involved. They also recited in their mother tongue fragments of stories collected along the Balkan route. There was no intermediation by another actor and/or in another language. This enabled the participants to re-examine their own experiences through the stories of others on their migration journey. They were able to express themselves through artistic expression. The dramaturgy of the text was handled by the stage director, resulting in a modern work. The participants were given a safe space in which to share their needs and proposals, and to choose the role they wanted to play in the project. This space was run by the two coordinators of the “Cantieri Meticci” company with the aim of protecting everyone’s wellbeing. The process therefore created a real community of trust, where everyone felt free to participate actively and share their stories and emotions on a subject that united them: those who had been victims of discrimination and rights violations, those who had witnessed them or documented them. This group dynamic created a community of support and mutual exchange on artistic issues and their life experiences.



© Courtesy of Festival Sabir

Freedom of conscience, freedom of expression

As part of a university course for exiles wishing to return to study, cultural outings are planned. They are an integral part of the curriculum and are therefore mandatory. They are used by teachers to help students improve their French, but also to introduce them to a range of artistic offerings. These cultural outings give students the opportunity to express their feelings, their likes and dislikes. Some may be shocked by certain works. It’s also an opportunity to discuss what is and isn’t possible in society. An opportunity to talk about freedom of expression: that of the artist, but also that of the viewer, who can freely say that a situation disturbs him or her while others do not feel the same way.

“Differences of opinion and conviction can create tensions. But I would just like to remind everyone of the importance of the principle of laïcité in France, which is also our legal framework. It’s the guarantee that everyone is free to hold their own beliefs or opinions and the obligation to respect the fact that those of others may be different. You have the right to be shocked, but it’s important to realise that others are not, and that, in any case, the artist has the right to express himself as he does”

Nathalie, trainer.

Empowerment

To be truly emancipatory, projects should help to empower participants:

- Co-building the project by involving people in the design, the implementation and the evaluation of the project
- Encouraging people to take a critical look at the project and make proposals (including artistic and organisational aspects) in a democratic framework.
- Allowing people to express whether or not the project is beneficial to them.
- What do they gain? sociability? knowledge? independence? self-confidence? A sense of belonging?

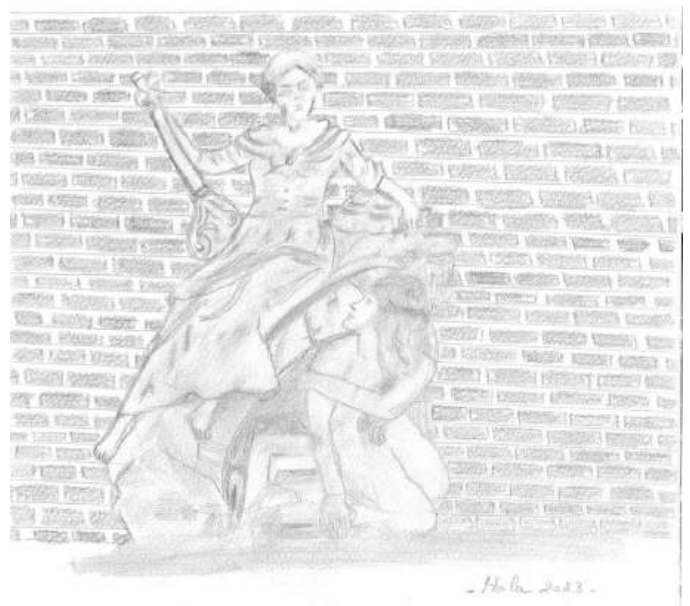
Creative wandering

As part of a French language learning programme run by the Ligue de l'enseignement, people are invited to take part in a creative project in Toulouse, France.

The theme of the project is a creative artistic wandering around the city's key fountains. Surrounded by places that are familiar to the public, such as the prefecture or supermarkets, and rooted in people's immediate environment, these cultural spaces are nevertheless little-known. People acquire historical and cultural knowledge about this heritage, and discuss their perceptions of it. They can then draw what they observe. As well as imparting knowledge, this project allows people to take a critical look at the heritage of the city in which they live, to express their feelings and to develop a sense of belonging to the city in the public space.



© Ligue de l'enseignement



POKAZ. Theatre of the Oppressed: I'm not racist but...

The activities consist of two formats of interconnected workshops for the same participants: one for learning the Croatian language and the other one is engaged theater - Theatre of the oppressed (Boal's Theatre). Through these interconnected educational and cultural workshops, in a joint work of participants and supporters, preconditions are created for the expression of cultural rights and the strengthening of social inclusion. The basic idea is to create support for migrants and foreigners who lack support in learning the Croatian language and further on to empower them to fight together with the local community against various forms of discrimination they experience in everyday life. The weekly workshops consisted of one hour of the self-organised language course following the methodology of the English for Action collective and one workshop of the Theatre of the Oppressed working in interconnection to educate, exchange experiences and by that empower participants. Various creative exercises and examples are used with the aim to achieve both language and expression goals. Individual examples of injustice, discrimination, and racism (structural violence) are used to develop scenes in preparation for the public performance. Different languages, songs and expressions can be used together. As participants share experiences of discrimination, which can also be violence, a high level of safe space needs to be built in order to empower participants to act and support those in need. The structured work in the workshops expands in a small community building, a social network supporting inclusion in participant's everyday life.

"I definitely learnt a lot from the others and their different cultural backgrounds. It was a super nice experience for me. I also gained confidence by exposing myself in front of the public, that was very nice to feel it."

"After the discussion and analyses, we see better, I saw more aspects of the situation. This is a stimulation to think, and in next similar situation I would know how to react, what to say."



© Tanja Rum

RE.M, Multilingual editing

The project, devised by Luca Lötano, was born in 2016 between the editorial staff of Teatro e Critica (a theatre and dance web magazine), and the Italian language school of a C.A.S. (Emergency Reception Centre for Refugees and Asylum Seekers) in Rome. It is an editorial, linguistic and active citizenship project. Today, the RE.M (Rédactions Multilingues) are ephemeral editorial committees based around a few coordinators. They bring together refugees, asylum seekers and people involved in the arts who also have experience of migration. Together, they take part in a cultural event (show, festival, etc.), exchange ideas and work as critics, producing articles, videos and illustrations that are published on a website. They write in their mother tongue, Italian or any other language provided by the participants. This production is both multicultural writing and the reflection of a multicultural perception. The discussion on the artistic work, the critical process, focuses not only on aesthetics but above all on the vision of society by those who live it.

<https://www.lerem.eu/>



© Carolina Farina / Giorgio Termini

Maps from near and far

This project brings together a CADA (reception centre for asylum seekers) operated by the Ligue de l'enseignement in Haute-Savoie, CartONG, an international solidarity association specialising in cartography, and Le Larith, an associative art gallery in Savoie.

CartONG invited the residents of the CADA to use the map as a medium to talk about their migratory journey, by creating a map and a personal legend ("here, I met solidarity", "there, I was afraid"...).

6 people wanted to participate. They were free to create a map using any materials or techniques they wished (drawing, painting, collage, embroidery, etc.).

They were able to make the cartography tool their own and "twist" the instructions, as some people preferred to evoke only their country of origin. This variation undoubtedly avoided going back over traumatic experiences.

Given the time constraints on the project (around 5 half-days), some ideas became too ambitious during the creative process: the embroidered map, for example, took too long to make, but the person who had conceived the idea herself then decided to change her plan.

The cards were exhibited in an art gallery open to the general public. The participants were able to act as "tour guides", commenting on their work to visitors to the gallery.

