

## History of Changes

Changes with respect to the previous version of D2.2 (submitted on 14/05/2019)	Affected Parts
<p>Discussion of the <i>2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions</i>. Related to the following parts of the first review report:</p> <p>4. Recommendations, second bullet point</p>	<p>Page 13, Section 2.2.1</p>
<p>Extended description of the methodology; new section on the methodological concept for the empirical research in T2.2: Complexity of the issues relevant for the research interest; rationale for and description of the multi-method approach; criteria for and definition of the groups addressed during field research; outcomes of the analysis. Related to the following parts of the first review report:</p> <p>2. Significant Results, point 1: Sample size and composition; point 2: Role of people from NGO's/SCO's organisations.</p> <p>3. General comments, point 1 (which has been mainly addressed in D9.1): Relating the terminology defined in D9.1 to the needs analysis, describing the sub-groups targeted by the survey/interviews.</p>	<p>Page 22ff, Section 3</p>
<p>Minor revisions on information provided about interviewed experts (improving anonymity and preventing identification)</p>	<p>Page 58ff, Section 5.1.2-5.1.4</p>

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## D2.2: Communities' needs and living heritage study

**Revision:** v.3.0**Date:** 20/09/2019**Authors:** Wolfgang Bosswick, Claudia Köhler

**Abstract:** This task concerns the needs and living grassroots heritage of communities, and particularly focuses on immigrants' communities. The related research involved desk research and assessments by NGOs and other organisations working with immigrants, as well as in-depth interviews and online questionnaires addressed to different groups and sub-groups of migrants (unemployed immigrants, women and young immigrants, immigrants from specific parts of the world, 1st and 2<sup>nd</sup> generation immigrants, asylum seeker/refugees, children/youngsters).

## Revision history

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## Application area

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# 1. Executive Summary

D2.2 presents the findings from two empirical data collections and their analysis realised with the purpose to understand the needs and expectations of migrant community members who are active or interested in participatory projects in the intersection of the cultural and social work sectors. The second empirical data collection by in-depth interviews also included experts from NGO's, civil society organisations (CSOs) and migrant organisations which are engaged in cultural heritage activities with migrants and refugees. The needs analysis was carried out through an online survey with 101 participants belonging to migrant communities and/or being refugees and 27 in-depth interviews which explored the experiences with cultural activities and with cultural institutions involved, the barriers they identified or are facing, their needs and expectations in the context of cultural activities, and the lessons they have learnt or recommendations they can make.

After D 2.1, it is the second strategic document for the CultureLabs project, as it provides helpful insights that influence almost other WPs, including the ingredients collection task of WP3, the design of the platform (WP4), the recipes development as well as the value chain analysis and policy recommendations of WP6, the pilot activities in WP7 and also contribute to the stakeholders group formation in WP8.

**Chapter 2** explains the role of this deliverable in the project and its relation to other deliverables. It further presents the results of a state-of-the-art analysis on previous work in the field of CultureLabs, and on conceptual developments of working on cultural heritages in an intercultural context with migrant communities at the intersection of social work and implemented integration policies at the local and regional level.

**Chapter 3** outlines the methodological framework of the research, describing how the analysis of needs has been structured and carried out. It also explains the rationale behind the survey and interview questions and their link to the CultureLabs objectives.

**Chapter 4** reports the quantitative findings emerged from the survey: data are analysed, checked for plausibility and for the relevance of main socio-economic and demographic variables. Graphic representations of relevant findings are provided through detailed charts visualising main findings discussed in the text.

**Chapter 5** presents the most relevant findings that emerged from the interviews, which aimed at exploring in depth specific issues that were identified from the survey or have been brought up as relevant by the interview partners.

**Chapter 6** discusses the key findings and the related background and context of the three main groups involved in cultural heritage activities with migrant communities and refugees: Cultural institutions, NGOs, CSOs and migrants' organisations including individual migrants.

Finally, **Chapter 7** summarises the findings from the feedback from participants on the current and expected use of IT tools and services for implementing cultural heritage

activities; it discusses proposals made and analyses options for consideration by the upcoming CultureLabs platform.

## 2. Introduction

The objective of Task 2.2 is to investigate the living heritage and interests of migrants coming from different backgrounds and living under different circumstances with respect to their current and wished interactions with different manifestations of CH. To this end, the current deliverable starts with an overview of the broader discourse on the complex and multidisciplinary relation between migration and CH and continues with the findings of a survey and a number of interviews with migrant individuals and organisations working with migrants. More specifically, the survey and interviews seek to shed light on the following topics:

- what kind of customary cultural-oriented and artistic activities and expressions do migrants practice in their everyday lives and how do they experience their own and the host country's heritage
- what kind of cultural activities and interactions with Cultural Heritage organisations would mostly interest them and what are their main motivations in participating in such activities
- identify to what extent and via which means they are interested in assuming a more active role in the organisation and implementation of cultural participatory projects
- how the aforementioned customs and interests correlate with the migrants' living circumstances and background and what are the common patterns of needs that emerge.

CultureLabs formulates an integrated approach to consider and mobilise Cultural Heritages (CH) as a relevant factor for the cohesion of European societies under the condition of substantial past and present immigration, but also in respect to considerable mobility among EU Member States. In this context, it proposed a *“review of ongoing approaches ... to motivate community members, and especially those most disconnected from dominant CH, to interact with and contribute their own part to CH...”* (CultureLabs proposal). Consequently, and in particular for this deliverable, *“immigrants in their various subgroups ... will be the primary focus”* (ibid) of the project's analysis and implementation.

This objective is operationalised by investigating *“which approaches and tools can make community memories and heritage more visible”* and by suggesting *“specific policies and recipes that create bridges between the usually under-documented, informal, segmented but rich and vibrant community traditions and contemporary grassroots culture on one side, and institutionalised cultural and social services on the other”* (ibid). *“...it will open up mainstream CH institutions to these communities, encourage them to acquaint with the host country's cultural resources, thus enhancing their integration process”* and *“mediate intercultural understanding among all groups of citizens”* (ibid).

Thus, the approach of CultureLabs is related to culture (both, autochthonous and new, stemming from migration processes), to intercultural competences, intergroup relations, processes of migrants' integration, prevention of exclusion and discrimination, dealing with societal diversity, promotion of participation, and social cohesion among the society as a whole.

## 2.1 Role of this deliverable in the project and relationship to other deliverables

This deliverable complements D2.1 - "Institutional stakeholders needs and services analysis report", which focuses on organisational needs and current practices in the cultural, social, educational and public administration fields, by looking into the perspectives of members of migrant communities. Gaining a better understanding of the needs, living heritage, and interests of migrant communities has been identified as a primary concern by the organisations surveyed and interviewed in D2.1 and the current deliverable aims to provide some useful insights to this direction.

The present deliverable will also provide helpful input to D2.4 - "Comparative study of participatory approaches to social innovation through CH", by informing the assessment criteria of participatory approaches with respect to their appropriateness for migrant communities. It is also relevant to D3.2 - Case study definition and functional requirements v1 and D4.3 - User scenarios and wireframes report v1, as it provides new insights with respect to user needs and desired use cases. Its findings are also helpful in guiding the type of resources to be collected as part of D3.5 - "Pool of ingredients v2". Similarly, the findings will provide helpful input for drafting appropriate recommendations under D.6.1 - "Value chain analysis, policy briefs and recipes report" so as to cover concerns raised from the migrant communities' perspective.

Finally, part of the work presented in the current study has been conducted in tandem with the preliminary engagement process followed by the four pilots, serving not only the research objectives of the current study but also with the aim to establish trustful relationships and gain a better understanding of the target communities' needs, ideas, and interests. In this context, some of the interviews have been conducted with members of the targeted migrant communities or with representatives of NGOs and other organisations-associations working with migrants, which will be involved as collaborators of the pilot organisers. Moreover, some of the questionnaires were completed in the context of language courses addressed to refugees and asylum seekers in Italy (in the framework of the pilot led by COOSS). Thus, the current deliverable is also highly relevant to WP7 - "Pilots activities and evaluation", as the pilot activities will be oriented towards some of the needs and interests that emerged from the survey findings and the interviews.

## 2.2 State of the art

In this chapter, firstly the concept of Cultural Heritage and its development will be outlined; its particular aspects in relation to migration processes and the concept of multiculturalism will be discussed.

Since intercultural work with migrant communities is also a topos of measures and practices of integration policies, in particular at the local and regional level, a reflection about the

conceptual framework of migrant integration processes in its relevance for CultureLabs is presented. The chapter concludes with examples from projects which applied cultural activities and work with cultural heritages by involving migrant communities.

## 2.2.1 Cultural Heritage and migration

Cultural Heritage and established institutions in its realm originally had been founded to support the imagined communities of the emerging nation states. The concept had been coined after the revolution in the 19<sup>th</sup> century in France, and had been profoundly connected to nation-building processes (Calligaro, Oriane (2014): From 'European Cultural Heritage' to 'Cultural Diversity'. In: *Politique Européenne* No. 45, 2014, 60-85, p.62). Until the 1980ies, Cultural Heritage had been primarily understood as tangible monuments and arts, while its focus increasingly shifted from the national context to the European level and to the intercultural dialogue among the diverse European cultures. At the same time, the increased relevance of migration processes for many Western European countries resulted in an emerging discourse on intercultural dialogue with cultures of the migrants' origin. However, the concept of Cultural Heritage remained until the nineties – with the exception of some progressive initiatives primarily at the urban level – quite Eurocentric.

In the context of decolonisation and the impact of modernisation on indigenous cultures, the concept of a dynamic Intangible Cultural Heritage became increasingly relevant at the end of the last century. The UNESCO resolved in its 32<sup>nd</sup> session in Paris in autumn 2003 with a *Convention for the Safeguarding of the Intangible Cultural Heritage*. The convention defined intangible CH explicitly community-related: *"The 'intangible cultural heritage' means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity"* (UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, Article 2 (1)).

It further demanded from the signatories that *"Within the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavour to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management."* (ibid, Article 15 – Participation of communities, groups and individuals)

A migration-related issue addressed by Article 15 on the participation of communities, groups and individuals in creating, maintaining and transmitting cultural heritage had been made explicit by the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions* which addressed Cultural Diversity published in Paris on October 20, 2005. In particular relevant for CultureLabs is the objective *"to promote respect for the diversity of cultural expressions and raise awareness of its value at the local, national and international levels"* (e) and *"to give recognition to the distinctive nature of cultural activities,*

*goods and services as vehicles of identity, values and meaning*" (g). Among the guiding principles, "...the recognition of equal dignity of and respect for all cultures, including the cultures of persons belonging to minorities and indigenous peoples" (3) in combination with "Cultural diversity can be protected and promoted only if human rights and fundamental freedoms, such as freedom of expression, information and communication, as well as the ability of individuals to choose cultural expressions, are guaranteed." (1), migration-related diversity in hosting societies is – however only implicitly – addressed as well. Since this convention also emphasises the national sovereignty in steering their cultural policies (Article 6), parties to the convention may choose to understand "*minorities*" as referring to the cultural heritage of ethnic minorities traditionally residing in their country only, thus differentiating between autochthonous minorities and those formed by recent migration processes. Although the convention clearly formulates a universal approach, not explicitly addressing groups stemming from migration processes remains potentially problematic. The UNESCO Infokit (2011) addressed this issue explicitly (see below), but does not constitute a binding regulation. Nevertheless, the relevance of social groups stemming from migration processes for the hosting societies in combination with the universal principles of the Diversity Convention constitute is strongly supported by the 2011 UNESCO Infokit.

The important role of Cultural Heritage for European societies has also been emphasised by the *CoE Framework Convention on the Value of Cultural Heritage for Society* proclaimed in Faro, Portugal on 27. October 2005:

*"The Parties to this Convention agree to:*

- a) recognise that rights relating to cultural heritage are inherent in the right to participate in cultural life, as defined in the Universal Declaration of Human Rights;*
- b) recognise individual and collective responsibility towards cultural heritage;*
- c) emphasise that the conservation of cultural heritage and its sustainable use have human development and quality of life as their goal;*
- d) take the necessary steps to apply the provisions of this Convention concerning:*
  - the role of cultural heritage in the construction of a peaceful and democratic society, and in the processes of sustainable development and the promotion of cultural diversity;*
  - greater synergy of competencies among all the public, institutional and private actors concerned."* (CoE Faro Convention, Article 1)

*"The Parties recognise that:*

- a) a) everyone, alone or collectively, has the right to benefit from the cultural heritage and to contribute towards its enrichment;*
- b) b) everyone, alone or collectively, has the responsibility to respect the cultural heritage of others as much as their own heritage, and consequently the common heritage of Europe;*
- c) c) exercise of the right to cultural heritage may be subject only to those restrictions which are necessary in a democratic society for the protection of the public interest and the rights and freedoms of others."* (CoE Faro Convention, Article 4)

This CoE Framework Convention makes its application to individuals and groups stemming from migration processes already in 2005 explicit: "*everyone, alone or collectively...*".



Thus, the UNESCO Conventions and the CoE Faro Convention constituted a significant framework for the opening up of Cultural Heritage institutions for the factual diversity also within European member states, in particular for the consideration of the cultural heritage of migrant communities.

An Infokit on intangible CH issued 2011 by the UNESCO made this explicit:

*"Intangible cultural heritage is:*

- Traditional, contemporary and living at the same time: intangible cultural heritage does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part;*
- Inclusive: we may share expressions of intangible cultural heritage that are similar to those practised by others. Whether they are from the neighbouring village, from a city on the opposite side of the world, or have been adapted by peoples who have migrated and settled in a different region, they all are intangible cultural heritage: they have been passed from one generation to another, have evolved in response to their environments and they contribute to giving us a sense of identity and continuity, providing a link from our past, through the present, and into our future. Intangible cultural heritage does not give rise to questions of whether or not certain practices are specific to a culture. It contributes to social cohesion, encouraging a sense of identity and responsibility which helps individuals to feel part of one or different communities and to feel part of society at large; ...*
- Community-based: intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it – without their recognition, nobody else can decide for them that a given expression or practice is their heritage." (UNESCO Infokit 2011 - "What is intangible cultural heritage?")*

Since this deliverable deals primarily with the related communities' needs and their living heritage in interaction with Cultural Heritage institutions and the wider public of the autochthonous society, it is advisable to briefly analyse as a next step the perspective on culture applied by stakeholders involved in integration policies from the hosting society during the developments outlined above. Parallel to the discourse on Cultural Heritage in the context of intercultural dialogue, in the domain of migration and integration of migrants related discourses, a quite different development took place.

## 2.2.2 Migration-related discursive context of CultureLabs

The approach of CultureLabs with its terms and concepts has been formulated in a particular situation; it responds to current challenges for European societies, and is based upon several decades of experiences with substantial immigration.

For the formulation of goals and methods for their achievement on the one hand, as well as for dissemination of project's results and the formulation of recommendations on the other, a brief reflection on terms and concepts from the realm of migration and integration processes is necessary. It considers the discursive context, the related historical background of terms

and concepts used for discussing migrants' integration processes, and its cultural dimension in order to support conceptual clarity and effective communication of the project's results.

The topic of migrants' integration and their culture existed in several discourses, based on experiences from post-WWII processes of including immigrants into European societies. In dissociation to earlier approaches of usually forced assimilation and/or placement into ethnically stratified social structures, dominant post-WWII discourses struggled to deal with the challenges emerging from substantial immigration by applying the paradigm of universal human rights.

A prominent discourse on these processes had been the topic of '*multiculturalism*' and '*multicultural society*' which had been used both in a descriptive-analytical and in a political-normative sense until the nineties of the last century. '*Multiculturalism*' did not constitute a consistent concept or practice, but encompassed various dimensions and interpretations:

- *Descriptive*: Social change resulting from the altered ethnic composition of the population – 'foreign' cultural practises in worshipping and lifestyles.
- *Normative*: States should recognise the fact (and need) of immigration and should accept the political, cultural and social consequences.
- *Interpretation of 'culture'*: Cultures as the result of interaction with one another, undergoing a process of continuous change.
- *Personal attitude/public norm*: Personal attitude and public norm of tolerance, friendly and supportive behaviour towards immigrants.
- *Cultural diversity as a goal*: Cultural diversity, coupled with equal opportunity in an atmosphere of mutual tolerance with a positive attitude towards minority rights, and the freedom to congregate, worship and to speak one's own language.
- *Political-constitutional*: Political, legal and cultural structure of polyethnic societies granting ethnic groups a high degree of political and cultural autonomy within a state organisation.
- *Municipal multicultural policies*: Supporting cultural activities of migrants for promoting greater intercultural understanding and exchange, showing to migrants that their culture is respected and that they should feel at home in their host country.
- *Critical – endangering national integration*: Considered as benevolent, but illusory concept affecting the unifying and homogenising strength of the nation state.
- *Critical – supporting premodern practices*: Considered as support for problematic practices (i.e. gender roles and relations, strict prescription of dress codes on religious grounds).

Bosswick, W. and Heckmann, F. (2006), *Social integration of immigrants: Contribution of local and regional authorities*, EuroFound, Dublin, p. 7f.

The term '*multiculturalism*' has been always controversial and is, due to its predominantly incoherent use and varying interpretation, problematic for analytical and programmatic purposes. The discourse on '*multiculturalism*' experienced a turning point in 2001, beginning in the Netherlands ('*failed multiculturalism*'). Subsequently, it became widely delegitimised in the common political discourse. The resulting negative connotations might be considered as



correction to common superficial interpretations of '*multiculturalism*' focusing on single aspects of immigrant culture (folklore, food, lifestyles) as possible enrichments of 'our' culture, and as critique of laissez faire negligence of substantial challenges posed by immigration, for both, the immigrant communities, and specific groups among the host societies.