At each stage, the participants were able to make choices for themselves and for the group. For the associations behind the project, this freedom in the process was more important than the result itself.



© Ligue de l'enseignement

Introduction to the tradition and folklore

The workshops followed the methodological framework designed to ensure that the projects respect the cultural rights and traditions of migrants and promote local tradition and folklore. This framework provided guidelines and criteria to align the activities with the overall project goals that are to use culture and art as basic for integration of migrants and their acceptance from the local community.

Recognizing the importance of cultural identity in fostering a sense of belonging and dignity, the workshops prioritized initiatives that honored the diverse cultural heritage of participants. By creating a space where migrants could express themselves authentically and share their traditions with others, the workshops sought to empower individuals to promote their cultural traditions. National dances are very important for the majority of people and this workshop creates conditions for participants to learn different dances.

During the implementation of the workshops, it was very important to involve migrants in the planning and implementation process. By actively involving participants in decision-making processes, the workshops aimed to cultivate a sense of ownership and investment in the project outcomes. From selecting workshop themes and activities to assisting with logistics and promotion, migrants were empowered to shape the direction and content of the workshops in ways that resonated with their live experience.



© Workshop Music unite people / CDI

Jan Jafo: Riya Min (My Journey), Exhibition

Riya Min is an artistic exhibition of the work of Jan Jafo (21), a young self-taught painter, born to a Kurdish family in Aleppo and now living in Zagreb. Jan says that painting is a form of therapy and so his work gradually moved to themes that are very personal to him and people around him, to self-portraits. He started in his childhood with “ Boy with a Sewing Machine ” when he was working as a child in Turkey or the self-portrait “ Don’t Ignore me ” upon the arrival in Croatia when he felt invisible among other people. Jan fights melancholy with powerful colours. Important part of the exhibition are also short videos – vlogs, short clips of hangouts with friends – creating atmosphere of belonging to a community. (From the exhibition’s catalogue by the curator Ana Kovačić)

A video guide of the exhibition was recorded and published and several interviews with Jan Jafo released. The exhibition was organized by the Platform Upgrade, the initiative of civil society organizations gathered around the common idea of promoting new, innovative and creative intercultural and social practices, with the goal to establish the Intercultural Social centre in Zagreb.

“Everything we see consists of art, and still we rarely notice it. For me, art is a kind of therapy that always helps me express myself - in silence, in my own world. I love the smell of paint and brushes, and I get the greatest pleasure when I finish a painting to the end. I feel finally liberated from everyday worries. The encounter with the curator (Ana Kovačić), whom I met a month before my exhibition, was a simple getting to know each other meeting. After that, at our second meeting, we talked about my arts and the exhibition. She quickly noticed my themes, which was a big deal for me.”, Jan Jafo (21), the artist



© CMS

The promoting of cultural rights

Inclusive and emancipatory artistic projects are real opportunities to promote cultural rights. This can be achieved by:

- Sharing the philosophy and the concept of “cultural rights” so that participants are aware of cultural rights and are involved in respecting them throughout the project.
- Making cultural rights a major reference point throughout the projects in order to ensure that we do our best to respect them.
- Promoting cultural rights among the local population in which projects are implemented and give resonance to the values supported by the projects.

Il mio Filipino

Liryc Dela Cruz is a filmmaker and artist from Tupi, South Cotabato in Mindanao, Philippines, currently based in Rome. He has collaborated with ARCI.

There is a large community of Filipinos in Italy, the majority of whom are women and many of whom work as domestic servants. They are portrayed as exemplary migrants and tireless workers. Dela Cruz criticises this fictitious social structure, which exacerbates the pressure exerted on Filipino individuals to abandon their identity in favour of a passive and loyal appearance.

After a long period of research, he created a multimedia performance based on an astonishing documentation of the grooming routines and cleaning gestures of Filipino workers. He has worked with Filipino women and the resulting performance has been presented in both theatres and public spaces (squares, streets, etc.).

While maintaining their work, this experience gives a new perspective on their lives and invites the audience to rethink and reflect on the following question: how can we be equal while acknowledging the invisibility of other groups, such as domestic workers?



© Il Mio Filipino © Liryc Dela Cruz – courtesy of SPAZIO GRIOT and the artist

Traditional music instruments

“Music Unite People” workshop activities involving the presentation of national music instruments contribute to the social inclusion of migrants in several ways, both directly and indirectly. They empower not only migrants but also the general population for the inclusion of migrants and help build skills for active participation in social life. These workshops play an important role in bridging the gap between migrants and the general population. As participants from diverse backgrounds come together to appreciate and learn from one another, barriers of misunderstanding and prejudice are gradually dismantled. Through shared musical experiences, stereotypes are challenged, and bonds of empathy and solidarity are formed, paving the way for more inclusive and cohesive societies. During the workshops migrants presented their musical instruments but at the same time local musicians were presenting national macedonian instruments.

They have tried and performed some songs with different instruments that are specific to their respective country.

The presentation of national music instruments within the context of social inclusion workshops serves as a powerful tool for fostering understanding, empathy, and solidarity among migrant and non-migrant populations. Musical workshops contribute to migrant integration by offering an innovative approach to skill development and social inclusion. These sessions empowered participants by reconnecting them with their cultural heritage, fostering creativity, and boosting self-confidence.



© Workshop Music unite people / CDI

Afro Badinya: Cro-Afro Night

The Cro-Afro Night and other events were organised in cooperation of Centre for Peace Studies and the association Afro Badinya as part of the European project Bridges. In Mandinka language Badinya means family, as the association Afro Badinya gathers foreigners and locals with the aim to promote African cultural heritage through music and art projects. These activities aim to improve intercultural exchange, promote equality and prevent racial discriminations. The Cro-Afro night offered a variety of cultural content: a djembe drumming workshop, a West African dance workshop, a performance by an acrobat from Ghana who lives in Croatia, a performance by the Domaćigosti choir together with members of Afro Badinya, a percussion jam session open to everyone, and a DJ session. Visitors also tasted Senegalese food prepared by a Senegalese chef with a Zagreb address, also member of Afro Badinya. The cycle of cooperation between the Centre for Peace Studies and Afro Badinya continued with the event Afro Limbo event, which promoted African cultural dances and djembe playing culminating with a joint limbo dance around a summer fire.

Such events bring together new and old members of Croatian society in an attempt to build bridges between our differences through cultural exchange. <https://www.youtube.com/watch?v=gX15EevGOYs>

“All I want is to bring people together through culture, because culture is everything. You can be from Syria, Nigeria, Congo, Mali, Somalia, Tanzania, Croatia, Finland - it doesn't matter. What is important is what you have inside and what you can give to people. I think we are all the same, we try to cooperate, that's why God made us different. Music is always a family, you can write a song, people are important - the musicians you work with, their energy with which they accept you... In Africa, we are open to life, we accept what happens, we live one day at a time. In Croatia is different, people are worried and scared. Don't worry!” Mamadou Abdoulaye Seydi interview, Cropix, youtube video

The work of the Platform Upgrade - Intercultural Social Centre Zagreb

The Platform Upgrade organized a number of showcase events in order to advocate for the establishment of the Intercultural Social Centre in Zagreb, a place and an institution that will offer and create joint cultural and educational activities for general public and people with migrant experience – in order to create preconditions for a welcoming society and integration, empowering people with migration experience and locals to take active part in it. The platform brings together cultural, human rights and environmental organisations committed to the development of the Intercultural Social Centre, involving and working with people with migration experience who share their experience, culture and skills with general population. A number of dance and art workshop were organized with migrants with the aim to include people from different cultures and to work with general population. One of these activities is the Living Library (Don't Judge a Book by its Cover), a cultural and educational method where people with different backgrounds and experiences become alive books and talk with people with the aim of improving knowledge about different cultures and reducing prejudices and stereotypes.



© CMS

Making African masks at one of the show-cases in the neighbourhood of the Reception Centre for Asylum Seekers The ones who

The ones who

The show “Ceux qui” was produced thanks to a partnership between the Ligue de l’enseignement de la Nièvre (58), which runs a social programme for asylum seekers and refugees, the association Les Z’accros d’ma rue, which organises a street performance festival in July, and a theatre company called “En Compagnie”.

The performance is prepared over just 3 or 4 rehearsal weekends, combining asylum seekers and refugees with professional and amateur actors. This initiative requires the involvement of teams from the CADA (reception centre for asylum seekers) to manage logistics, travel, translations to facilitate understanding, etc. The show created was presented during the festival, bringing together in the audience people who support the cause of migrants and people, both locals and tourists, who had come to the festival.

“The director, Barbara Boichot, has worked in children’s prisons in Bogotá and in refugee camps, notably in Sarajevo. Her approach is very interesting. Professional and amateur actors alike are impressed by the way she manages to connect with them straight away. Other professional artists can’t do that; they get lost in trying to understand each other, in translation and so on. It’s something she knows how to do and it’s wonderful to see. And then, when the show is created and they perform in front of the audience, they’re all on the same level, and when they take a bow, they’re all applauded in the same way” Cécile, social worker.



© Ligue de l’enseignement

What to consider when creating cultural and artistic activities

Operational recommendations

“Culture is the medium through which we communicate who we are, what is important to us, what has formed us and what aspects of ourselves we uphold as we move into the future. Identity is often defined in cultural terms, just as otherness is. It is therefore necessary and natural to move into the sphere of culture and the arts when there is a need to get to know the other, with the aim of forming an inclusive society, which can learn how to benefit from diversity¹.”

Following the guidelines from the methodological framework developed in the first phase of the MigrArts project, partners: (1) developed experimental projects, (2) implemented a self-evaluation of these projects, and based on the evaluation (3) developed the following operational recommendations. These recommendations could help initiatives, groups, cultural organisations, CSOs and institutions to develop cultural and educational projects that respect cultural rights of migrants and build inclusive communities.




In a nutshell, if you want to organise inclusive activities that respect cultural rights of people from different cultures, please consider the following practical recommendations:

1. Involve all people from the beginning, from the design of the project - the earlier the better
2. Take enough time for introductions and getting to know each other - create trust and safe space for all, open space for relationships in order to better understand values and different positions and to resolve potential challenges more easily
3. Include interpreters or at least creative methods so that people can express themselves and participate in the process
4. Work in diverse groups, define intercultural dialogue means for your group and build an exchange based on reciprocity
5. Try not to ignore experiences and frustrations people bring to the process from their everyday lives, talking about it could be empowering

1. How Culture and the Arts Can Promote Intercultural Dialogue in the Context of the Migratory and Refugee Crisis, Luxembourg: Publications Office of the European Union, 2017

6. Pay particular attention to vulnerable members of the group, including gender issues.
 7. If you are preparing a participative public event where personal experiences will be shared - prepare participants to more potential reactions they could experience from the audience
 8. Discuss with participants the meaning of free time and respect their free time
 9. If you are working with an open, fluctuating group - prepare different methods so that new people can join more easily and those who have been with you from the beginning can feel the progress.
 10. Focus on the process rather than the result, try to organise more concentrated activities and make them and their authors visible and valuable
 11. Ensure the quality of artistic outputs and production, which will be the pride of the participants and partners.
 12. Talk and be transparent about the different positions in the projects - volunteers, paid staff etc. so people are free to choose their role. Try to pay people for production if possible.
 13. Plan follow-up and sustainability - help people to create their further activities, support networks, connect people, support funding
2.  Build a space for co-construction. That enables people involved to get to know each other well, become complementary listening to each other's needs, constraints, interests and abilities. Take into account the fact that it is not possible to settle all the details of the project together: each partner plays a role as a transmission belt: a link with participants, artists, technical production. Take the time to build relationships of trust: you need to discuss what is essential for everyone in the project. Make sure that you essentially share the same philosophy towards migrants and that it is based on the same values of respect and inclusion.
 3.  Whenever possible, it is advisable to provide interpreters in order that participants can more easily express their opinions and viewpoints in the process of co-creation. If this is not possible, it should be important to find a way to communicate messages appropriately and comprehensively - through interactive educational content as well as cultural and artistic tools so people remain included and can participate.
 4.  Create diverse, multicultural groups by including people with different backgrounds and experiences as well as people from hosting communities. It will be helpful to stimulate creativity and exchange. Define what intercultural dialogue is in your specific context and reinforce it during the process. It should open space for a two-way exchange of mutual learning and recognition.
 5.  During the group work, activities can be disrupted by people's experiences of frustration with the system, exclusion or discrimination. This should not be ignored, be aware of it, notice and find a way to support people to learn from these examples and shared experiences.
 6.  Pay particular attention to the needs of vulnerable groups within the migrant population and to gender sensitivity.

We describe the recommendations in more detail, based on the experience of our experimental projects:

1.  Design projects that involve and include migrants and all partners from the beginning, or at least in the early stages of project development, it will be easier to include their needs, create safe space for the process and ownership of the activities.
2.  During the group work, activities can be disrupted by people's experiences of frustration with the system, exclusion or discrimination. This should not be ignored, be aware of it, notice and find a way to support people to learn from these examples and shared experiences.
3.  Pay particular attention to the needs of vulnerable groups within the migrant population and to gender sensitivity.

7. 💡 If you are preparing a public event that could bring to light experiences of discrimination or violence: prepare appropriate activities, create safe space and discuss with participants as many potential scenarios as possible - what could happen in a public performance. Even if the event takes place in a friendly space, there could be a range of nuances that are disturbing for people who have experienced or witnessed discrimination or violence. This is an additional reason to make sure that there is a safe space in your base group, to build trust and confidence for reflection and evaluation.
8. 💡 Discuss with participants the meaning of their free time, what that means in practice and everyday life for people who work, what for students or those unemployed, for people who for example are waiting for asylum. Try to find a way for everyone to participate, while respecting their time of expression.
9. 💡 If you envisage potential fluctuation and dropout in the group - think in advance about what can be done to ensure that people who have been regular and involved from the beginning do not feel discouraged by the ongoing new dynamics, and at the same time newcomers can join. Create different activities and creative methods with space to exchange experiences, so more people can participate and feel the progress of the process.
10. 💡 Develop artistic projects that are not only directed to the one final result but also to different parts of the process. Try not to create an oppressive and performance-oriented climate. Try to select the activities that can run separately or be shown independently, the parts of the project that involve the people who produce them, and make these parts visible and valuable.
11. 💡 Although we often involve amateurs and volunteers, we need quality, magic and beauty. High-quality professional resources should be made available to highlight the artistic productions. That's what gives everyone a sense of pride: be proud with participants whose work is highlighted, with social partners too often caught in the day-to-day pressures, with cultural partners who find a sense of purpose in what they do.
12. 💡 Some financial resources are necessary to carry out the project. These on your disposition should be anticipated and information shared with all partners. Different positions in the project such as volunteers or paid staff need to be explained to people involved. It is important that people have all the information they need to choose their role in the project and not to feel used for other purposes. When people take part in the performance by producing content - try to find a way to pay them financially or in some other way, especially for people who are not working or have low income.
13. 💡 Try to plan the follow-up activities in order to involve people in longer processes - think beyond the scope and limits of a single project, connect people with groups, initiatives, institutions, to volunteer or work after the projects end. Support them to plan and organise their activities or to get funding if necessary. Create support networks.