However, this negative discourse usually ignored the factual acculturation and adaptation processes taking place. Immigrants want to improve their lives: that is why they emigrated in the first place. Since they want to succeed in the host society they usually aim at acquiring the competencies demanded by it, unless they experience pervasive exclusion beyond their own community. Such experienced exclusion often results in reactive ethnicization, in particular among the 2<sup>nd</sup> and 3<sup>rd</sup> generations; it is often not based on the community's CH and radicalised.

Last but not least, the negative discourse on '*multiculturalism*' tended to misinterpret professional practices: The responsive habitus in dealing with the needs and problems of immigrants often seemed to have a multicultural outlook. Instead, most professionals and volunteers essentially strived for developing effective approaches (for cure, care, education, consultation, mobilisation and involvement), taking into consideration both, the specific needs of their clients, and the regular standards of their profession (see George Muskens, 2006).

### 2.2.3 Dimensions of integration processes and CultureLabs

The discourses on the societal relevance of cultural heritage and the necessity of inclusion and empowerment of migrant community members for contributing and practising their CH, as well as the discourse on multiculturalism as a normative and policy practice concept are both related to integration processes. In both discourses, usually only particular aspects of integration processes had been considered.

At the beginning of the new millennium, the discourse on multiculturalism became replaced by a broad consensus on the necessity of integration: Although officially framed as a bilateral concept (integration processes require also efforts from the receiving society), these integration processes are subject to an asymmetric power structure: migrants have to raise most of the necessary adaptive efforts. A weakness of this concept of migrant integration had been that the consensus on its relevance masked to a considerable degree the varying interpretation in politics: The groups adhering to restrictive immigration policies and traditional reason of the state approaches often understood integration as stipulated assimilation, whilst groups favouring liberal immigration policies considered it as administrative implementation of multicultural policies. Nevertheless, the concept of integration processes had been more grounded and closer to the actual social and individual processes taking place, than the previous ambivalent and incoherent discourse on multiculturalism. On the other hand, the discourses on Cultural Heritage in its significance for the society as a whole remained to a large extent in the domain of cultural professionals and normative declarations with minor relations to the domain of practical integration policy,

although the latter considered in progressive urban environments increasingly also cultural aspects (Soziokultur, community arts) for implementing measures.

Processes of migrants' social integration can be differentiated into four dimensions (Heckmann, F. and Schnapper, D. (eds.), 2003: *The integration of immigrants in european societies.*):

- *Structural integration:* Acquisition of rights and access to position and status in core institutions of the host society: the economy and labour market, education and qualification systems, the housing system, welfare state institutions (including the health system), and full political citizenship.
- *Cultural integration:* Acquisition of core competencies for culture and society. Cultural integration refers to an individual's cognitive, behavioural and attitudinal change, however, as an interactive and mutual process, requiring adaptation also from the host society.
- *Interactive integration:* Acceptance and inclusion of immigrants in primary relationships and social networks of the host society (acceptance and inclusion of immigrants in the primary relationships and social networks of the host society). In the initial phase after migration, the local migrant community is of prime relevance, but this should be only a transitory phase.
- *Identificational integration:* Participation in the host society is well possible without a feeling of belonging to this society. Inclusion in a new society on the subjective level – identificational integration – is indicated by feelings of belonging to, and identification with groups of the host society, in particular with regard to the regional, local and/or the national level. Identificational integration may well be integrated in a tree-like structure of multiple identities, in which particular identifications are active depending on the actual context.

These systematic dimensions of social integration are all relevant for societal integration and cohesion of the society as a whole. They tend to be realised by individuals in a consecutive order, but not necessarily in a specific sequence. These dimensions of social integration serve well for analytical and monitoring purposes on the micro, meso and macro level, as well as for developing, structuring and evaluating integration policies and their practical measures. An implicit precondition for social integration processes is the openness of the host society, in particular the absence of relevant exclusion or discrimination, which usually requires specific attention and targeted provisions for prevention and anti-discrimination policies.

The latter are also an important component of the concept of societal diversity and creation of an inclusive institutional culture in the host society. The discourse on diversity can be understood as an adaption to demographic realities in many European metropolitan areas: Whilst integration still bears an implicit reference to a majority – minority relation, diversity policies deal with the factual diversity of current metropolitan populations and take into account as well internal diversity among the autochthonous population. They are in particular relevant at the municipal level, and aim at increasing the competences of public institutions to provide better services with appropriate provisions for the specific needs among the divers

urban population. They usually focus on diversity in staff management and service provision – with competences to deal with their diverse clients, applying a responsive habitus - as well as on an inclusive institutional culture and inclusive public communication respecting their diverse communities.

Although the dimensions of social integration address primarily the individuals in their integration process, policies for improving inter-group relations at the local level are an important component of successful local integration policies. In the dimension of cultural integration, related measures already apply approaches working with intangible cultural heritages of local communities and the municipality as a whole; in particular at the municipal level, a multitude of experiences already does exist. These experiences and the competences of municipal integration professionals are a relevant resource for the CultureLabs project and should be considered.

Vice versa, the approach of the CultureLabs project promises to render a relevant contribution to the implementation of effective local integration policies; involving migrants and refugees into activities centred on Cultural Heritages of the various communities and the city or region as a whole can support integration processes on all four dimensions:

- *Structural integration:* The interaction generated by CH activities, in particular with professionals from Cultural Institutions and interested autochthonous participants supports networking and contacts which may be well relevant and helpful for access to resources (i.e. housing, employment, adult education) and may promote better placement and faster structural integration of participating community members.
- *Cultural integration:* The interaction and learning processes generated by CH activities convey competencies for culture and society to the participants; CH activities as conceptualised by CultureLabs are per se an interactive and mutual process, resulting also in a feedback to the host society which supports positive attitudes to involved migrant communities.
- *Interactive integration:* CH activities supported by CultureLabs results are likely to promote acceptance and inclusion of migrant participants into friendship relations and social networks in the host society, as well as among participants from other communities.
- *Identificational integration:* On this dimension, which is the most difficult one to tackle by traditional integration policies, the CH activities have a high potential: They may generate insights and better understanding of the CH of the host society, and practice interest in and respect for the CH of the migrant communities. In addition, intangible Cultural Heritage has a direct link to the individual self-identification, to the symbolic and emotional level, and to an intuitive understanding of complex social realities.

Thus, considering the various strands of societal developments on dealing with Cultural Heritage and migrants' social integration processes outlined above, one can conclude that the experiences made in these societal developments may render a fair chance for the CultureLabs to contribute to a synthesis of these approaches and experiences towards a better integration and social cohesion for the practical implementation on the ground.

On the local level, which is the relevant one for the concrete integration and interaction processes, a parallel might be possible to the approach of the Council of Europe for an *"Interculturalist Paradigm"*: *"It takes from assimilation the focus on the individual; it takes from multiculturalism the recognition of cultural diversity. And it adds the new element, critical to integration and social cohesion, of dialogue on the basis of equal dignity and shared values."* (CoE, 2008: *White Paper on Intercultural Dialogue. "Living Together As Equals in Dignity"*, Strasbourg, 7 May 2008)

## 2.2.4 Contribution of this deliverable to the SoA

There exist numerous case studies, project reports and examples of good practices of applying arts and Cultural Heritage activities with migrant communities and refugees. However, a systematic analysis beyond single case studies with methods of the Social Sciences, in particular related to migration experiences, integration processes and social cohesion in resulting diverse societies is still missing. An example for a very systematic and in-depth analysis of the case of Philadelphia is published by William Penn Foundation (*Mark J. Stern and Susan C. Seifert 2010: Arts-based social inclusion: An investigation of existing assets and innovative strategies to engage immigrant communities in Philadelphia, 95 pages*). Reports from a series of cases with concluding remarks and recommendations are published by various international collaborative projects (*i.e. Elaine McGregor and Nora Ragab, 2016: The Role of Culture and the Arts in the Integration of Refugees and Migrants, iMinds Project; Amaia Apraiz Sahagún and Aitzane Eguillor Mancisidor, 2016: European Heritage Days. Migration and Cultural Heritage. EHD, Biscay; Maria Vlachou, 2017: The Inclusion of Migrants and Refugees: The Role of Cultural Organisations. Acesso Cultura*). There are some publications reflecting on general experiences with cultural activities engagement with migration and integration (*i.e. Interarts 2007: Cultural Policies and Immigration: Experiences and Reflections. Barcelona; Voices of Culture 2016: The role of culture in promoting inclusion in the context of migration. Brainstorming Report. Brussels*). There is a dedicated journal with numerous case studies and social sciences analysis of particular issues (*Crossings: Journal of Migration & Culture, 17 issues since June 2010*).

Notwithstanding these numerous findings from cases of engaging art and cultural heritage in working with migrants and refugees, as well as some cross-cutting analyses of experiences, although providing a wealth of information, cannot replace a synthesising analysis for this field by social sciences theoretical approaches placing this field of activities in the systematised context of existing knowledge on migration, integration and social cohesion.

As Marco Martinello states, this is yet a major endeavour to be realised:

*"The academic literature on immigrant integration has exploded in Europe and the United States since the 1980s (Martiniello and Rath, 2010, 2012 and 2014) to cover a wide range of issues related to economic, social, political incorporation and cultural of immigrants and their descendants. However, this lavish literature has largely neglected certain objects and questions, for example the relationship between the arts and the incorporation of migrants and their descendants, or the forms of political solidarity that can emerge from intercultural artistic practice."* (Marco Martinello, 2019: Call for Papers for an international conference

'Immigration, Cultural Participation and New Forms of Political Solidarity: Global Perspectives', Liège).

A first and interesting approach is realised by Laura Jeffery et al in a special issue on *Creative engagement with migration*. The introduction to the papers of the special issue raises a number of critical questions to be dealt with, and refers to the very interesting potential of this field for further developing by social sciences and humanities the systematic knowledge on these activities, its effects and limitations.

Situating our study in this complex and multidisciplinary context, herein we focus on a topic that has been by large overlooked by the existing literature. Although there are several studies which explore projects in the field of CH aiming at engaging migrants and refugees (i.e. DG Education 2017: How culture and the arts can promote intercultural dialogue in the context of the migratory and refugee crisis, Maria Vlachou, 2017: The Inclusion of Migrants and Refugees: The Role of Cultural Organisations. Acesso Cultura), these usually echo the CH organisations' perspective, with little attention being paid to how migrant communities perceive their role in such projects and their interests and ideas in this respect. The findings of the survey and interviews presented herein aim to fill this gap and provide interesting insights which can be helpful for organisations interested in participatory projects engaging migrant communities via creative interactions with CH. Similarly, existing quantitative structures on opinions and needs of migrants focus on issues and categories which are relevant for integration policies from the perspective of the receiving state; the role of cultural heritage of migrant communities is widely ignored in these studies or tackled only superficially, and not analysed regarding its potential as important aspect for successful integration processes in increasingly diverse societies.

### 3. Methodology

The methodology chosen for the implementation of *T2.2 Communities' needs and living heritage study* had to achieve "...a needs and living grassroots heritage of communities, and particularly focuses on immigrants communities" by "desk research and assessments by NGOs and other organisations working with immigrants, as well as interviews and/or questionnaires addressed to different groups and sub-groups" (Annex 1 to the Grant Agreement, p 14). The main purpose of this task had been to produce at an early stage of the project critical information for developing the concrete approaches for the pilots. For that purpose, it had to consider the substantial diversity among the project partners with their field access, the large diversity of immigrant communities within each pilot country, and the diversity of migrant communities across the three pilot countries.

#### 3.1 Concept

Findings about typical patterns for involvement of migrants into Cultural Heritage activities (or barriers for such involvement) are relevant to the overall methodology of CultureLabs, to the definition of recipes and recommendations, and particularly to the pilots. To satisfy this research interest, all three levels – the *macro level* of migratory groups and migration history in the particular pilot country, its legal and administrative practice framework; the *meso level* of involved Cultural Heritage institutions and NGO institutions implementing integration policies as well as the characteristics of the migrant communities; and the *micro level* of the living situation, interests and resources of individual migrants with their interaction with artists and staff members of Cultural Heritage institutions had to be considered.

The practical implementation of the field research had to mitigate difficulties of field access, especially given that current migration-related discourses in many European countries result in considerable hesitation among migrants to provide data on their situation, needs and interest. In addition, due to the fact that the pilots have not kicked off yet, it was possible to reach out the pilots' target communities only at a limited scale and, therefore, a more detailed investigation of the particular needs of all communities to be involved in the pilot activities has been left for later stages of the project (mainly for the evaluation sessions during the pilots). Therefore, we could not expect a large return to the quantitative survey and a major number of qualitative interviews in this initial project phase. In light of these practical limitations, , both, information on the meso level of institutions as well as observations and explanations from professionals in NGO's and CSO's working with migrants who reflect upon how to meet anticipated needs and expectations of migrants at a professional level has been deemed necessary in order to acquire sufficient valid information. Thus, under these conditions, a multi-method approach aiming at identifying typical patterns and their relevant dimensions has been chosen which focus on both, migrant communities and the autochthonous society as recipients of Cultural Heritage activities on the one hand, and on the other, participation of individuals with a migratory background in CH projects creating content and being involved in cultural activities. Criteria for considering specific groups for the project's activities have primarily been:



- Demographic relevance (local or regional) for the social, political and cultural life of the hosting country, or active interest in Cultural Heritage activities
- Needs of participation and representation among cultural activities (hitherto partially excluded or under-represented)
- Potential involvement and participation in cultural and cultural heritage activities beyond general structural integration issues (language, employment, housing).
- Feasibility with respect to reaching out and receiving responses from migrant participants. Therefore, given the practical limitations at this early stage of the project, the survey and interviews conducted herein included (i) migrants from communities which could be reached by pilot organisers who have already performed some preliminary engagement activities with the potential target groups and (ii) migrants who already participate in various - not only cultural - activities by NGOs/CSOs from the network of the consortium partners.

Specific targeted groups of the current needs analysis have been:

- Migrants: Individuals and communities with either a personal migration experience or a migration experience of at least one parent (migratory background). Migration is defined as a change of the centre of one's live across an international boundary for a substantial period of time (usually at least one year). Since participation in CH activities is usually related to integration processes (either already achieved, or with an interest in integration), the project considered both, long- and mid-term resident migrants as well as recent arrivals with an active interest in integration.
  - Labour migrants and their families (family reunification)
  - Ethnic migrants: returning emigrant communities or ethnic minorities linked of the host country living since generations abroad (such as Pontic Greeks, Argentinians with Italian family origin, Karelians)
  - Migrants due to humanitarian reasons: Refugees (Geneva Convention, targeted as individual or group in the country of origin), asylum seekers (targeted due to their activities or individual characteristics)
  - Irregular migrants (over-stayers, marginalised residents in the informal economy)
- Autochthonous: Individuals and communities interested in CH activities, interaction with or learning about migrants and their culture heritage.

This concept has been used for implementing the field work for T2.2. The analysis of the gathered data provided valuable insights in various dimensions which are relevant for the engagement of migrants in cultural activities and Cultural Heritage participation. Due to the diversity of involved migrants, a broad spectrum of dimensions potentially relevant for participation in cultural activities can be identified; an ethnically quite homogenous subsample (Bangladeshi in Italy) allowed also for a specific analysis of differences among individuals within a specific group, rendering information on the role of age and education for participation in cultural activities by having place, origin, gender and socio-economic status controlled for this subgroup. This allowed for an analysis at the micro level; for the entire sample, other intervening variables would make such analysis difficult or impossible due to the small case number. This subgroup analysis had been made explicit in the report.

Although the chosen approach does not provide for representativity of migrant communities in general - which would be very difficult to achieve even with much more resources in a project dedicated to create such general quantitative results -, nevertheless, it rendered relevant descriptive results such as typical attributes and motives of users which are likely relevant for participation in cultural activities. The analysis provided some useful insights about the role of certain characteristics such as gender, legal status, education and age. The integration of findings from multiple methods via a triangulation (see Section 6) across the different data types gathered the analysis has lead to some interesting conclusions which will be taken into account by CultureLabs' tasks as described in Section 7.

It should be underlined that further quantitative and qualitative data will be collected and analysed throughout the project, and particularly in the course of the pilots, thus allowing us to expand the findings gathered hitherto, to fill existing gaps in pilots' participation, and to assess options and opportunities for transferring findings and recommendations to the situation in other European Union member states. These aspects will be addressed systematically in the upcoming reports from the pilots as well as in networking and dissemination activities.



## 3.2 Implementation of the field research methods

In order to collect information about migrants' interests with respect to activities related to cultural heritage two complementary directions were followed: (i) 101 individuals with different migration background completed a questionnaire - in online as well as printed format - about their own experiences and interests; (ii) 27 interviews with migrants (mainly from the pilots' target groups) as well as professionals from the social and CH fields working with migrants were conducted.