Related resources

Methodological table

Guidelines for implementing projects that respect migrants' cultural rights

Here are some guidelines useful to ensure the consideration and respect of migrants' cultural rights within artistic and cultural projects. This table can be used as early as the project development phase to ask yourself the "right" questions. It is a tool that can be used to support exchanges between partners and ensure that everyone is committed to serving cultural rights. Each project is implemented taking into account

local contexts, opportunities and obstacles, but these guidelines can serve as a reference point throughout the process.

It is also a useful tool for looking back on the action and drawing lessons from it.

Does my project respect dynamic identities and promote openness?

My project ensures that each participant has the freedom to express their identity (values, reference points, tastes, knowledge, habits...), the meaning they give to existence, particularly through artistic creation.

Ideas and examples for implementation	The right questions to ask yourself
Suggest activities to participants so they can express their identities.	<p>What were the barriers to people's expression? Did the project enable people to develop their knowledge of their own culture and that of others? Was everyone seen as a bearer of knowledge to be transmitted to others? How did the project ensure that the activities/practices didn't discriminate against anyone? Did the project identify and use appropriate animation methods (ex: popular education, intercultural activities...) to enable participants to express themselves?</p>
Allow individuals to choose how much of themselves they want to contribute to the project.	<p>Did the participants feel that they had a real say in their own lives during the project? Was there enough flexibility to respect their reservations and wishes?</p>

**My project promotes cultural diversity to create new opportunities for everyone.
It aims to remove barriers to make these opportunities accessible.**

Ideas and examples for implementation	The right questions to ask yourself
<p>Implementing activities for participants so that they can also discover the identities of others and foster exchanges and dialogue.</p> <p>Giving access to quality artistic proposals and paying attention to the quality of the technical conditions.</p> <p>Providing mediation that gives access to the codes for new practices.</p>	<p>Did the project provide access to cultural resources (heritage, artists, artistic practices)?</p> <p>What efforts were made to facilitate access (physical, cognitive, cultural) to these resources?</p> <p>Did the project promote cultural diversity?</p> <p>Did participants feel that their individuality was valued in the eyes of others?</p>

My project contributes to the cultural life and thus to common heritage.

Ideas and examples for implementation	The right questions to ask yourself
<p>Valuing people, their expressions, their collective outputs.</p> <p>Anchoring projects in local cultural life.</p>	<p>Did the project allow participants to create something together?</p> <p>Did they feel that they were contributing to local cultural life?</p> <p>What common ground did the project enable them to discover?</p>

Does my project ensure the quality of the relationship in an intercultural context?

My project has taken the time necessary to build a quality relationship based on reciprocity (mutual recognition and intercultural dialogue). It creates an environment in which participants are free and their dignity is respected.

Ideas and examples for implementation	The right questions to ask yourself
Establishing a timetable that takes into account the time needed to meet and build the relationship (the more time it takes, the greater the cultural differences between the people involved in the project).	Has the project planned enough time in the project to exchange with the participants and make sure that their needs are taken into account?
Debriefing collectively on common understanding on the quality of the relationship and on the cooperation process (using popular education methods, intercultural activities...).	What kind of methods (ex: popular education) did you use to ensure the building of a relationship between participants? Did the participants feel that they were equally considered and respected by everyone?
Providing a space in which participants are free to express themselves, i.e. have an interpreter or provide informal/other ways for them to do so. (through body language, etc.).	Have the project provided safe spaces for the participants?
Giving the material means for participants to ensure their dignity.	Has the project provided the necessary and appropriate material to make the participants feel respectable?

My project allows each person to determine the place they wish to occupy in the project. It ensures that their consent is respected at all times, and that participants negotiate their roles in the project together and make commitments to each other.

Ideas and examples for implementation	The right questions to ask yourself
Building participative methods and tools (from popular education for example). Building flexible projects so that participants have the possibility to adapt and change their roles Asking participants to explain why they want this role, to motivate/argument so that they take responsibility for their role.	Was the process of negotiation of roles fair and equal? Did the participants feel that they knew what their role was? That they were satisfied with it? Were the participants able to meet their commitments?

My project proposes a system in which the divergences that arise (related to differences of opinion, views, sensitivities, etc.) can be expressed and resolved peacefully.

Ideas and examples for implementation	The right questions to ask yourself
<p>Establishing a clear framework of non-judgement of individuals.</p> <p>Providing time for regulation (collective discussions about the project and group life, collective search for solutions).</p> <p>Offering mediation in case of a problem.</p> <p>Providing an “ideas/feelings box” in which participants can put anonymous notes about how they feel, what could be improved etc.</p>	<p>If a problem occurred, how did you solve it? What methods did you use to solve the problem?</p> <p>Did the participants feel that the problem was solved? Were they satisfied with the methods used?</p> <p>What was the final result of the problem resolving process?</p>

Does my project encourage empowerment?

My project involves people in its design, implementation and evaluation.

Ideas and examples for implementation	The right questions to ask yourself
<p>Identifying the different stages of the project and the composition of the working groups for each stage.</p> <p>Planning different moments to debrief on the project at different steps with the different stakeholders.</p> <p>Developing collectively an evaluation tool to be used regularly so that participants can express their opinion about the project.</p>	<p>Did the project strengthen cooperation between partners?</p> <p>Were migrants part of the project/volunteering team?</p> <p>How did everyone contribute to the project?</p> <p>Did you include participants in the design, in the implementation and the evaluation of the project?</p> <p>Did the participants feel they were included in the design, implementation and evaluation of the project?</p>

My project encourages people to take a critical look at the project for them to make proposals (including artistic and organisational aspects) in a democratic framework.

Ideas and examples for implementation	The right questions to ask yourself
<p>Encouraging participants to share their views about the project.</p> <p>Involving participants in organizational and artistic options.</p> <p>Explaining how decisions are made.</p>	<p>Did the participants give their opinion about the organization?</p> <p>Did the participants give their opinion about the artistic field (even about the artist associated)?</p> <p>Did the participants experience the project as a democratic space for debate?</p> <p>How did you ensure that the project was a space for debate?</p>

My project allows people to express whether or not the project is beneficial to them. What do they gain? sociability? knowledge? independence? self-confidence? Sense of belonging?

Ideas and examples for implementation	The right questions to ask yourself
<p>Making the link between what happens in the project and other spheres of daily life (family, education, health...) with the participants and the different partners.</p> <p>Observing participants and giving them feedback on their empowerment in and around the project.</p> <p>Organising collective times for sharing what the project brings to each person.</p>	<p>Did the participants express what the project brought them?</p> <p>Did they feel more comfortable in this or that situation? Why?</p> <p>How did the implementation helped them to raise awareness of the process?</p>

Does my project promote cultural rights?

The philosophy and the concept of “cultural rights” are shared before or during the project so that participants are aware of cultural rights and are involved in their respect throughout the project.

Ideas and examples for implementation	The right questions to ask yourself
<p>Establishing a common pact between partners or/ and with participants.</p> <p>The common pact can be formal or non-formal. It can be an oral pact or even an artistic object, but it has to be something created together.</p>	<p>Did we explain the concept of cultural rights to participants?</p> <p>Was it understood by participants?</p> <p>Did we make sure partners were sincerely engaged to pay particular attention to putting cultural rights into action?</p>
<p>Continuously sharing the concept of cultural rights all throughout the process of the project (not just at the beginning) and carrying out a collective evaluation of the implementation of cultural rights. This evaluation should use participative methods adapted to the needs of: social and cultural workers, migrants and other participants.</p>	<p>Are participants able to share/spread the philosophy of cultural rights?</p> <p>(Participants = every person involved in the project (professional artists, social workers, migrants or non-migrant people involved)).</p>
<p>Having internal discussions to disseminate the approach to colleagues in the structures implementing the projects.</p>	<p>How many people in our structures have been involved in thinking about the issue of cultural rights?</p> <p>Has this reflection had an impact on other aspects of our organizations’ work?</p>

My project makes cultural rights a major reference point in order to ensure that we do our best to respect them.

Ideas and examples for implementation	The right questions to ask yourself
Having a gatekeeper (at project management level) to ensure that cultural rights are respected.	Did the project identify a specific person to be the gatekeeper? How has this person been chosen?
Having regular specific discussions on this aspect. Carrying out collective evaluations of the project.	What specific tools were used to continuously evaluate the consideration of cultural rights? During the implementation of the project, did anyone feel that their cultural rights were not respected and if so, how did the project take measures to meet their needs and how? What were the obstacles challenging the implementation of cultural rights respect during the project?

My project promotes cultural rights within the local population and gives resonance to the values supported by the project.

Ideas and examples for implementation	The right questions to ask yourself
Communicating on the project's events. Inviting the public to the closure event (a show, a play, etc.) of the project. Adding a "cultural rights" label/sticker to give visibility to cultural rights? Ex. "Is promoting cultural rights".	Did we involve the local population in the project? And how? How did the project's coordinators ensure that their values/ approach/deliverables were disseminated widely?
Sharing the deliverables of a project into public space/areas (exhibition...) free of charge. During the project, mixing the population and the participants if possible.	What has been done to share the concept with the public?

Questionnaire for participants

This tool should enable each participant to give feedback on how they experienced the project. It can be used by people of all language levels. The pictograms illustrate the topic and stimulate the imagination.

Questions 1, 2, 3 and 6

The response can be:

- A choice from among the pictograms
- And/or a graphic intervention on these pictograms (colouring or other)
- And/or a free expression by drawing or writing in the expression zone.

Questions 4 and 5

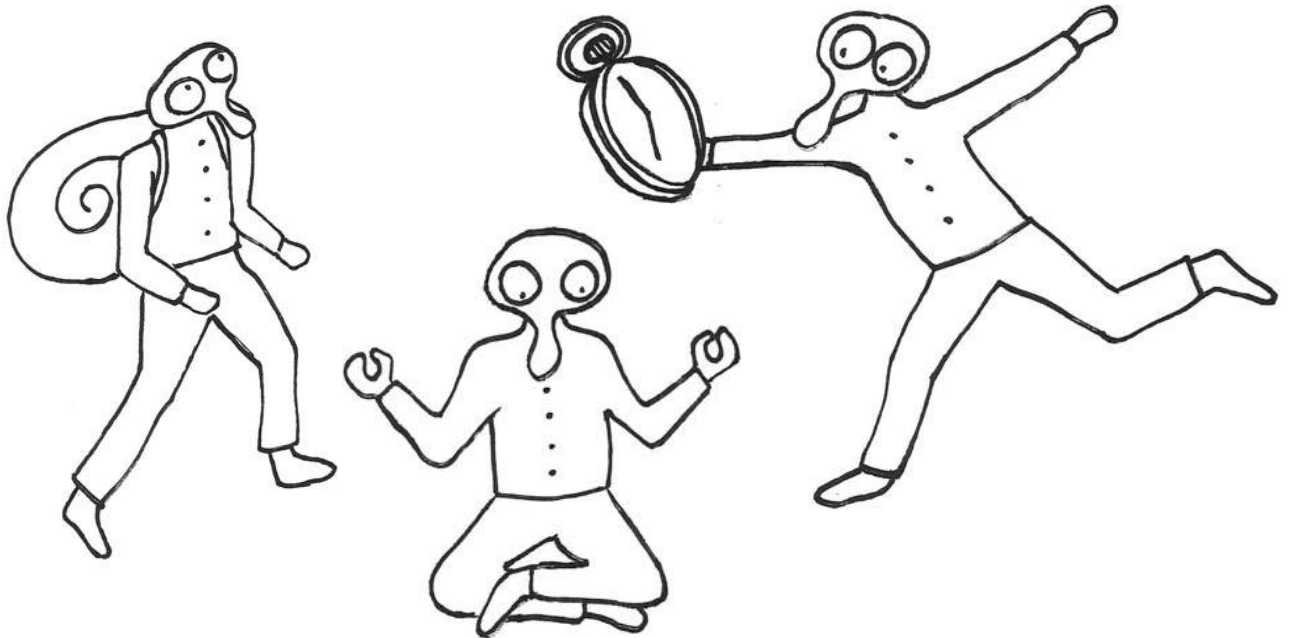
The answer is a free expression in drawing or written form in the expression zone.

For participants who are less comfortable with writing, another person can try to transcribe what they want to say. It is recommended that this is used in groups.

Each participant completes his/her own questionnaire, with or without help. He/she can share his/her answers and get feedback.

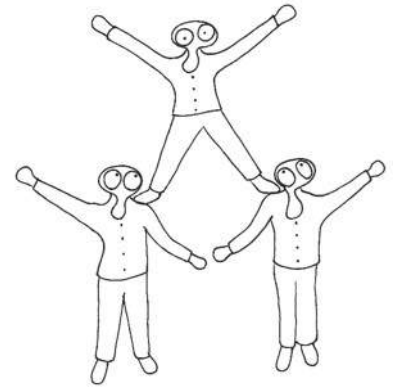
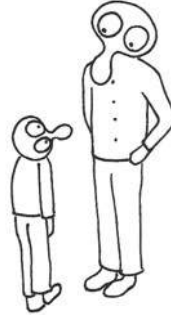
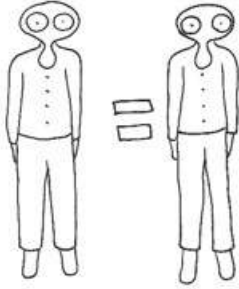
1. How did you cope with the pace and timetable?

Too slow? Comfortable? Zen? Fast? Stressful?