The data presented in this deliverable complement the approach of T2.1 with additional insights from experts from the social and CH fields who have experience in working and interacting with migrants in the framework of intercultural activities and projects, reflecting about how organisations can meet the anticipated needs and expectations of migrants. Different to the approach in T2.1, where in section 7 NGO's working with migrants had been questioned about occasional use of cultural work in their general work with their migrant clients, the experts from organisations interviewed in T2.2 focused specifically on cultural work and CH in an intercultural perspective in their professional practice; thus, they had profound insights and experiences from their long-standing intercultural work with migrants engaging in cultural activities. The complex field of the interplay between cultural institutions, organisations working with migrants - some of them with a clear focus on intercultural work - and the various groups of migrants is thus approached by a triangulation encompassing the perspectives of these different types of stakeholders. The insights gathered about these perspectives are very relevant for both, the acquisition of collaboration of stakeholders and participants in the pilots, as well as for the realisation of the pilots: firstly the development of appropriate IT tools and services, followed by the shaping of involvement strategies and methods during the pilots in order to approach social change by these intercultural CH activities. However, first-hand data from migrants about their own living heritage and their expectations and experiences from participating in cultural activities has been more difficult to collect at this early stage of the project. The data with respect to migrants' perspectives gathered via the survey and interviews will be enriched with data to be collected from migrant participants in the framework of feedback collection and evaluation sessions in the pilots as part of WP7.

The **survey** has been originally developed in the English language based on several drafts for collecting relevant items and developing an optimal structure during December 2018, using the Google drive collaborative tools by consortium members. The 8th version of the items' collection with a filter structure has been implemented by EFMS into the non-commercial online survey tool SosciSurvey, a professional tool for complex online surveys with a fully functional version provided without charge for non-profit research projects in social sciences. The decision for using this professional tool has been made by the consortium and in agreement with the Ethics Advisor as documented in D9.6 (compliance with current data protection and privacy regulations, see <https://www.soscisurvey.de/en/privacy>). Invitations to the survey have been distributed by the pilot partners COOSS, PHM and Museovirasto as well as by EFMS first to already for D2.1 contacted NGO's working with migrants, and then to migrants' organisations and CSOs (Civil

Society Organisations) working with migrants and refugees. These organisations received an information sheet (Annex 1) and a printout of the online questionnaire (pdf file, Annex 2); they had been asked to distribute the online survey link ([https://www.soscisurvey.de/CultureLabs\\_CM/](https://www.soscisurvey.de/CultureLabs_CM/)) along with an explanatory text (provided in the information sheet) via their mailing lists and social networks to migrants, refugees, community members being well known persons in their communities. They have been further asked to forward the project's request to other CSO's and NGO's active in this field which are known to them.

For considering potential problems of accessing the online survey, the printout version of the questionnaire (pdf file) submitted for distribution of the information letter and the survey URL has also been offered as alternative option: This paper version of the questionnaire could be printed out and completed manually offline. Since the paper version has an identical structure and also filter variables has been realised, the data entry into the online version is easily possible.

These paper printouts have been used with refugees in Italy, who completed the questionnaire as exercise in their language courses. The reason has been that in particular refugees and recently incoming migrants may find the project idea and the purpose of the survey to be quite abstract and very little related to their current priorities, thus finding it difficult to make up their mind about these issues. Therefore, in such cases, the questionnaire was completed in the course of a mediated group discussion about its issues and the prevalent opinions among the participants, in the context of language or orientation courses which used the questionnaire as an exercise. Oral consent procedures have been used in this cases (see D9.2).

The online survey will be kept online to collect further responses during the process of building contact networks in preparation of the pilots; it can also be considered as an engagement and communication activity and can help towards acquiring further cooperation partners. Updated analysis runs can be implemented easily since the existing analysis routines can be applied to extended data sets without problems, and new analysis procedures (crosstabs, correlations, variance analysis, cluster analysis) may be applied if specific research questions should arise in the process of preparing the pilots.

The final online survey data set including its codebook may be provided to the SHU Research Data Archive (SHURDA) and/or the Zenodo repository for secondary analysis.

The quantitative survey have been complemented by **qualitative interviews** implemented by the pilot partners and by EFMS. Guidelines for the qualitative interviews have been developed and provided to the partners (Annex 4). For informing interviewed persons and for documenting their consent, a Participant Information sheet with a Consent Form (Annex 3) has been distributed before or at the beginning of the interview. The qualitative in-depth interviews aimed at gathering specific and detailed insights on the situation of the interviewed person (background of their interest and/or involvement in cultural activities), expectations to and experiences with cultural activities, the relevance and use of digital tools, and a reflection about approaches to community members or migrant clients for involving them into cultural activities being relevant and interesting for them. Targeted persons for

these interviews have been key experts of public and civil society institutions working with migrants or refugees, key community members and gate keepers, individual migrants and refugees interested in cultural activities and CH institutions for contact or cooperation. The interviews have been conducted as individual face-to-face interviews and as individual telephone interviews; for the acquisition of the interviews, known experts, NGOs and other CSOs working with migrants, and migrant organisations have been approached, informed about the project, and asked for an interview and/or for naming other relevant persons who could be asked for an interview to be scheduled.

Difficulties related to gathering data in both cases, participation in the online survey and willingness to be interviewed among migrants and refugees have been anticipated based on experiences from other ongoing projects encompassing data collection among migrants: Due to the current negative discourse on migrants and refugees in politics and media in several European countries, a strong tendency of non-participation and hesitation of providing information among migrants and refugees has been experienced in several other projects; this tendency has further be augmented by the public discourse on data protection and the GDPR regulation being prominent in the wider public during 2018 and the beginning of 2019.

With respect to mitigation, considerable efforts have been made to explain the approach, purpose and aims of the CultureLabs project, to describe the data protection measures and anonymity of the surveys and interviews, and to be fully transparent about the use of the data gathered. In addition, during compilation of the items of the online survey, special care has been used to avoid sensitive questions, and to frame questions in a respectful and non-irritating manner, keeping the used language as simple as possible while remaining transparent and exact. Moreover, especially with respect to the involvement of migrants in precarious circumstances, such as refugees and asylum seekers, the organisation of mediated discussion groups and the use of the questionnaires as an exercise in the context of language and orientation courses proved to be particularly helpful.

Unlike the usual experiences from data collection in other projects, the experiences in the CultureLabs data gathering exercise have been quite positive; it has been well feasible to communicate the inclusive and participatory approach of the CultureLabs project and to present a plausible and acceptable reason for the data collection. This materialised not only in reasonable response rates, but triggered also several explicitly positive feedbacks from community members offering also further cooperation in the project. The goal of the survey and interviews has not only been to gather an sufficient insight into the points of view among the communities, their expectations and profile for cultural activities and CH issues, but also to gather contacts to relevant multipliers and gate keepers among the communities, and establishing a trust relationship between them and the pilot project team members for the upcoming implementation of the piloting activities. It seems, that this in general could have been successfully achieved.

### 3.3 The survey

The questionnaire has been designed in the English language and has been translated by the pilot partners in Italian and Finnish, and by EFMS in the German language. All four language versions can be accessed by the same URL, featuring an entry page for the

language selection. The English survey version had been online from 18.12.2018 until 12.2.2019 for a pretest period; it had been tested and revised by the project partners (about 70 comments and recommendations for modifications) and migrants. The data collection phase started on 13.2.2019 with the English and Italian language version; the German and Finnish version were added until the last week of February. Until 20. April 2019, 101 valid responses have been collected, out of 156 total users starting the survey. Valid responses require the completion of all 8 survey pages plus the opt-in consent to the use of the responses for the project. 25 users gave their contact details (name, phone, email and/or address) either for receiving the project newsletter or for offering further cooperation with the project; the contact details given (personal data) are stored in a separate database and cannot be linked to a case from the survey to ensure anonymity of the responses.

The survey (see Annex 2) is structured in 8 thematic sections with a total of 32 items, 18 of them obligatory, plus the opt-in consent declaration and options for registering for the project newsletter and for being contacted by the project (provision of contact details, separated from the survey). The items give predefined multiple choices, plus in most cases an open text entry field for responses not covered by the provided choices. Ten items offered the selection of two or more options. Two filters had been applied (employment – 3 items on the employment; provided shelter – 1 item on the shelter situation).

**Section 1** collects information on the basic profile of the respondent with respect to six basic aspects: Family origin, age, religion, gender, education, and work. These independent variables allow the socio-demographic description of the respondent groups identified among the later items on attitudes, activities and engagement with cultural issues. Such analysis aims at describing specific client groups for cultural activities and enabling the development of specific cultural activities for diverse groups.

**Section 2** is activated only for working respondents (item 6), and collects information on three central dimensions of work: Type and extension of work (full time/part time, employment or entrepreneurship, combined with or for education or professional formation), role in the work and sector of occupation. This section aims at further differentiating the socio-economic profile of the respondent, and at analysing potential impact of working life on cultural activities (either negative due to time constraints or positive by providing resources and networks for used also for cultural engagement).

**Section 3** is a brief completion of the socio-economic status of the respondent regarding the daily living situation (single, family or other accompany, and individual housing providing decent privacy versus assigned shelter). The latter is a filter item for item 15 which differentiates the assigned shelter on its conditions, since conditions of housing are very relevant for the degree of autonomy, likely impacting the realisation of personal interests.

**Section 4** collects information on the residence or migration status of the respondent: Country of residence (to allow for an analysis of potential influences of different national integration policies or asylum practices), legal status, duration of stay, and for migrants, reasons for the migration decision. These items are formulated in a way to allow to differentiate first and second generation migrants (born in the country), and refugees during

the recognition period. It avoids in purpose to focus on administrative categories, and applies an approach via factors for their impact on the living situation; thus, it aims at not labelling the respondents as migrants, but collecting information related to the impact of categories like migrant or migration background on the living conditions. For this reason, the items are formulated as much as possible in a migration-neutral way so that they could be directed to non-migrants as well. It also consciously avoids the term 'second generation' or 'migratory background' which are external administrative categories and both, quite problematic and often perceived as discriminatory by community members; nearby all items focus on the individual living situation and experiences, regardless whether someone has a migratory background or not. The item on legal status is necessarily closely related to administrative categories, but is framed in a way that the impact of the legal status on the living situation is the differentiation criteria.

The part on migration-related items ends with an item on the perceived difficulties from the perspective of the respondent; they do also not start from the migration status as potential cause but look for general differentiations which are relevant for autochthonous respondents as well. Since CultureLabs aims at applying an inclusive and participatory approach, migration-related questions aim at not discriminating by its wording according to migration, but by approaching the relevance and impact of the migration experience on the individual situation.

**Section 5** collects information on individual preferences, attitudes and activities. It aims at gathering a profile of the respondents' autonomous dimensions, and on the composition and extent of cultural heritage related aspects among these self-selected areas of interest. This section completes the profile of the respondent and should allow to identify typical correlations with socio-demographic independent variables (gender, age, education) and to describe clusters of community members who are likely to have interests for specific types of cultural activities.

**Section 6** focusses on inter-cultural awareness and contact aspects and introduces the dimension of social innovation by interaction in the social and cultural sphere. It aims at collecting information on the attitudes and interests of the respondent along this dimension; at the same time, it also approaches this issue in a manner expressing respect for the cultural heritage of the respondent and its potential contribution to societal life, also for purpose not starting from the migration criterion.

**Section 7** collects information on the degree of interest and preparedness to become actively involved in cultural activities beyond mere participation without major engagement. The items offer a graded scale for the intensity and character of potential engagement and provide full text fields for giving more detailed responses on potential conditions or barriers for such engagement. The aim of this section is to gather information on the profile of potentially active community members being interested in becoming actively involved of shaping cultural heritage activities. Again, the items are framed in a manner introducing cultural engagement as an autonomous contribution and opportunity for participating beyond the socio-economic and migratory status.



**Section 8** aims at gathering information on the access to and use of digital tools by the respondent, and on subjective demand for digital services to be developed by CulturLabs in WP4. This section – referring to tools and technologies in enabling and facilitating CH activities – is the closing section of the survey; it is placed after the sections 5-7 which also function as introduction for the context and reason of such digital tools, and for placing them in concrete potential user scenarios. Thus, this section also serves beyond the mere collection of information as agenda setting input and preparation for acquiring involvement into the pilots to come.

### 3.3.1 Rationale behind the survey

The analysis started with getting a descriptive overview of the socio-demographic characteristics and migration status of the respondents. Since one hypothesis on the interest and potential cultural activities among community members is that they correlate negatively with the degree of precarious living circumstances in their present situation – assuming that interest in cultural activities is marginalised if other pressing needs (material of psychological) are urgent –, the standard socio-demographic variables had been extended by items which check for potential factors for such stressors.

#### *Potential indicators for precarious living circumstances*

<b>8</b>	<b>Which role do you have in your occupation? (Section 2, job)</b>
<p>The question aims to get information on the working situation in conjunction with some responses to item 9, sector of occupation; an indicator would be a low status on the job (job stress):</p> <ul style="list-style-type: none"> <li>• Manual labour, service and sales work (no training or informal training on the job)</li> </ul>	
<b>9</b>	<b>Sector of your occupation (Section 2, job)</b>
<p>The question aims to get information on an employment in typical sectors tending to have precarious working conditions and high rates of migrants' employment; it is interpreted in consideration of item 8, status on the job (job stress):</p> <ul style="list-style-type: none"> <li>• Textile and clothing industry;</li> <li>• Transport;</li> <li>• Hotel, restaurant and tourism;</li> <li>• Personal services (housekeeping, cleaning, beauty);</li> <li>• Cleaning company and property maintenance</li> </ul>	
<b>10</b>	<b>At the moment, who do you live with? (Section 3, Living situation)</b>
<p>The question aims to get information on the social situation; two responses may be interpreted as potentially indicating a precarious situation (social stress):</p> <ul style="list-style-type: none"> <li>• I live alone;</li> <li>• I live with other persons; (other than family, i.e in an assigned housing sharing the room)</li> </ul>	
<b>11</b>	<b>Are you supported by sheltering services (no individual housing)? (Section 3)</b>

This question is a filter question; it is assumed that living in a sheltering service may be an indicator for a precarious living situation, if the shelter is of a specific type. If yes, item 15 is activated, and if the responses listed below had been given, a stress factor is assumed:

- Yes

#### **15** Where do you live? (Section 4, Migration)

The following responses are considered as indicator for a precarious situation (housing stress):

- I live in a shared apartment;
- I live in a camp;
- Other

#### **13** Legal status in the country where you live (Section 4, Migration)

This item is combined with the following item on the duration of stay for forming an indicator for the stress caused by the legal status of the respondent (legal stress):

#### **14** How long have you been living in this country here? (Section 4, Migration)

The following responses are considered as indicator for a precarious situation with an intensity assigned (legal stress, in ascending order):

- Temporary residence after 1-5 years of duration;
- Temporary residence after more than 5 years of duration **or** Pending decision on refugee status after 1-5 years of duration;
- Pending decision on refugee status after more than 5 years of duration

#### **17** What are the biggest difficulties you have met so far? (Section 4, Migration)

The following responses have been considered as an indicator for a precarious living situation (psychic stress, cumulative by multiple selections):

- Loneliness;
- Health problems;
- Problems with living in the assigned housing (camp or shelter);
- No permission to move out of the reception shelter;
- Problems with the legal status (residence permit, asylum recognition);
- No permission to attend school/training

Table 1 – Stress indicators

The responses considered as indicators for a precarious situation are used for an ordinal indicator for estimated stress factor by a precarious living situation. This indicator has been taken into account for the analysis of the individual profile of the respondent.

The next step for the analysis has been to complete the profile of the respondents by their activities and interests (section 5). This information is collected to analyse the profile of respondents, in particular with regard to correlations with basic socio-demographic variables (gender, age, education). With section 5, the general profile analysis is completed; the goal for collecting these data is to identify correlations as a basis for **describing profiles of specific user groups**, their characteristics and their preferences. This would allow for estimations of user demands and interests based on simple socio-economic data which usually can be gathered from existing statistics, and would allow to develop provisions for cultural heritage activities according to an anticipated demand.

The following three sections on job, living situation and migration experiences (2-4), the questionnaire focuses on preferences for cultural activities, existing experience and competences related to cultural activities, and interest in engagement in this field.

#### *Key items on demand for and engagement in cultural activities*

<b>21</b>	<b>To which of the following events would you like to attend? (Section 5, Attitudes)</b>
The question aims to get information on specific forms of cultural heritage activities which are attractive to the respondent. This information on preferred forms and modi for <b>involvement in cultural activities as spectators/attendees</b> is a relevant dimension of the community members' demand.	
<b>22</b>	<b>Which activities would you like to do? (Section 6, Cultural Heritage)</b>
Different to item 21 which addresses primarily passive consumptive preferences, this question focuses on <b>active engagement possibilities in cultural activities</b> , and collects information about interest in being actively involved into contributing to and shaping cultural heritage activities. This dimension of the community members' demand is of particular relevance for the inclusive and participatory approach of CultureLabs.	
<b>25</b>	<b>What would you expect to gain from your attendance or participation in Cultural Heritage projects? (Section 7, Active participation)</b>
Following the two items on interest in participating in cultural activities without and with engagement in creating and shaping the activity, this item aims at getting information on <b>motivational factors for such interest</b> , in particular related to active engagement. This information is very relevant for acquiring cooperation with and support by community members for innovative cultural heritage activities.	
<b>27</b>	<b>If you could imagine to co-organise Cultural Heritage activities/projects together with local Cultural Institutions, what would be helpful for you in that respect?</b>
This question introduces the possibility of a serious engagement with accepting ownership and responsibility in co-creating cultural heritage activities in cooperation with professional institutions. It provides a short list of <b>potential supporting structures for serious engagement</b> , and provides two full-text fields for a) proposing own ideas for supporting structures as well b) for giving information about barriers to such involvement by reasoning why such an involvement is not a feasible option for the respondent.	