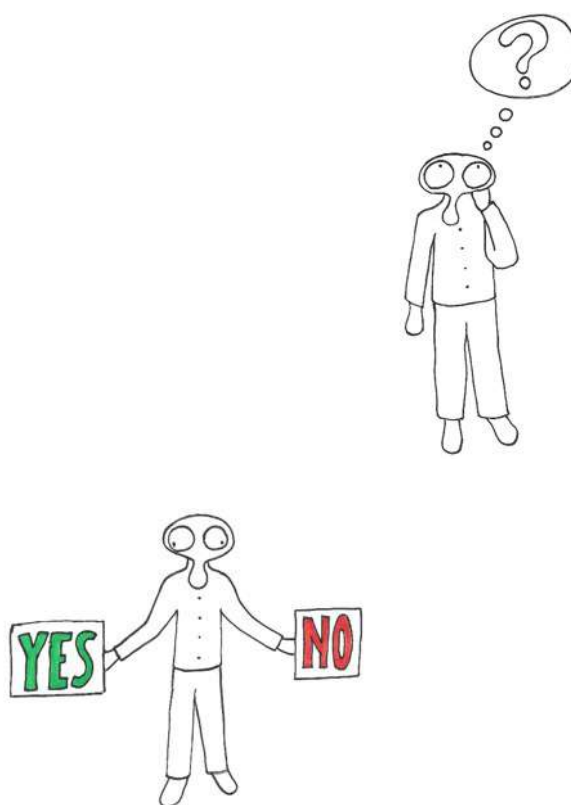
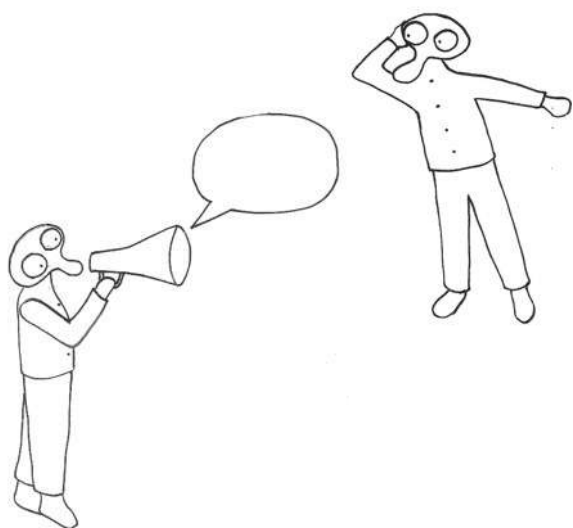
2. How did you feel about the group and the relationship with others?

Sense of belonging? Mutual respect? Equality?
Mutual support?

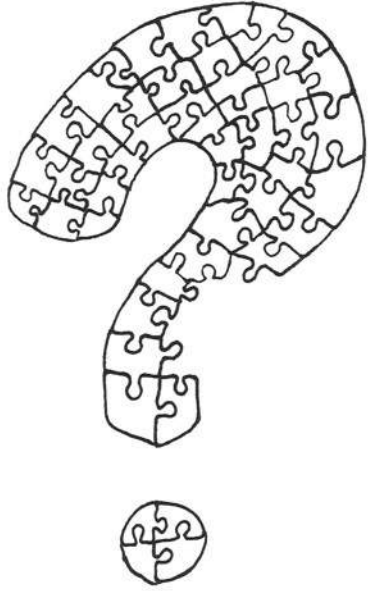


3. How did you feel about communication?

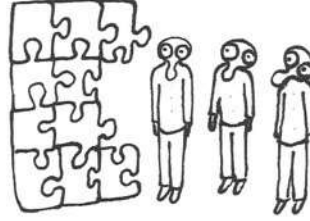
Did you express yourself? Did you listen? Were you listened to? Were you allowed to say yes or no? To give your opinion?



4. What did you do/create together?



5. How did you contribute?



Free expression. Comments, observations...



Evaluation questionnaire for social workers and cultural operators

Name / Surname:

Name of l'organisation:

What was your involvement/role in the project?

Title of the project:

- According to you, to what extent does this project promote the expression and the dialogue between different identities? (please explain)

- According to you, to what extent does this project promote the development of personal/social competences of participants? (please explain)

- Did the project encourage new collaborations between social and cultural/creative fields? (please explain)

- According to you, to what extent does this project promote the cultural rights of migrants? (please explain)

- Would you like to add any comment, suggestion or recommendation?

Presentation of pedagogical scenarios for further training

To complement this practical guide, make it easier to assimilate and explore the main themes in greater depth, training sessions can be offered. Five two-day training scenarios are described in the annex for use by adult trainers in lifelong learning. They can be used in conjunction with the practical guide or independently, in more traditional training contexts.

They are designed to enhance the skills and competences of the following personnel:

- Staff in cultural organisations (e.g. programmers, artists, mediators)
- Staff in non-formal education organisations (e.g. socio-cultural facilitators, project coordinators)
- Staff from migrant reception and integration structures (accommodation, social workers, vocational integration advisers, language trainers, etc.).

Training scenarios describe the training objectives, stages and teaching methods. They may also suggest additional resources. They favour an active and participative learning method.

Welcoming migrants with respect for their cultural rights

A two-day training for staff from cultural organisations, from non-formal education organisations and from migrant reception and integration structures.

The aim is to improve knowledge of cultural rights in general and improve awareness about difficulties to protect cultural rights for vulnerable people (i. p. migrants) It will help participants to identify the kind of positioning which promotes diversity as a richness for every one and encourage them to implement projects respecting cultural rights.

Arts in language training

A two-day training course for trainers and volunteers involved in transmitting the language of the host country.

The aim is to examine the benefits of cultural and artistic projects in language classes: how they not only help to acquire language skills, but also other skills (including PSC) and promote inclusion and access to rights. This programme aims to discover how to set up arts projects in language classes, using an action-based pedagogical approach and taking into account the emotional side of learners. It provides tools and key points to look out for.

Understanding interculturality in a multicultural work group: Cultural diversities in a just society

A two-day training prepared for staff and volunteers from cultural organisations, civil society organisations, staff from integration structures and people from migrant collectives who work with migrants.

Main aims of the training are to contribute to the development of welcoming and intercultural societies, to understand and put in practice intercultural competences in order to facilitate inclusion and address ethnocentrism and discrimination.

Non-formal and informal learning are vectors of empowerment

A two-day training for social workers, volunteers, experienced people from migrants community (int. mediators), teachers, CSO, cultural operators. The aim is to help identify and capitalise on the knowledge and skills acquired in a non-formal learning environment.

The target is to recall a few theoretical notions about non-formal and informal learning and to identify the issues involved in recognising non-formal and informal learning. The course provides tools and good practice that promote social and professional integration, particularly for low-skilled people. There is a particular focus on psychosocial skills.

Methodology for an inclusive and emancipatory artistic project with migrants

A two-day training course for staff from cultural organisations, from non-formal education organisations, from migrant reception and integration structures, and for migrants involved in cultural and artistic activities.

This training takes the form of a role-playing game in which the participants devise an artistic project and a methodology to ensure that the project is inclusive and emancipatory. The various steps in the course are based on the content of the practical guide which can then be used as a facilitation tool.

Bibliography

Key texts

► Cultural rights and migration

United Nations, 2023.

<https://www.ohchr.org/en/documents/thematic-reports/ahrc5235-cultural-rights-and-migration>

A report to the Human Rights Council, in which the Special Rapporteur in the field of cultural rights, Alexandra Xanthaki, underlines the rights of migrants to have access to and effectively participate in all aspects of cultural lives, both of the host State and their own cultures. He recalls that international human rights law provisions protect those rights, regardless of the legal status of migrants, notes the need to ensure substantial equality in protecting cultural rights and emphasizes the importance of the effective participation of migrants in all aspects of cultural rights. She reflects on overcoming the obstacles that migrant artists face and highlights the need for intercultural exchange and interaction to ensure dynamic, diverse and democratic societies.

► How culture and the arts can promote intercultural dialogue in the context of the migratory and refugee crisis

European Union, 2017.

<https://op.europa.eu/en/publication-detail/-/publication/4943e7fc-316e-11e7-9412-01aa75ed71a1>

Report with case studies, by the working group of EU Member States' experts on intercultural dialogue in the context of the migratory and refugee crisis under the open method of coordination, exploring the ways culture and the arts can help to bring individuals and peoples together, increase their participation in cultural and societal life as well as to promote intercultural dialogue and cultural diversity.

► Report of the Special Rapporteur in the Field of Cultural Rights

United Nations, Farida Shaheed, 2013.

<https://digitallibrary.un.org/record/755488>

Ms Shaheed said that artistic voices are increasingly being silenced by various means around the world. The underlying motives for the restriction of artistic creativity are most often political, religious, cultural, moral or economic. In this context, it recommends that States critically assess their legislation and practices restricting the right to freedom of artistic expression and creativity, taking into account the relevant provisions of international human rights law.

► Cultural Rights, Fribourg Declaration

Fribourg Group, 2007.

<https://droitsculturels.org/observatoire/wp-content/uploads/sites/6/2017/05/declaration-eng4.pdf>

The launch of the Fribourg Declaration on Cultural Rights was held May 7, 2007 at the University of Fribourg and May 8, 2007 at the Palais des Nations in Geneva. The text was presented by the Observatory of Diversity and Cultural Rights (which headquarters are at the Interdisciplinary Institute of Ethnics and Human Rights at the Fribourg University) together with the Organisation Internationale de la Francophonie and UNESCO. The Fribourg Declaration is supported by more than fifty human rights high profiles, as well as a platform of NGOs.

➤ **Universal Declaration on Cultural Diversity**
UNESCO, 2005.

<https://adsdatabase.ohchr.org/IssueLibrary/UNESCO%20Universal%20Declaration%20on%20Cultural%20Diversity.pdf>

The UNESCO Universal Declaration on Cultural Diversity sets out principles and standards that assist Member States in promoting cultural diversity within their national jurisdiction and at the international level. The declaration stresses the importance of cultural rights and the right to diversity as set out in international instruments such as the Universal Declaration of Human Rights (1948), and the 1966 International Covenant on Economic, Social and Cultural Rights.

➤ **Faro Convention**

Council of Europe, 2005.

<https://www.coe.int/en/web/conventions/full-list> [accessed 27 February 2023]

Council of Europe Framework Convention on the Value of Cultural Heritage for Society. This Convention is based on the idea that knowledge and use of heritage form part of the citizen's right to participate in cultural life as defined in the Universal Declaration of Human Rights.

➤ **General comment no. 21, Right of everyone to take part in cultural life**

United Nations, 2001.

<https://digitallibrary.un.org/record/679354#record-files-collapse-header>

[accessed 27 February 2023]

In this observation, the Committee on Economic, Social and Cultural Rights expressly addresses the right of everyone to take part in cultural life, as set out in article 15, paragraph 1 (a), of the International Covenant on Economic, Social and Cultural Rights.

Further documentation

➤ **The Temptation of the Wall: Five Short Lessons on Civil Life**

Massimo Recalcati, 2022.

<https://www.ibs.it/temptation-of-wall-five-short-libro-inglese-massimo-recalcati/e/9781509548798?inventoryId=378086589&queryId=b-d24db7f1d2850a856088ab19368ee94>

Modern social and political life is characterized not only by a passion for freedom and a desire for human contact, but also by the urge to shut down, to refuse freedom and the responsibility that goes with it, to barter it away in return for our security: this is the temptation of the wall, a temptation with which every modern society has to come to terms.

➤ **The Izmir Declaration: Culture shapes the Future of Humanity**

United Cities and Local Governments, 2021.

https://decidim-uclg.s3.amazonaws.com/uploads/decidim/attachment/file/3634/izmir2021_statement_en.pdf

The UCLG Culture Summit in Izmir has shown that when local governments, cities and communities acknowledge culture as part of sustainable development they can empower all humanity.

➤ **Popular Education by and for Migrants. A Study of Preconditions for Involvement of Migrant Study Circle Participants in the Swedish Workers' Educational Association**

Annika Pasuhov, Nordvall Henrik, and Osman Ali, 2021.

<https://www.tandfonline.com/doi/pdf/10.1080/20004508.2021.1971364?needAccess=true>

This article explores the role of popular education for migrants in a social movement context. The aim of this study is to explore how migrants' societal involvement is enabled and constrained by participation in study circles organised in a local branch of the Swedish Workers' Educational Association (ABF).

➤ **Refugee and Migrant Integration into Education and Training**

European Commission, 2020.

<https://education.ec.europa.eu/focus-topics/improving-quality/inclusive-education/migrants-and-refugees>

Useful material for educators and training practitioners. Education and training practitioners can benefit from guidance and the sharing of good practices to be able to address the learning needs of students in increasingly diverse and multilingual classrooms.

➤ **ARTEM Training Programme for Migrants**

Erasmus Project, 2019.

<https://www.pistes-solidaires.fr/wp-content/uploads/2020/09/103-GUIDE-FOR-MIGRANTS-FINAL.pdf>

The purpose of this training programme is to introduce basic concepts related to intercultural competences and integration, such as intercultural competency, openness and cultural diversity, self-awareness and behaviour with cultural differences, to migrants/refugees/asylum seekers.

➤ **Le rôle de la culture dans l'intégration des réfugiés - Lettre de l'asile et de l'intégration N°87**

France Terre d'Asile, 2019.

<https://www.france-terre-asile.org/toutes-nos-publications/details/1/234-le-role-de-la-culture-dans-l-integration-des-refugies>

This review examines the impact of culture on the integration of refugees, the mechanisms in place to promote access to culture, and art as a means of repressed expression and a reason for exile.

➤ **Présentation et Extraits Du Rapport Droits Culturels Des Personnes - Préconisations Pour La Région Nouvelle-Aquitaine**

Jean-Michel Lucas, and Rossard Aline, 2019.

https://www.nouvelle-aquitaine.fr/sites/default/files/2021-01/Droits_culturels_des_personnes_2019_Version_Courte.pdf

In France, the NOTRe law, in its article 103, states that the responsibility of local authorities and the State in cultural matters requires the respect of people's cultural rights. In order to respond to this question in a way that is adapted to the realities experienced by the actors in the field, the Nouvelle-Aquitaine Region has initiated a collective reflection with 75 volunteers for Cultural Rights, led by Jean-Michel Lucas and Aline Rossard.

➤ **Booklet for Educators**

ReGap Project, 2019.

<http://www.regap-edu.net/regap-courses/>

The booklet presents the aims and the ideas behind the ReGap project, as well as the courses and educational approach.

➤ **Social Belonging and Storytelling**

dir. by ReGap Project, 2019.

<http://www.regap-edu.net/2019/05/01/social-belonging-and-storytelling/>

A key concept in the ReGap project is storytelling, arguing that digital stories, featuring refugees and migrants and used wisely and in context, may contribute to a feeling of social inclusion.

➤ **Border, Crossing, THE PROMISED LAND: Intercultural Learning with Refugees and Migrants, 2019.**

https://issuu.com/border-crossings/docs/promised_land_e-book

➤ **Thematic learning report - Cultural Policies: a vector for migrants' inclusion in urban context**

Centre for Migration Policy Development (IC-MPD), United Cities and Local Governments (UCLG) and the United Nations Human Settlements Programme (UN-Habitat), 2019.

https://www.icmpd.org/content/download/53415/file/210212_TLR_Casablanca_Online_Final.pdf

This report collects evidence presented on the occasion of the peer-learning event on cultural policies and migrants' inclusion in urban contexts held in Casablanca in December 2019, in the framework of the MC2CM project, as well as other relevant data existing in this field. It aims to provide accessible guidance for policymakers and other relevant stakeholders, on the connections existing between cultural aspects and migrants' inclusion, and their policy relevance.