28	<b>In which of the following would you be most interested to participate? (Section 7)</b>
After developing a spectrum of gradually increasingly active options for involvement in cultural heritage activities, this item invites the respondent to express the <b>preferred level of involvement</b> in cultural heritage activities. This item aims at gathering information about the demand structure of the community members' participating in the survey, after introducing and exemplifying participation, involvement and engagement on a spectrum of gradually increasing intensity.	
29	<b>Would you be interested in the following digital services? (Section 8, IT)</b>
This item in section 8 introduces potential interest in support by IT tools and a data-based infrastructures for interaction with cultural heritage and the organisation of related activities. It aims at gathering information on the current <b>demand structure for IT-based services</b> among respondents interested in cultural heritage activities. This information is relevant for the development of the resources and tools in the CultureLabs platform aiming at supporting the active participation of hitherto excluded or under-represented communities in general cultural heritage activities.	

Table 2 – Rationale behind the survey items

These last three sections of the survey are related to the dual purpose of T2.2: **First**, data collection to construct user profiles with their needs and interest, for considering them in developing tools and services in the pilots, to involve community users in social innovation by intercultural interaction and participation in cultural heritage issues; and **secondly**, introducing community members and gate keepers to the approach and objectives of the CultureLabs project, thus supporting the acquisition of cooperation partners for the pilots, and to present potential options and modes of becoming actively involved as invited partner.

These two purposes have been factors for the development of the online survey. Implicit framing of questions and measuring the responses always impacts on the perspectives of the addressed individuals, as well as on their attitude towards the endeavour which is related to this process of question and answer. The online survey made considerable efforts to consider these aspects.

### 3.4 The qualitative interviews

The qualitative interviews were conducted during February until April 2018; the interview partners were acquired by asking existing contacts and newly identified persons (i.e. experts from NGO's working with migrants, migrant organisations or interviewed persons) for recommendations. In addition, via internet research and contacts with experts, a list of CSO's working with migrants and migrant organisations had been compiled.

Among these potential interview partners, individuals with migration experiences in the core family (at least one parent immigrated) have been approached for an interview. Since this target group has been difficult to reach, and since qualitative interviews with this group usually need quite a period of building up trust, gathering interviews with refugees and/or migrants has been difficult. Thus, also experts with extensive contacts with migrants and refugees have been included; gate keepers and community members active in a migrants'

organisation have been contacted as well (in Germany about 400 migrant organisations), and asked for an interview.

The interviews have been conducted individually as face-to-face interview or as telephone interview; durations had been between 20 minutes to more than an hour. All interviews have been recorded with the consent of the interviewed persons, guaranteeing that the recordings and transcriptions will be kept confidential and not passed to project partners or third parties. Selected parts of the interviews had been transcribed, and for each interview, an abstract with the core information and relevant quotes has been compiled by the interviewer. This abstract has been translated in English. The English abstracts have been used for a first analysis; if necessary, further information has been gathered from the interviewer.

No	Origin	Gender	Category
1	Germany	Male	Expert working with migrant communities
2	Spain	Male	Expert on Migration Social Work
3	Germany	female	Expert on Cultural Heritage activities
4	Iran	female	Expert on Migration and Cultural Heritage activities
5	Poland	Female	Expert on Empowerment of Migrant Organisations
6	Germany	Female	Expert on promoting cultural activities
7	Germany	Female	Expert on cultural work with migrants & refugees
8	Turkey	Female	Expert on migrant communities and social-cultural work
9	Germany	Female	Expert on cultural work with migrants & refugees
10	Germany	Female	Expert on cultural work with migrants & refugees
11	Libya	Male	Refugee
12	Bangladesh	Female	Refugee
13	Nigeria	Male	Refugee
14	Romania	Female	Refugee
15	Nigeria	Male	Refugee
16	Bangladesh	Female	Refugee
17	Bukina Faso	Male	Refugee
18	Nigeria	Female	Refugee
19	UK	Female	Expert on Womens' Cultural Heritage activities
20	UK	Male	Expert on cultural work with refugees
21	Syria	Male	Refugee and Leader of a Migrant Organisation
22	Somalia	Male	Expert from Migrant Organisations
23	Afghanistan	Female	Expert from Migrant Women counselling NGO
24	Not specified	Female	Expert on Diversity and Cultural Heritage
25	Russia	Female	Expert on Arts Mediation
26	Somalia/Finland	Female	Expert on migrant communities and social-cultural work
27	Not specified	Female	Expert on designing services for immigrants

Table 3 - List of qualitative interviews

A total of 27 qualitative interviews (18 with female interviewees, 9 with male) have been conducted. The interviewed persons belonged to the following categories:

- Refugees : **9**
- Migrants (including refugees): **17**
- Experts from Migrant Organisations: **5**

- Experts from public institutions, NGO's and CSO's directly interacting with migrants and migrant communities: **18**
- Experts on Intercultural Activities, related to the cultural sector and CH activities: **15**

The interviewed migrants stem from 12 countries of origin (Afghanistan, Bangladesh, Bukina Faso, Iran, Libya, Nigeria, Poland, Romania, Russia, Somalia, Spain, Syria and Turkey).

The countries where the interviews were performed had been:

- Italy: **8**
- UK: **3**
- Germany: **10**
- Finland: **6**

A dedicated information sheet was produced for the qualitative interviews; it encompassed a consent form to be signed by the interviewees, in which they agreed to the recording of the interview (audio or video), and to the use of the information provided for the study's purposes (annex 3).

Guidelines for the implementation of the interview had been provided by task leader (Annex 4); the interviews had been realized by project members familiar with the online survey and the interviews from D2.1. The interviewer implemented the analysis of the interview not only due to the national language in which the interview has usually been implemented, but also due to the context and background knowledge which is relevant for the interpretation of the recorded interview. Based on the analysis of the single interviews, an abstract has been sent to the task leader who conducted the analysis across the interviews.

The interview phase was closed on the 22<sup>nd</sup> March 2019 with 27 interviews completed.

### 3.4.1 Rationale behind the interviews

The guidelines for the interviews followed in general the structure and logic of the online survey; unlike the anonymous survey, in the introduction phase of the interview usually a presentation by the interviewed person on his/her current activities and experiences took place as anticipated. Since the interviews have been planned as semi-structured open interviews, the questions of the interviewer usually linked up to issues raised by the interviewee, trying to maintain the narrative flow, encouraging reflective excursions on specific issues, either introduced by the interviewed person of its own volition, or triggered through a brief request for detailing from the interviewer. The following issues which were proposed by the interview guidelines as a checklist for the interview came up frequently during the interviews:

**2**

**Interests of the interviewed person in cultural activities**

This item aims to get information on the **interests on cultural activities and on conclusions from previous or current related activities** which have been usually explained during the introduction phase by the interviewing person. Of particular interest are **background information** and/or a **reasoning** for the expressed interests, information which cannot be acquired by the quantitative survey.

### 3 Expectations related to cultural activities

This issue tackled during the interview aims at gathering information on the expectations related to participatory cultural activities in cooperation with CH institutions and other stakeholders of the cultural sector in the host society. In this section, **necessary supporting factors** should be addressed, the idea of **mutual learning about the cultural heritages** should be reflected, and which partners would be welcomed for such inclusive and participatory realization of CH activities should be discussed.

### 5 Digital tools for Cultural Activities, used or good to have

In this interview topic, the goal was to collect information on the current use of IT tools and services by the interviewed person, in particular related to Cultural Heritage activities. The interviewed person should be invited to reflect upon possible IT solutions which could **support and facilitate an inclusive approach** in Cultural Heritage activities, and upon which tools and services could be helpful based on his/her previous experiences with using IT for organization, communication and dissemination in general, and for current or previous cultural activities in particular.

### 27 Concluding assessment on the potential of cultural activities

This topic encompassed a general reflection by the interviewed person on the **relevance and potential of cultural heritage activities** implemented in a participatory approach for the **individual situation** and the **cultural, interactive and identificational integration of community members** with the host society. It aimed also at collecting of ideas how cultural heritage activities could be best implemented to raise interest from and active participation by community members. Eventually, a reflection about significance and potential of inclusive cultural heritage activities for **both, community members and the society as a whole** has been aimed at since it could provide relevant insights.

Table 4 – Rationale behind the qualitative interview guidelines

In general, these topics for the qualitative interviews aimed at gathering in-depth information and understanding to deepen and expand the information gathered by the online survey sections 5 to 8 (activities, cultural interests, active engagement, use and potential of IT services and tools). The interviews followed the topics as introduced by the interviewed person, applying a non-directive steering by targeted questions when they had been appropriate in the flow of the interview, or by requests for detailing certain aspects. Thus, the qualitative aspects did not exhaust the topics of the checklist but aimed at getting an insight into the point of view of the person starting from the choice of issues by the interviewee.



## 4. Survey - quantitative analysis of the survey results

This Chapter gives an overview of the responses to the items of the online survey. For each section discussed in the previous Chapter 3, a selection of items is presented and explained. Since the sample has been generated by self-recruitment, visiting an internet-URL which had been distributed via migrants' organisations, and CSO's and NGO's working with refugees or migrants, the results are by no means representative of migrants needs and interests at large. However, the collected data can be considered indicative of the needs of many migrants who share similar characteristics (e.g. face similar difficulties, living circumstances etc) with the migrants who participated in this survey and can lead us to some interesting remarks about how migrants experience their relation to informal as well as institutional CH and what they expect from it. The purpose of the survey has been primarily to explore the target groups' (migrants and refugees) interest in cultural activities and cultural heritage issues, and – if possible from the data – to draft a typology of potential users for CultureLabs activities and products, including their specific interests and needs.

The URL for the online survey had been distributed in the pilot partner countries (Italy, UK, Finland) and in Germany. However, the distribution of the URL was not limited to these countries.

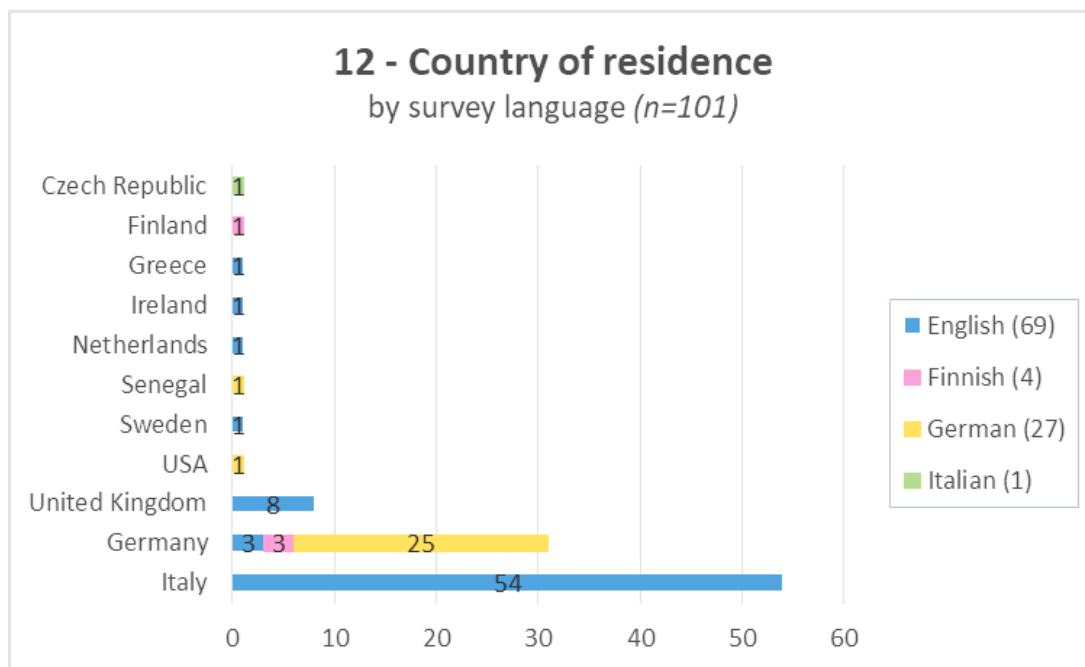


Figure 1 – Country of residence by survey language

Due to difficulties of mobilising members of the target group for entering data in an online survey – as discussed at the beginning of Chapter 3 – the representation of the countries of CultureLabs partners varies strongly. **The largest number of completed questionnaires come from persons living in Italy (54 valid cases), followed by those in Germany (31), in the United Kingdom (8) and in Finland (1). This is clearly caused by the presence of**

**existing networks among refugees and migrants among the partners: COOSS in Italy has a longstanding professional practice of working with refugees**, having direct interaction with the regional refugee population, and EFMS in Germany has extensive networks from working with migrants in general; consequently, both partners had network resources for the distribution of the call for participating in the survey, and have established trust relations with NGOs and CSOs in this field which had been asked to distribute the call among their dissemination channels. **Lacking such established networks, the partners in the UK and Finland faced great difficulties to mobilize respondents for the questionnaire and rather resorted to interviews and informal discussions as a means to gain better knowledge of migrants needs before the pilots.**

About half of the respondents in Italy were refugees or recent arrivals, groups which had been difficult to contact in the other countries. The respondents from Italy completed a paper version of the questionnaire translated in the Italian language with the assistance of mediators in the context of a language or orientation course as an exercise. The responses were then translated by COOSS into English and inserted in the online survey. Most respondents in Germany (25) completed the German online version of the questionnaire.

The respondents' family origin encompasses 35 countries; the largest group in the survey are 35 Bangladeshi women – mostly in the age of 26-45 years - living in Italy, both recent arrivals and residents since several years; they belong to one of the largest immigrant communities in Italy (>100.000, concentrated in Northern Italy, immigration beginning in 1980). These Bangladeshi women attended to a training for mothers of children attending a primary school in an area with a high population of immigrants; this training had been offered to mothers from all countries of origin, however, mostly Bangladeshi mothers attended since their group has low working rates, while mothers of this school from other countries of origin tend to have an occupation which leaves no time for the training. Following the Bangladeshi women, next most represented countries of family origin are Turkey, Nigeria and Iraq; from these countries, both genders are present in the survey (total 65 women and 35 men).

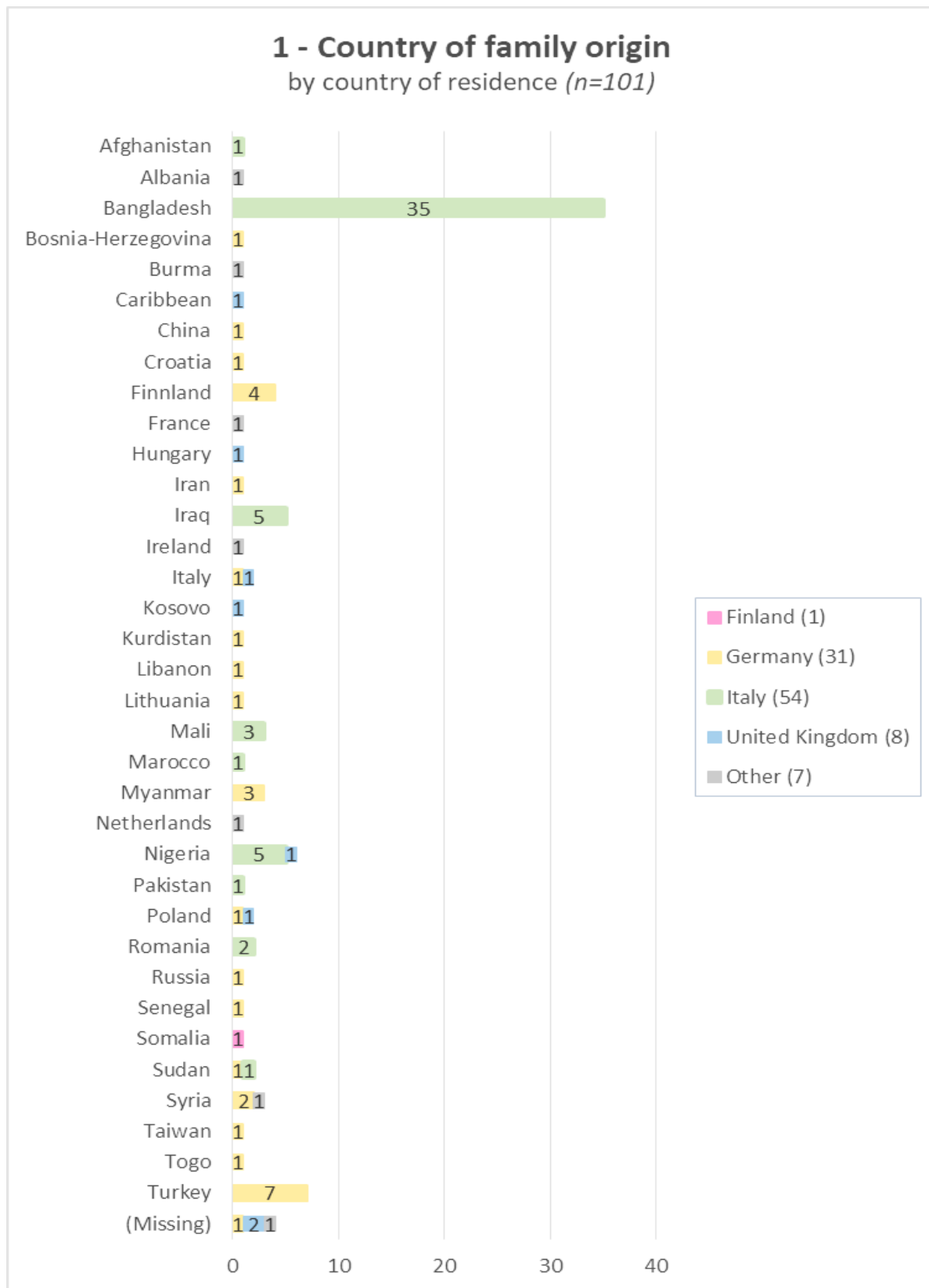


Figure 2 – Country of family origin by residence



## 4.1 Profile of the respondents (section 1)

This section starts with socio-demographic variables characterising the group of participants completing the survey. The most relevant demographic variables are age and gender.

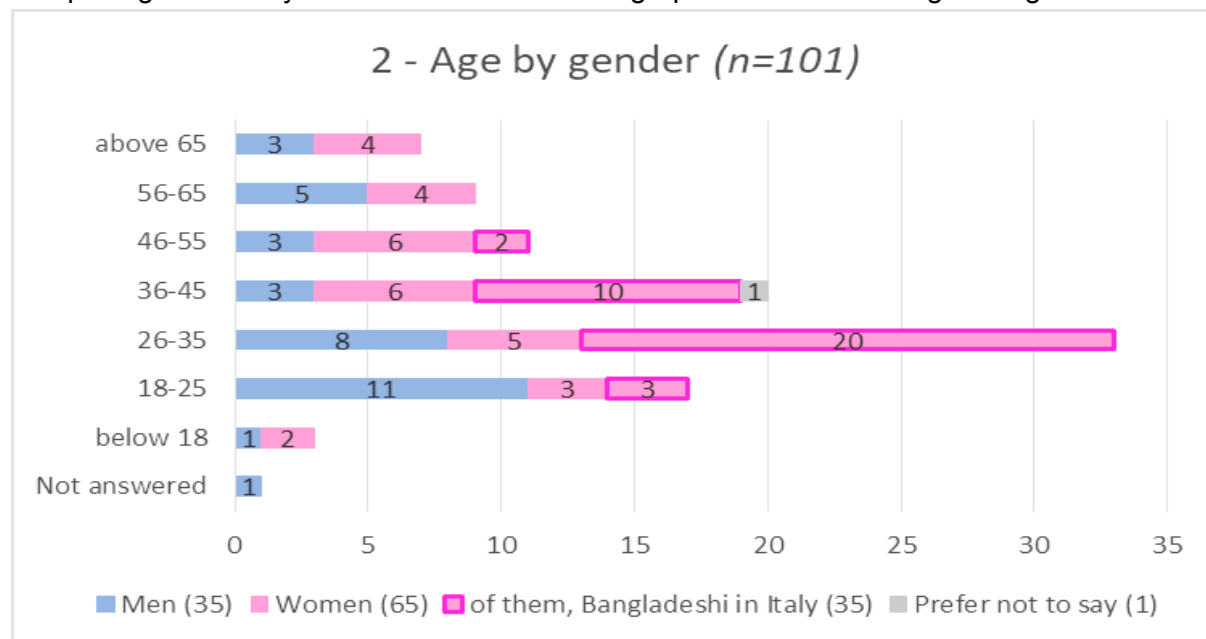


Figure 3 – Age by gender

Regarding gender, the survey sample is skewed due to the high number of Bangladeshi women who completed the survey in Italy; there has been no Bangladeshi men among the respondents. This overrepresentation is due to integration and empowerment activities of COOSS for – notwithstanding their long-term residence - excluded Muslim women, many of them of Bangladeshi origin, who participated in the survey. When controlling for this bias, the gender/age structure shows two large groups: a) A cohort of elder migrants (older than 35 years) which stems from earlier migration movements (only two males – 4% of these age groups - arrived within the last five years). This group shows a balanced gender distribution, likely due to family reunification and marriage migration taking place over time (5 women of these age groups immigrated during the last 5 years); b) a cohort of more recent arrivals in the age groups 18-35 years. About one third of this group is a resident of the host country for longer than 5 years. This cohort shows a predominance of male members which is typical for migration processes, in particular the age group 18-25 years. So we can conclude that – apart from the bias caused by the oversampling of Bangladeshi women in Italy – the general age as well as the age/gender distribution is not untypical and might be expected also in larger samples of this target group.

The distribution of the religious affiliation does also not show atypical aspects apart from the oversampling of Muslim Bangladeshi women in Italy; the two most represented religions – Muslim and Christian – correlate strongly with the dominant confession in the country of origin.

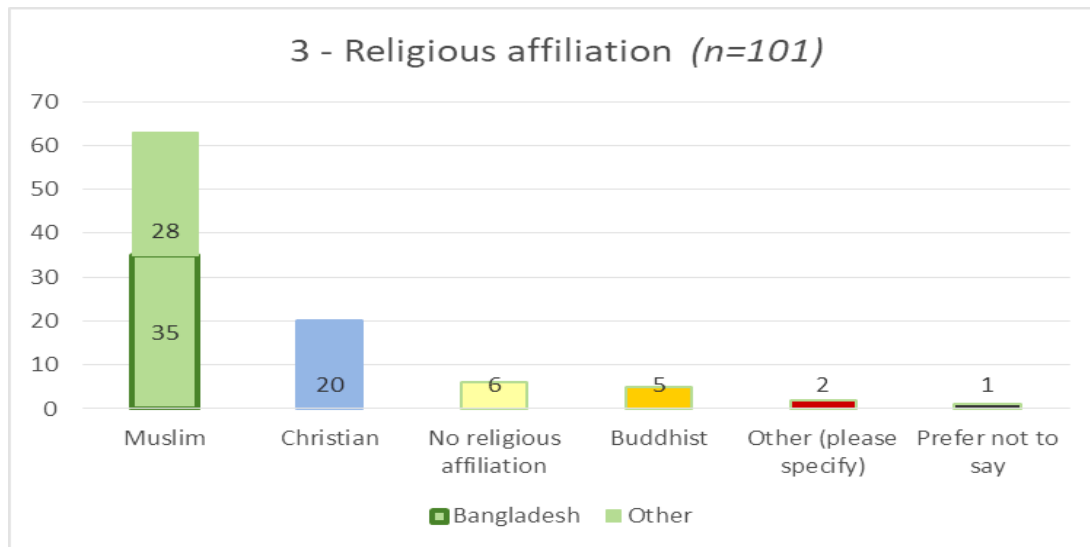


Figure 4 – Religious affiliation

The distributions of gender among religious affiliation shows – when not considering the Bangladeshi bias – about two thirds of males among Muslims and two thirds of women among Christians who participated in the survey.

Among the participants to the survey, there is a clear overrepresentation of higher education; more than three quarters of all respondents have a higher or at least a secondary school level education.

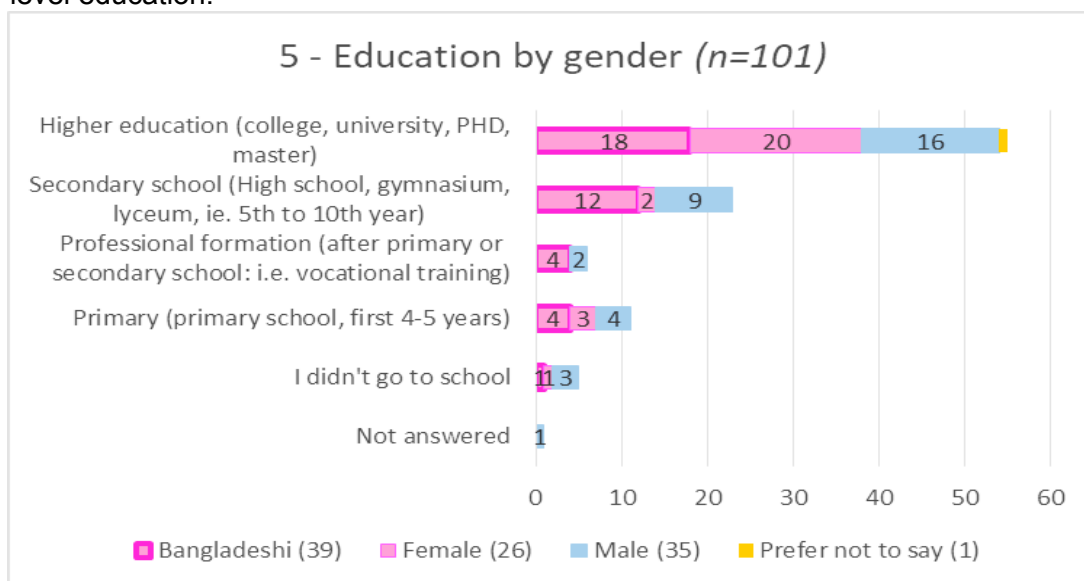


Figure 5 – Education by gender

**The participants in the survey are predominantly well educated persons** (across different countries of origin, religions or gender); among participants with a higher education, women are stronger represented than men. About 53% of the participating Muslim women have a college or university degree, 81% at least a secondary school degree; for Christian women, this rate is 79%. If one controls for the Bangladeshi women in Italy, the overrepresentation of higher education among the other Muslim women participating becomes even stronger (58% University, 67% at least secondary school degree). In general,

the share of higher education among the women participating in the study is higher than the share among participating men. This is very likely an effect of the self-selection for the survey; one can safely conclude that the instrument of a complex online survey tends to exclude participants with lower education levels. How relevant the interest in the topic – cultural heritage and cultural activities – is responsible for this effect, independently from the effect of the chosen instrument, cannot be estimated with this survey, although it is likely that interest in cultural activities correlates with higher education.

## 4.2 Occupation (section 2)

About two thirds of the respondents to the survey do not have a job; the difference according to religion is marginal (among Christians, 28,6% have an occupation, among Muslims 20,3%); this is an effect of the 35 Muslim Bangladeshi women in Italy who all are unemployed. More relevant are the educational level; 46% of respondents with higher education have an occupation, while the occupation rate for professional formation is 33% and for secondary school grade only 13%. Of course, the legal status has a strong impact: 38% of all respondents with permanent residence permit are occupied, while only 23% of those with a temporary permit and none during the asylum procedure are occupied.

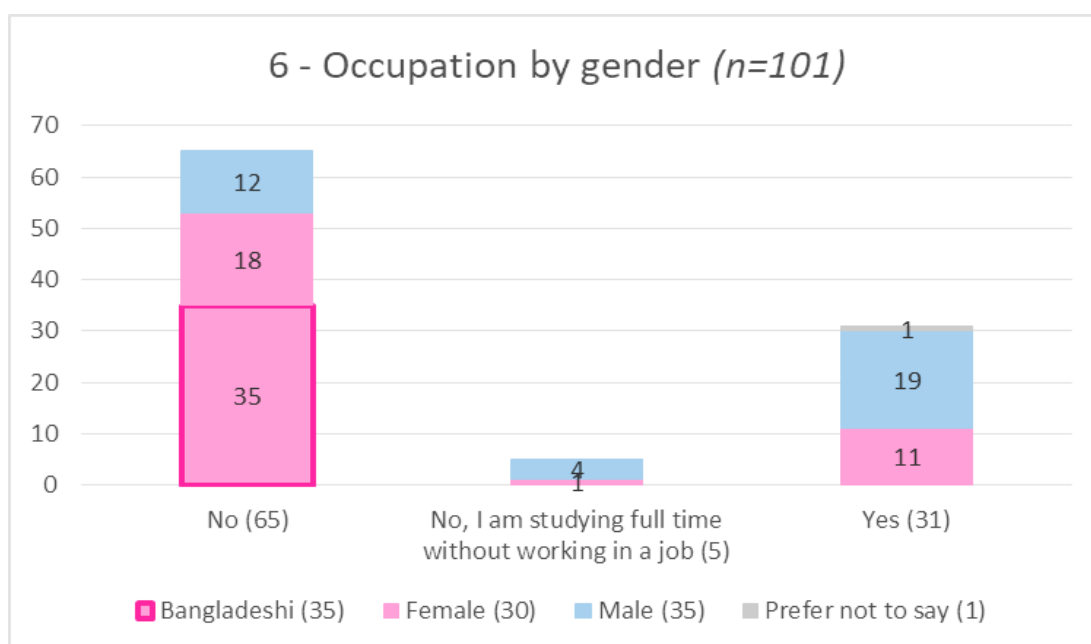


Figure 6 – Occupation by gender

With regard to the role in the job, supervisory work and professional qualification are also overrepresented among the survey participants; this is coherent with the educational level. Also typical sectors for migrants' employment are not relevant among the surveys participants; they are predominantly occupied in expert services, the community service sector and other qualified occupations.

The occupational dimension of the computed stress indicator is not relevant; none of the participants shows the chosen indicators for disadvantaged employment conditions.

For the occupational situation of the respondents, the same conclusion as for the educational situation holds true: The participants are predominantly highly qualified with directive or expert roles. Again, whether this is an effect of the online survey as instrument (due to self-selection), or whether there is a correlation between interest in culture and cultural heritage issues on the one hand, and highly qualified occupations on the other, cannot be assessed by this survey.

### 4.3 Living situation (section 3)

About three quarters of the respondents live with their family. However, males are overrepresented among those living alone or living with other persons (i.e. shared apartment or shelter); this group is dominated by young males in the age of 18 to 35.

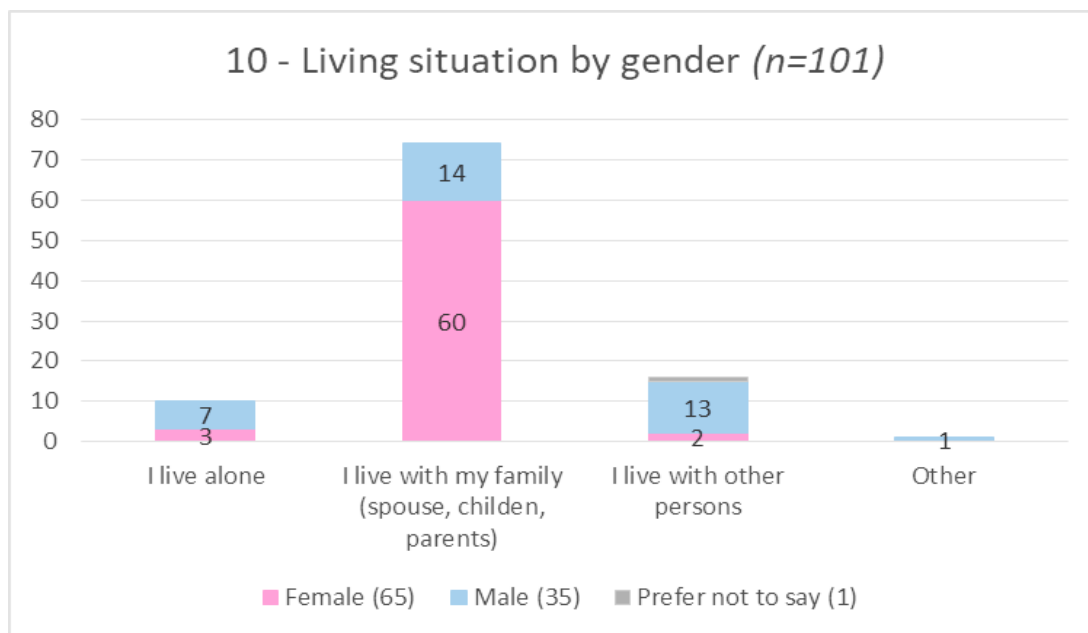


Figure 7 – Living situation by gender

About 20% of the respondents live in an accommodation provided by some sheltering service; three quarters of them are male, with few exceptions in the age up to 25.

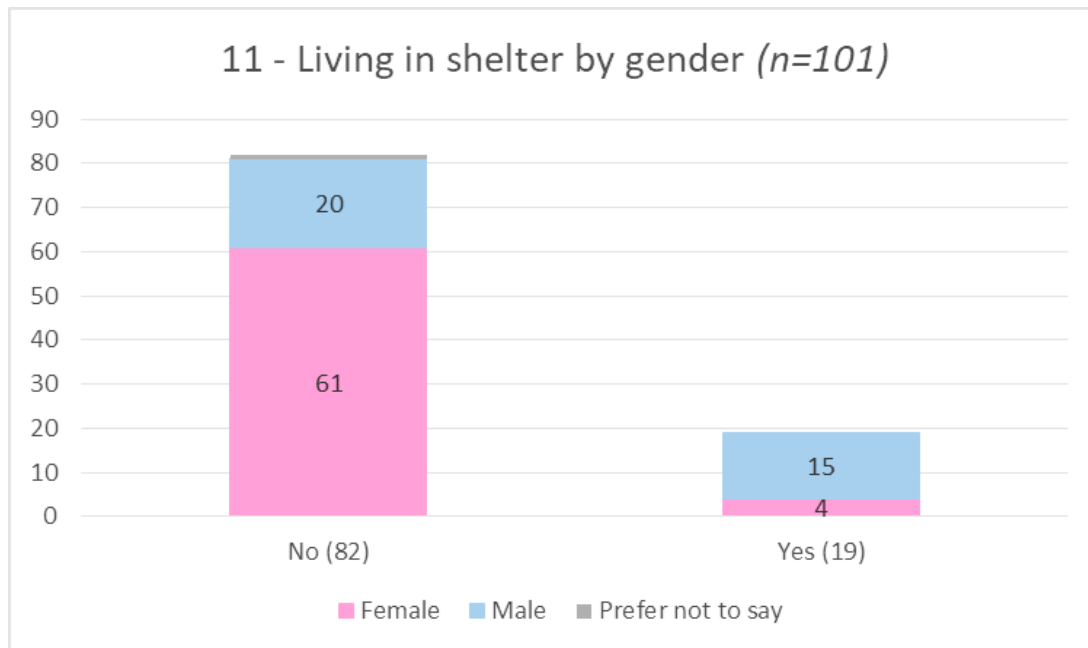


Figure 8 – Living in shelter by gender

## 4.4 Migration (section 4)

This section deals with the migration-related situation of the respondents and is the last of the four sections which are aiming at finding typical differences and commonalities among the respondents to the survey. This will allow us to better understand for what typology of migrants the needs and interests declared via the survey are relevant and to direct the development of the cultural heritage activities and related IT tools and services accordingly.