➤ **“COMMUNITIES” OF PRACTICE
How Do We Make Integration Practice in Europe?**

Maddalena Avon, and Vidovic Dalipi Tea, 2019.

https://www.cms.hr/system/publication/pdf/130/COMMUNITIES_OF_PRACTICE_-_How_do_we_make_integration_practice_in_Europe.pdf

Research done by an international partnership among five civil society organisations active in the field of integration - coming from Austria, Croatia, Italy and Slovenia. The partnership was established around an EU AMIF (asylum, migration, integration) funded project WELCOMM - Supporting integration of third country nationals through developing learning and collaboration tools to build welcoming and inclusive communities, which developed different tools to facilitate the process of integration of third country nationals - providing online information, training seminars, and linking the expert and the community of practice. Developing such tools certainly puts one (who is in the position of “the first country” national) in a certain power position towards the ones defined as “third country nationals”. Do we accept it as such or do we use the funding mechanism to question and challenge it?

➤ **I diritti culturali nella Carta dei Diritti fondamentali dell'Unione Europea**

Università di Verona, 2018.

https://www.politicheeuropee.gov.it/media/4440/univerona_i-diritti-culturali-nella-carta-dei-diritti-ue.pdf

➤ **Issues of Cultural Diversity, Migration, and Displacement in Teacher Education Programmes**

Daniel April, D'addio Anna, Kubacka Katarzyna, and Smith William, 2018.

<https://unesdoc.unesco.org/ark:/48223/pf0000266076>

Background paper prepared for the 2019 Global Education Monitoring Report.

➤ **Droits culturels: controverses et horizons d'action**

Baptiste Fuchs, Guillon Vincent, Jeandel Alice-Anne, Pignot Lisa, and Saez Jean-Pierre, 2017.

<https://www.observatoire-culture.net/publications/>

A collection of articles on the possibilities of action around cultural rights. In this document we can find interviews with actors of the political field on the implementation of cultural rights, experiences within communities on heritage (Hotel du Nord), museums (Museum of Immigration, Multaka) and participation in cultural life in general. It is also possible to find more theoretical articles on the intersection between cultural rights and human rights.

➤ **Pour une nouvelle culture de l'action publique - Une démarche d'observation et d'évaluation des politiques publiques au regard des droits culturels**

IIEDH, and Réseau culture 21, 2015.

https://droitsculturels.org/paideia4d/wp-content/uploads/sites/3/2015/09/paideiaA5_BATcouvplanchesbd.pdf

A process of observation and evaluation of public policies with regard to cultural rights.

► **Osservatorio diritti umani. La dimensione umana del patrimonio culturale nel diritto internazionale: identità e diritti culturali.**

Luigia Bersani, 2015.

<https://www.ohchr.org/sites/default/files/Documents/Issues/CulturalRights/DestructionHeritage/NGOS/L.Bersani.pdf>

► **Diritti culturali: dalle convenzioni UNESCO all'ordinamento italiano**

Università Ca' Foscari - Venezia, 2015.

<https://edizionicafoscari.unive.it/media/pdf/books/978-88-6969-054-9/978-88-6969-054-9-ch-16.pdf>

► **France Is Our Mother Country**

dir. by Panh Rithy, 2014.

<https://www.idfa.nl/en/film/11a1dbca-9cdf-46e5-a348-301481225ccf/france-is-our-mother-country/>

France is Our Mother Country is a combined history lesson and cinematic lecture on representation in which Panh illustrates how territories, cultures, and societies were destroyed in the name of liberty, equality, fraternity, and progress. He critically examines the French motherland's "purely fraternal intentions" towards its colonies by re-editing silent propaganda films and their intertitles.

► **No Hate Speech Movement**

dir. by Council of Europe, 2013.

<https://www.youtube.com/watch?v=35rAykWyPrg>

The No Hate Speech Movement is a campaign against the expressions of hate speech online in all its forms, including those that most affect young people.

► **Turbans, Hijabs and Other Differences: "Integration from below" and Irish Interculturalism. European Journal of Cultural Studies, 2012**

Ronit, Lentin, 2012.

https://www.researchgate.net/publication/254088473_Turbans_hijabs_and_other_differences_'Integration_from_below'_and_Irish_interculturalism

This article outlines the ease with which the Republic of Ireland had moved from publicly articulating Irish racism during the 1997 European Year Against Racism, to employing euphemisms such as interculturalism, transculturalism, integration and cultural diversity. In the rush to diversity, these euphemisms, employed unproblematically during the Irish economic boom, erase political terms such as 'race' and racism that state actors do not want to hear mentioned. Using examples of the racialization of specific populations, this article argues that the economic downturn led to the disappearance of integrationist discourses, as 'race', racism and immigration become but vague memories. Against the background of shadowy figures of turbaned and veiled migrants as the racialized trope of Irish 'racism without racism', the article argues that through the strategy of convening migrant-led associations and networks, migrants, though forced to appropriate state parlance, enact their own 'integration from below', making integration work in new exciting ways.

► **Razgradnja orijenta – razvoj i temeljni koncept postkolonijalne teorije, Essehist: časopis studenata povijesti i drugih druitveno-humanističkih znanosti, Vol. 4 No. 4, 2012**

Zvonimir, Glavaš, 2012.

https://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=272098

Article on postcolonial theory

➤ **Tekuća modernost**

Zygmunt Bauman, 2011.

<https://mvinfo.hr/knjiga/7553/tekuca-modernost>>

➤ **Déclarer Les Droits Culturels - Commentaire de La Déclaration de Fribourg**

Patrice Meyer-Bisch, and Bidault Mylène, 2010.

<https://searchlibrary.ohchr.org/record/14106?ln=en>

The Freiburg Declaration is a short, dense and complex text. This commentary, published in 2010 and drafted by Mylène Bidault and Patrice Meyer-Bisch in discussion with a working group, makes it possible to clarify the Group's position, to highlight certain debates that took place, and to compensate for ambiguities that could arise at any time.

➤ **Povratak u Reims**

Didier Eribon, 2009.

<https://www.theguardian.com/books/2018/aug/03/returning-to-reims-by-didier-eribon-review>

A memoir and a meditation on individual and class identity, and the forces that keep us locked in political closets. On thinking the matter through, it doesn't seem exaggerated to assert that my coming out of the sexual closet, my desire to assume and assert my homosexuality, coincided within my personal trajectory with my shutting myself up inside what I might call a class closet.

➤ **Multikulturalizam**

Milan, Mesić, 2006.

<https://www.bib.irb.hr/461424>

➤ **Kulturalni studiji: ishodišta i problemi**

Dean Duda, 2002.

<https://www.croris.hr/crosbi/publikacija/knjiga/1725>

➤ **What We Owe to the Sans-Papiers**

Etienne Balibar, 1997.

<https://transversal.at/transversal/0313/balibar/en>

➤ **Amsterdam Global Village**

dir. by van der Keuken Johan, 1996.

<https://dafilms.com/film/14754-amsterdam-global-village>

Amsterdam Global Village was released in 1996, four years before the publication of political scientist Paul Scheffer's influential essay "The multicultural drama," after which the tone of the immigration debate in the Netherlands became much more acute. Van der Keuken doesn't have a rose-colored view of this variegated city; instead he presents it as he saw it in that period, as a village where the whole world comes together.



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