### 4.4.1 Legal situation

A critical factor for the living situation of migrants is their legal status, since long-term perspectives for building the own life may be developed only with a permanent residence status. Living in the limbo of a temporary permit during the processing of an asylum claim or after a rejection awaiting deportation or more or less voluntary remigration is a very precarious status; even with a temporary residence status, the conditions bound to the prolongation (i.e. employment, decent housing, no offenses) create an uncertain future.

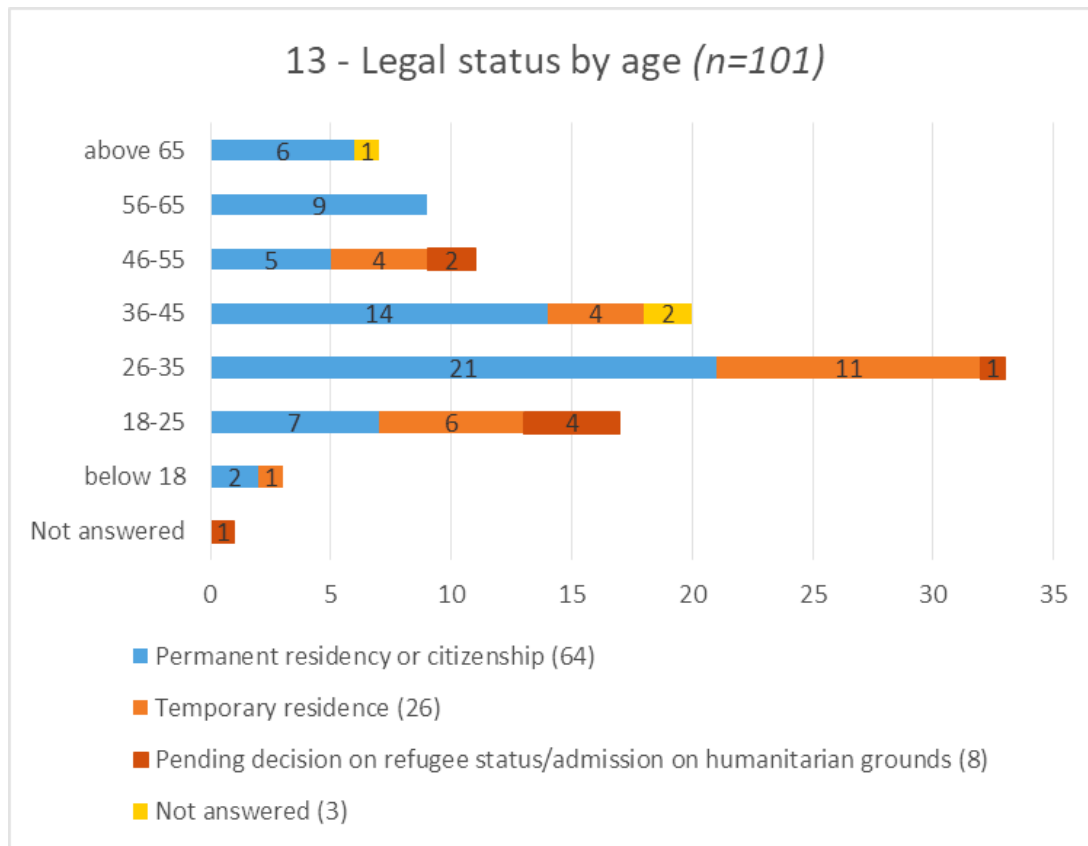


Figure 9 – Legal status by age

About a quarter of the respondents has a temporary residence status; in the age groups 18-35, the share is more than half, in the age group 18-25, about a quarter is awaiting a pending decision on their status. One third of all respondents does not enjoy a permanent residence status.

This situation affects respondents with all socio-demographic backgrounds except the age quite equally; educational level and gender representation does not render substantially different distributions. The correlation with the age is obviously due to shorter duration of stay among younger cohorts; only after 5 years of stay, the share of permanent residence permits increases considerably.

#### 4.4.2 Migration experience

A relevant factor for the living situation after migration or when being raised in a family with at least one migrant parent is the motive for the migration. A refugee situation is characterised by a very precarious situation resulting in strong push factors for migration, very little control during the migration process with high stakes and need for taking risks, and after arrival, being subject to the disillusioning process for asylum recognition. These experiences are likely to have a substantial impact on mental health, wellbeing and prospects for oneself and the family's future. The role of own cultural heritage may be impacted by ambivalent relations to the country of origin, and the inability to visit the country of origin and family members still living there. This is quite a difference from a migration which could be planned and prepared and which can easily maintain contact to the country of origin.

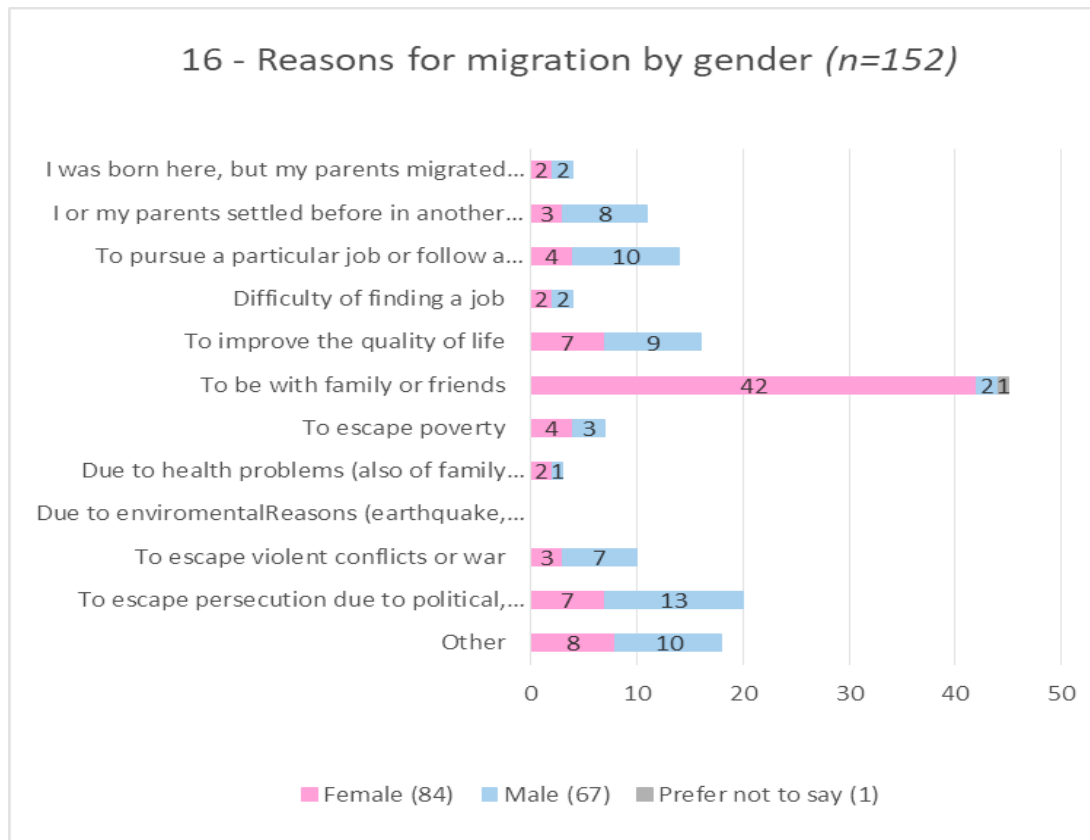


Figure 10 – Reasons for migration by gender

The reasons given show a strong difference across gender; more than 50% of all choices made by women had been “to be with family or friends”, while this had been ticked only twice by males. Also other reasons for migration ticked by women at a lower rate belong to the scope of maintaining social contacts. Forced migration related motives (political persecution, war) and improving quality of life had been selected in less than 10% of all selections, being minor relevant choices for women. In contrast, forced migration related reasons (political persecution, war) and quality of life had been most relevant reasons for male respondents. This is a typical pattern, that forced migration is first realised by men who later get their family into their host country via family reunification. Out of the 42 women ticking “to be with family or friends”, 34 belong to the group of Bangladeshi women from Italy, who most likely came via family reunification. It is also likely that most of their husbands came as refugees, so in case of these women - and probably two other women from Nigeria and Sudan - their family reunification is indirectly related to forced migration. However, six women ticking “to be with family or friends” stem from non-refugee generating countries (primarily intra-EU mobility), compared to two men giving this as one reason for their migration decision.

It should be noted that the number of choices does not reflect the number of respondents, since multiple choices had been possible for this item. About 80% of the women chose only one option; women ticked an average of 1,3 options, men of 1,9 options.

The next item asked for experienced difficulties, which have been related to the migration experience.



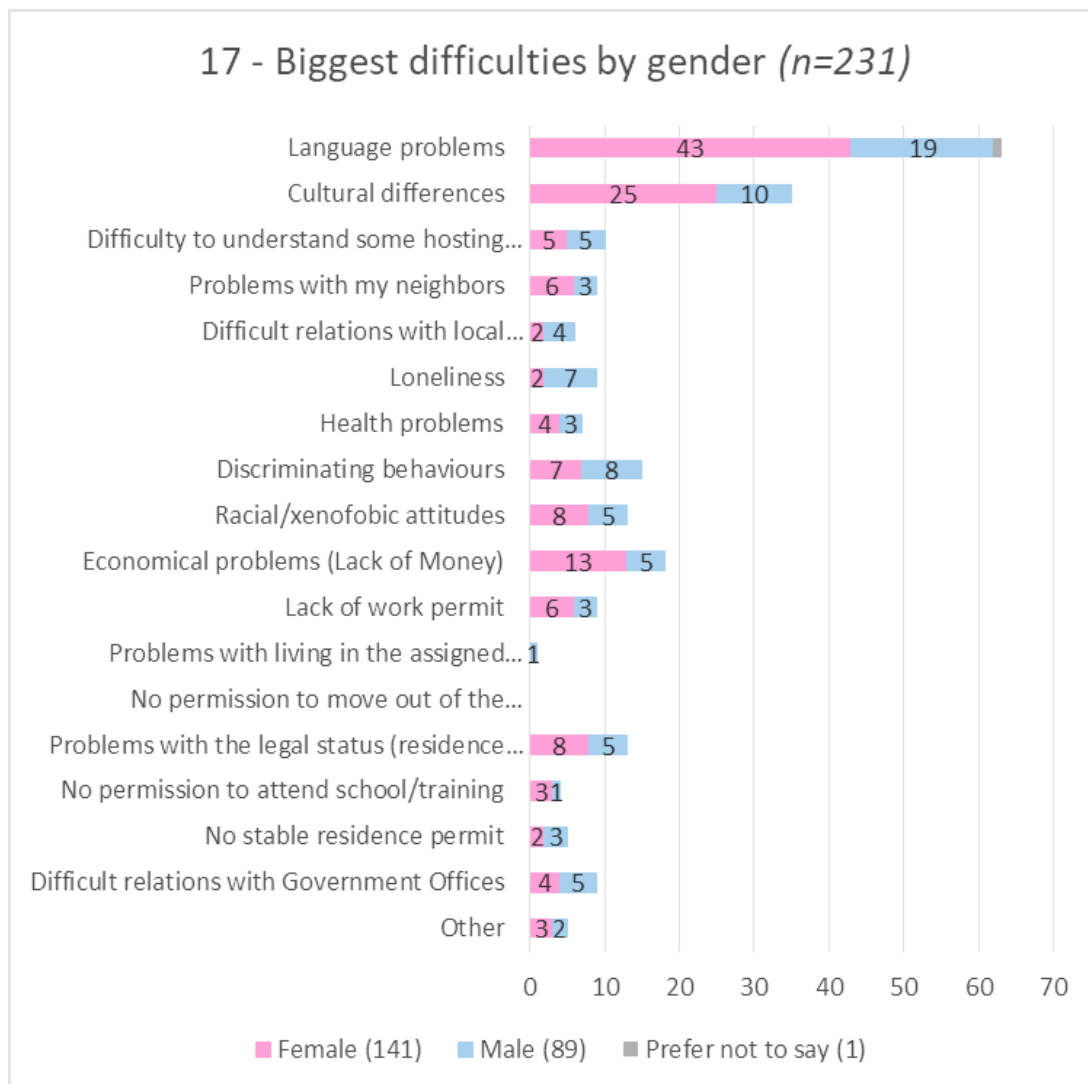


Figure 11 – Biggest difficulties by gender

For both women and men, **language problems and cultural differences rank first**; women ticked these two items relatively more often than men. Also in this question, male respondents selected more options per person (2,5) than women (2,2).

Obviously, two central factors of cultural heritage, language and cultural difference, are experienced as quite relevant problems, in particular by women. Interestingly, the option “Difficulty to understand some hosting country habits/behaviours”, which is also relevant to the cultural heritage category, seems to be much less relevant. This may imply that the perceived problem is not about mere cognitive understanding but about interaction and trustful relationships despite cultural differences.

Another quite relevant factor – after the economic difficulties – is experienced discrimination and racist or xenophobic attitudes. These two options become more relevant for elder respondents, for whom language problems and cultural differences seem to be less important. Tackling discrimination and racist/xenophobic attitudes is another demand which can be identified from the data on experienced problems.

Summing up the four sections on situation of community members, an important conclusion is the internal diversity of the community which seems to be **less linked to country of origin and/or religion**, and more related to **gender** (different experiences and preferences), **age cohort** and, with a less variation among the respondents, **educational level**.

## 4.5. Activities (section 5)

The second four sections of the survey focus on preferences, attitudes and engagement in the field of cultural activities. The first item on activities during the day attempts to differentiate the different groups according to their habitual activities.

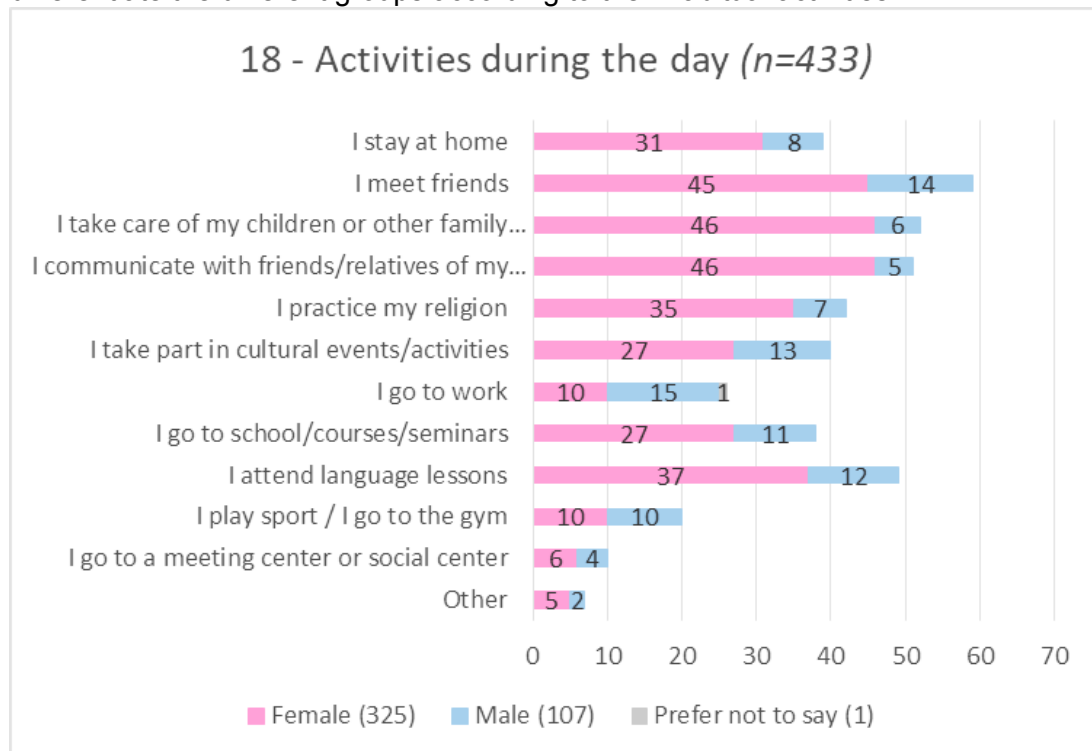


Figure 12 – Activities during the day by gender

More options of this question have been selected by women (avg 5 options) than by men (avg 3 options); **for women, particularly relevant are activities related to socialising and caring for family and children; on the other hand, regarding “I go to work”, women are underrepresented**, whilst this is the most relevant option for males according to their responses. The presence of a classical gender division of labour is well visible in the data.

The relevance of some options changes with age: in the age groups 18-25 and in particular 26-35, educational activities and language courses for the younger respondents are very prominent. In the age group of 35-45, taking part in cultural events is more often selected. Differences in religion or educational status have no relevant influence on the selected activities.

The following item focuses on *preferred* activities. Comparatively little difference between women (2,9 options) and men (2,7 options) exists with regard to the average of selected choices. **The most favoured choice for both men and women is listening to music,**

**followed among women by cooking. Photography and reading are also popular activities among respondents.** Reading is preferred more by men than by women, as well as playing music, singing and dancing, computer and sports. Other activities preferred by women but much less by men are photography and doing handicraft with textiles. Among elderly persons, gardening and agriculture is often selected, as well as visiting museums or expositions, reading, creative writing and performing.

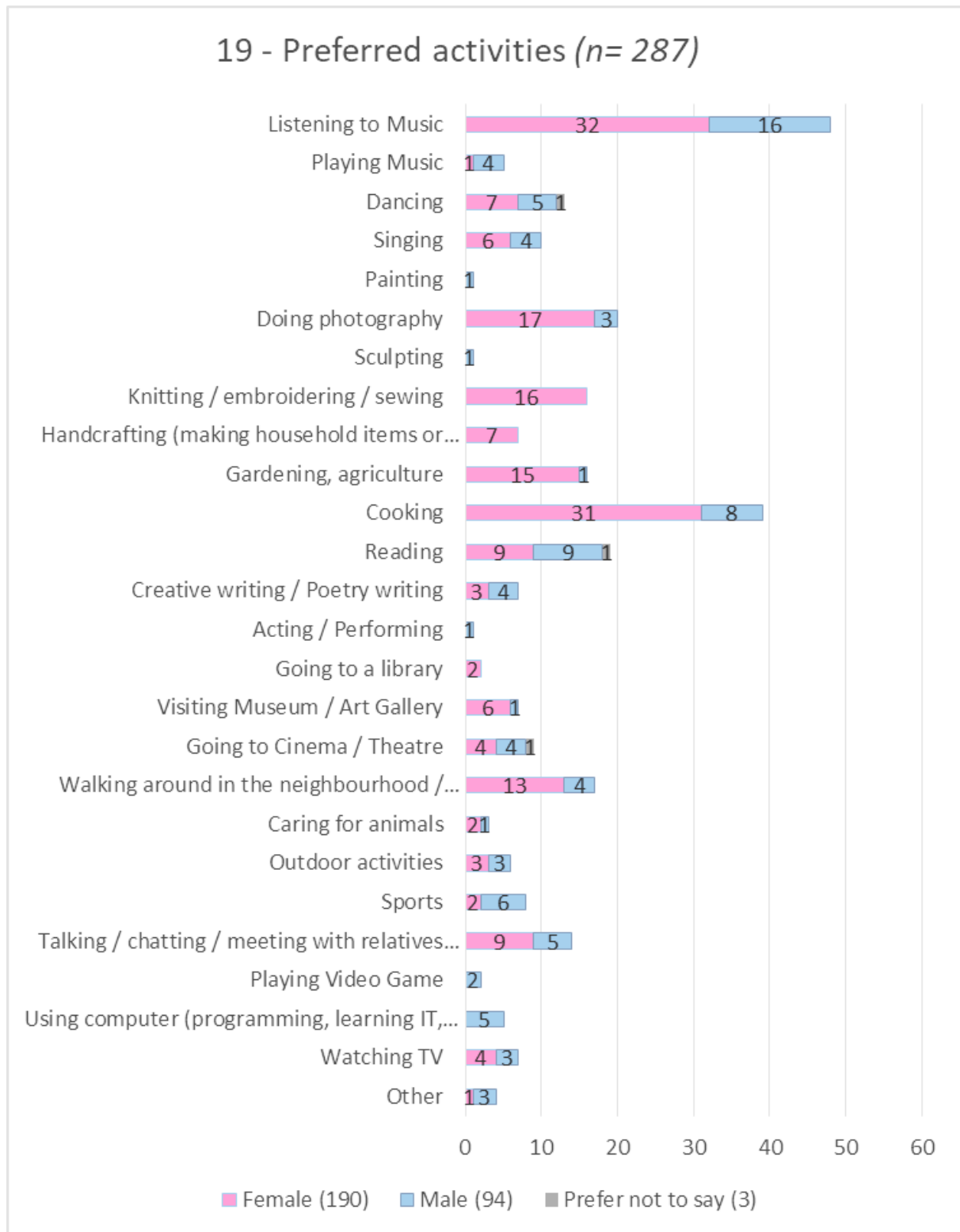


Figure 13 – Activities liked by gender

This section focussed on profane activities which may be part of a daily routine; some of them are directly related to cultural heritage such as visiting a museum or an arts gallery, going to theatre, acting, creative writing, doing handicraft, photography or cooking, and doing textile handicraft. The questions from this section, however, give already some information about preferences for cultural activities.

## 4.6. Cultural heritage (section 6)

This section focuses on issues closely related to Cultural Heritage activities and aims at collecting information about the participation in specific types of cultural events, and about the intercultural perspective for cultural activities, their role for self-consciousness and representation of the own cultural heritage.

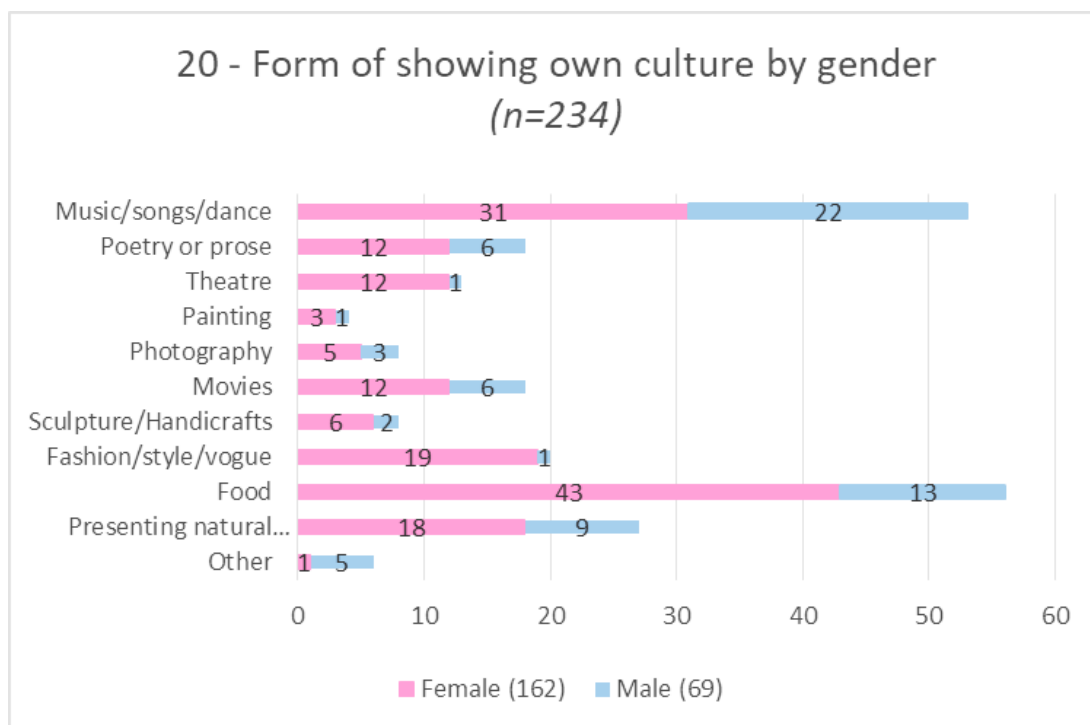


Figure 14 – Forms of showing own culture by gender

The responses to this item show clear preferences: **Food and Music/Songs/Dance are the most common expression means via which respondents would demonstrate aspects of their own culture. Presenting natural treasures, Movies, Poetry/Prose and Fashion/Style and Theatre are also forms of expressions chosen by more than 20% of the respondents.**

There is – apart from few exceptions – little difference across the diversity of the respondents. The interest of males in fashion is lower than of females, and music is referred by women with less priority than food, while men consider music as a better approach to demonstrate their own culture.

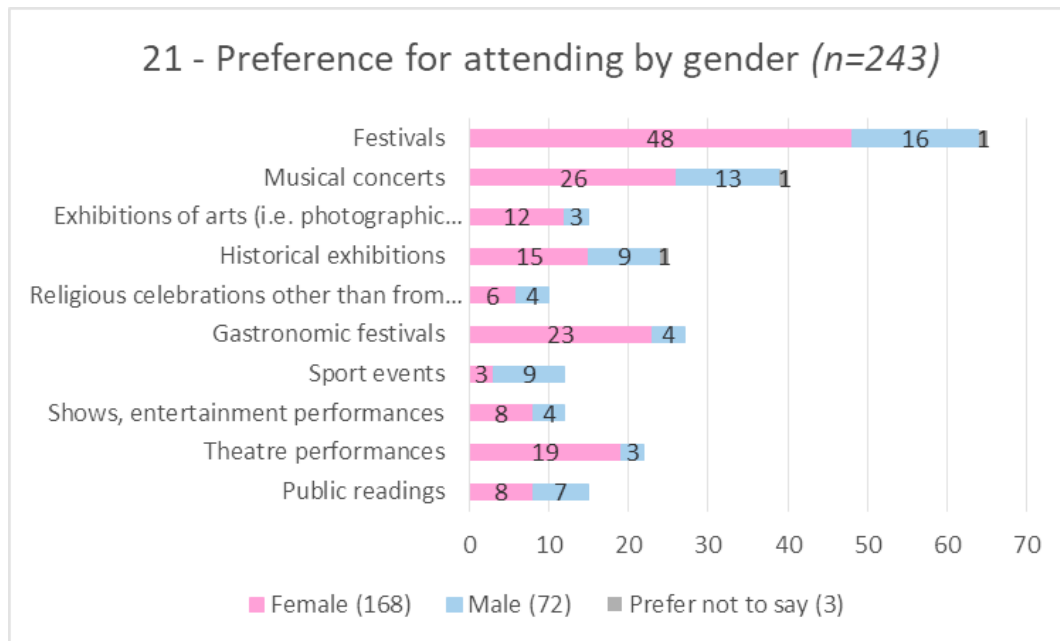


Figure 15 – Preferred art events by gender

The next item asks for the personal interest in events showcasing different kinds of arts and culture. **Festivals in general are the most popular type of cultural event followed by musical concerts. 25% of the respondents or more also expressed an interest in attending historical exhibitions and gastronomic festivals while a 20% would like to attend theatrical performances.**

Women prefer festivals, gastronomic festivals and theatre performances, while men are more interested in musical concerts, sports and historical exhibitions. Apart from these gender differences in preferences, other independent variables such as age, religion and education do not influence this pattern. The only exception is that both genders with medium educational level (primary and secondary school) show a higher preference for historical exhibitions.

The following question introduces several cultural activities with varying level of engagement. Visiting sights of cultural and natural interest, and especially museums, along with interest in attending courses about arts were the most popular choices. Assuming an active role in the organisation of a performance or participating in it are also a very popular choice.

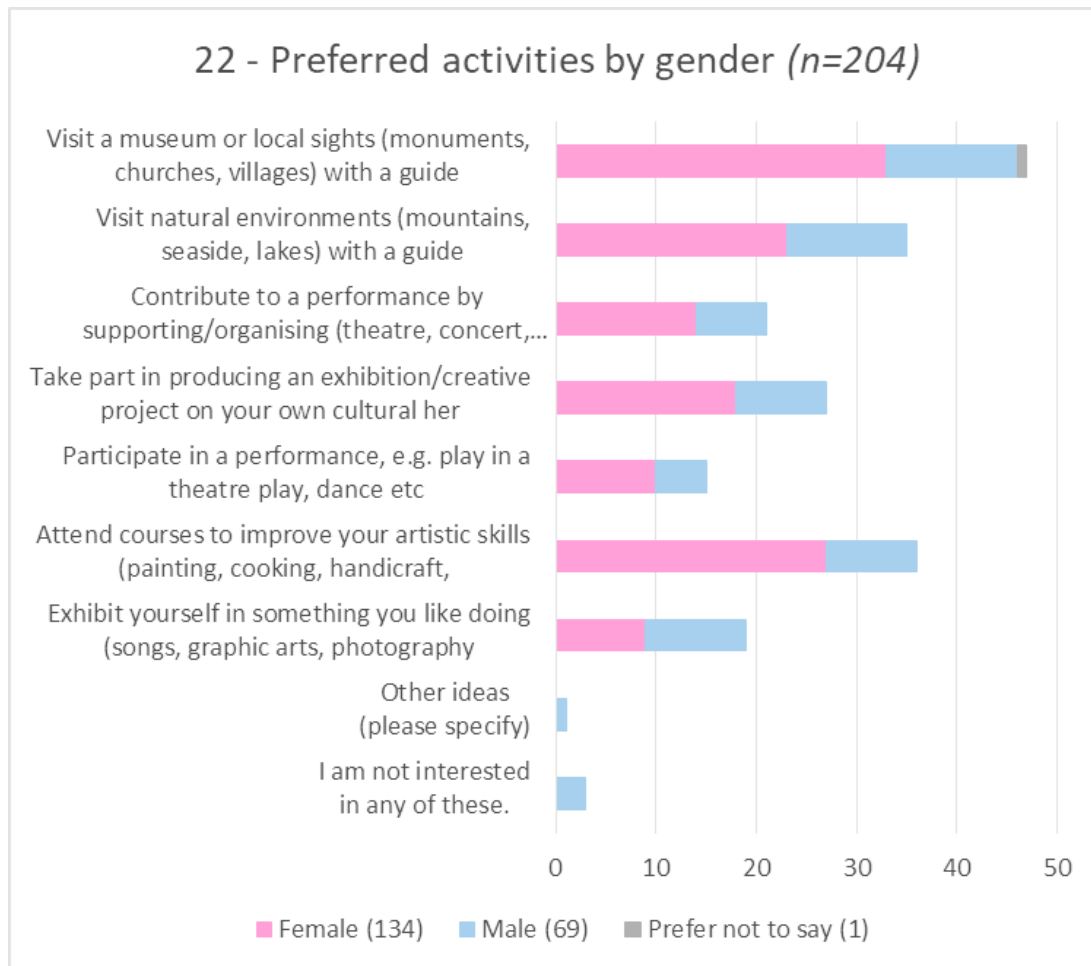


Figure 16 – Preferred own activities by gender

The responses show clear differences between women and men regarding their preferences for active involvement: Visiting a museum or local sights holds the top rank for both, but women favour it more than the men; women also have a much stronger preference for attending courses to improve artistic skills than men, with men preferring self-expression by art activity (songs, graphic arts etc.) considerably more than women. Also regarding age, there are remarkable differences: Men in the age group 46-55 and women in the 56-65 cohort have a clear preference for visiting special natural environments, while women in the age of 46-55 are more interested in participating in performances (theatre, dancing).

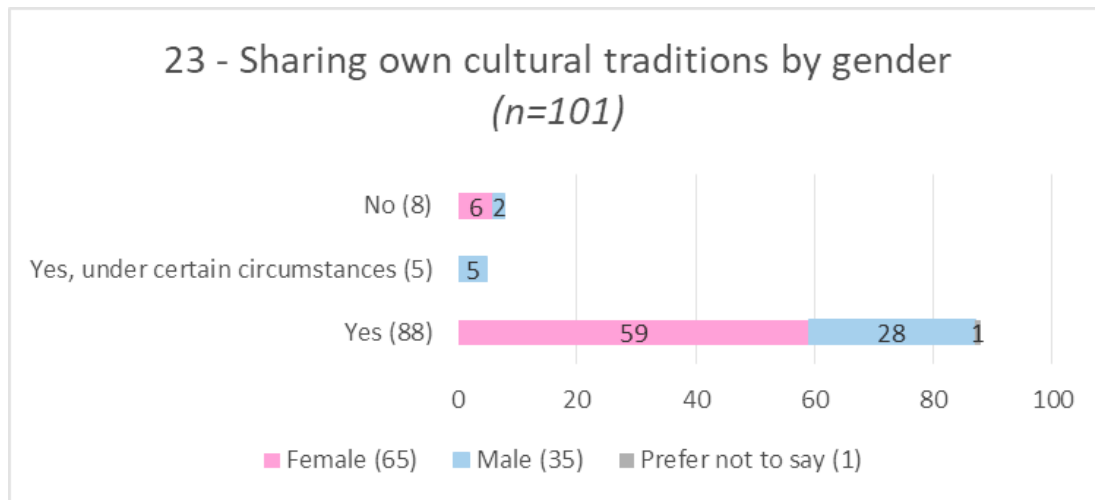


Figure 17 – Sharing own cultural traditions by gender

With regard to presenting and sharing the migrants' own cultural traditions with people from the host country, women tend to be more positive towards such activities than men; about 10% more women than men are interested in sharing their own traditions with people from the host society, and the same holds true to a smaller extent for Muslims compared to Christians which are about 5% more reluctant to do so.

With regard to interest in learning about the cultural traditions of the host country, the difference between women and men is negligible (about 5% more women would like such related activities).

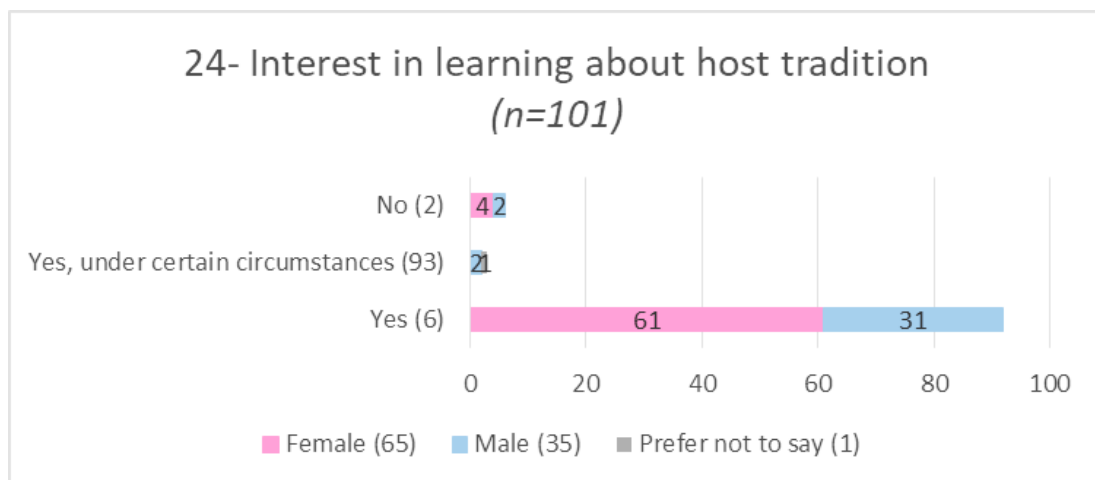


Figure 18 – Learning about host traditions by gender

For both items, the influence of other socio-demographic variables than gender is negligible.



## 4.7. Involvement in cultural activities (section 7)

In this section, the intensity of proposed engagement in cultural activities is further increased up to a degree where individual responsibility and own creation work is under question. The first question asked about expectations related to active involvement in cultural activities.

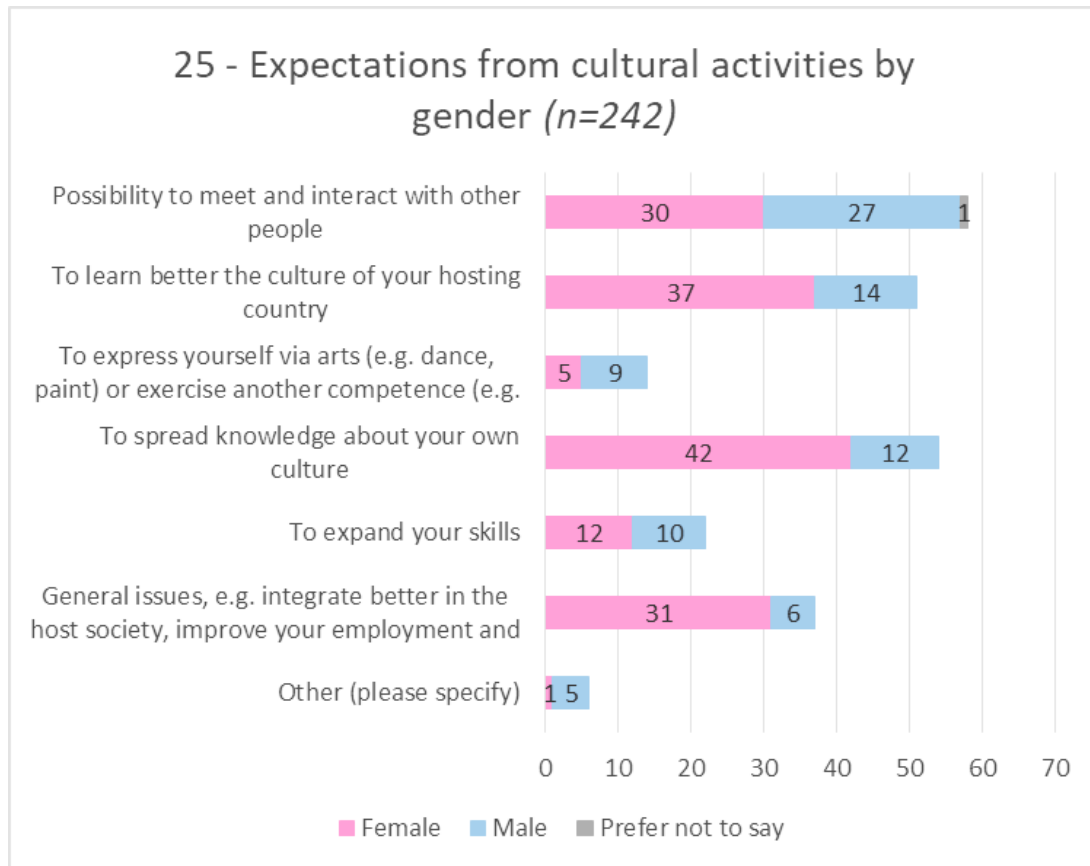


Figure 19 – Expectations related to cultural activities by gender

**The most prominent reasons that motivate migrants in getting involved in CH activities are the possibility for social interaction, and the interest in spreading knowledge about their own culture as well as learning more about the culture of the hosting country.** The possibility for personal expression, career/social status improvement and skills expansion are less selected, especially by men as explained below.

The responses show a clear difference between women and men regarding their expectations about the outcome of their cultural activities: Women consider spreading knowledge about the own culture as the most expectation-motivation for participating in cultural activities, followed by learning better about the culture of the host society. Better integration and career prospects as well as possibilities to meet other people and interacting with them are also popular choices. Men valued the various choices in a clearly different priority: Most important has been the possibility to meet and interact (more than 13% higher valued than by women), and to spread knowledge about the own culture (12% lower valued than the assessment by women). These differences are particularly strong in the age group of 26-35.

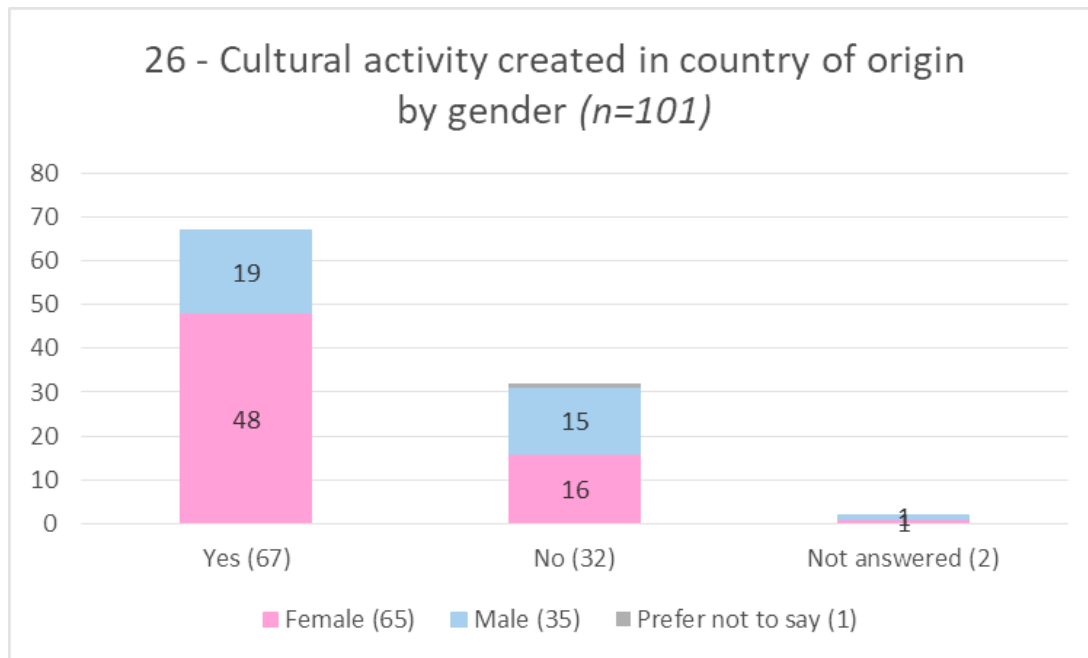


Figure 20 – Cultural activity created in country of origin by gender

**The women among the respondents to the questionnaire have also been particularly active in participating and organising cultural events in their countries of origin to a larger extent than men** (about 20% more). This difference is independent from the educational level, but is much stronger for the age groups 18-35; in particular young women among the respondents to the survey have been clearly more active in this respect.

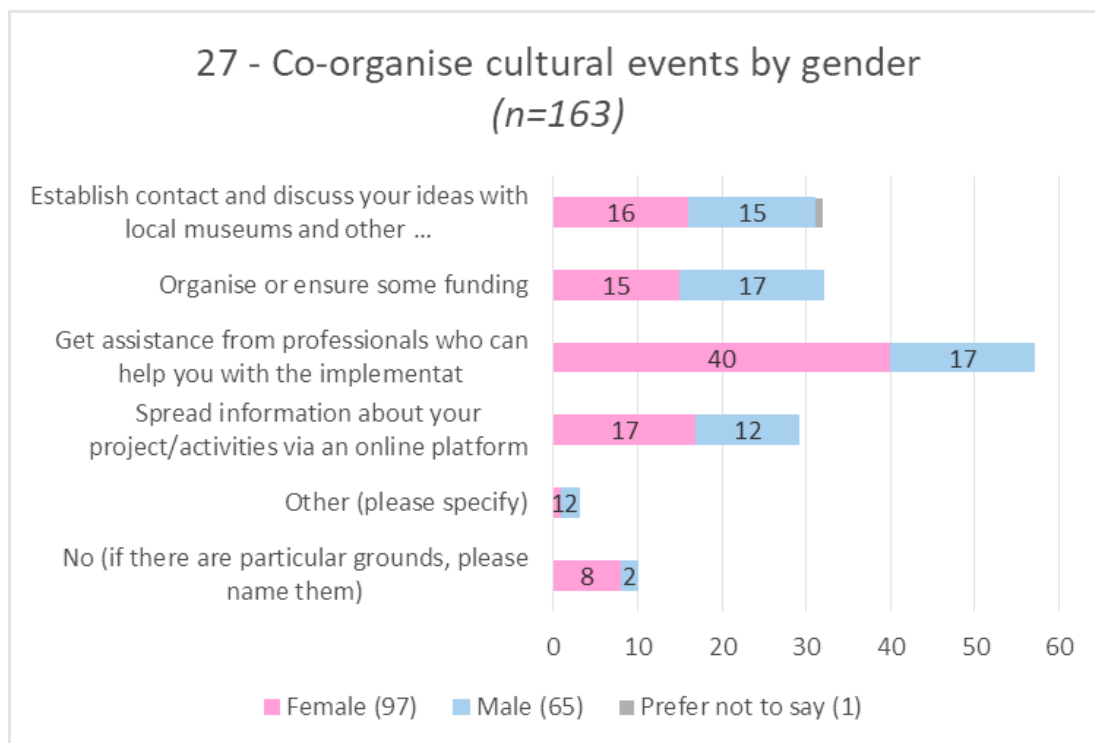


Figure 21 – Co-organise cultural events by gender

The overwhelming majority of respondents declared that they are interested in co-organising cultural activities together with CH institutions. With regard to what kind of support would be mostly helpful in that prospect, the importance of professional-expert support stands out as the most prominent need. The possibility to discuss project ideas with CH institutions, funding opportunities, and the need for communicating the project via efficient digital channels follow as important needs.

There are also clear gender differences to be found in the responses: women are in particular interested in getting advice and support from professionals in doing so, while men place that aspect at the same relevance as ensuring some funding and establishing contact with CH institutions and discussing the project, the latter two considered more important than they are relevant to women.

The last item in this section offered options for engagement at varying intensity.

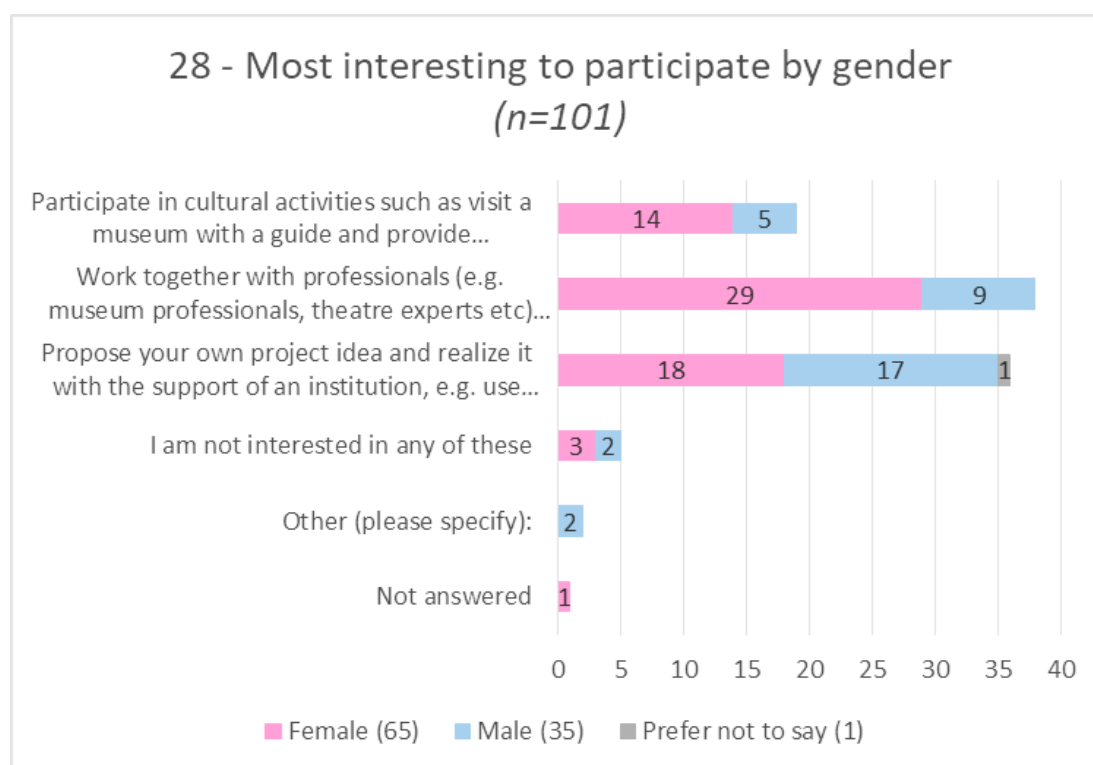


Figure 22 – Preference in active involvement by gender

The respondents expressed a high interest in assuming an active role in the implementation of cultural activities. **73% of the respondents declared that they are interested in a mode of participation that goes beyond attendance and providing feedback:** they are interested in either working together with professionals (e.g. museum professionals, theatre experts etc) to produce a result together, e.g. co-create an exhibition or even in proposing their own project idea and realize it with the support of an institution, e.g. use a museum's facilities to host an event organised by you and your fellows/community.

A strong gender difference manifests itself also in the responses to this question: Women preferred to work together with professionals as most frequent choice (20% more than men),

while men favoured to propose own project ideas and to realise them (also 20% more than women). Women in addition favoured also a low-threshold option (participating in guided tours and discussing with the guide) which met less interest by the men among the respondents.

## 4.8. Use of IT/Internet technologies (section 8)

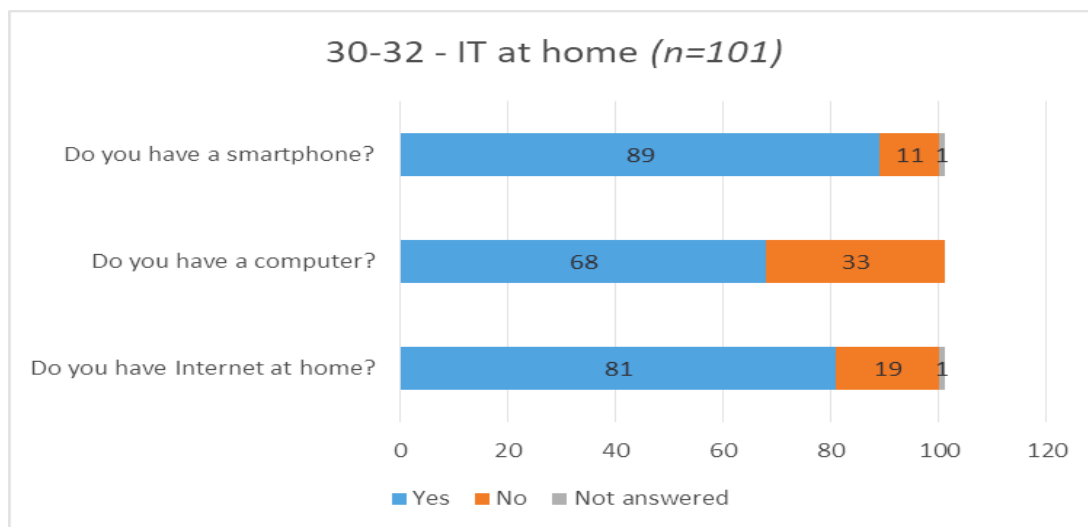


Figure 23 – IT equipment at home

In this last section, the availability of digital technology and respective devices has been asked (smartphone, computer and internet access). About 90% own a smartphone; about 80% have online internet access at home, and about two thirds have a computer at home. There is little variation with respect to gender.

In this section, also several options for IT tools and services had been proposed, asking the respondents which they deem interesting for them with respect to their interaction with CH and their involvement in cultural activities.

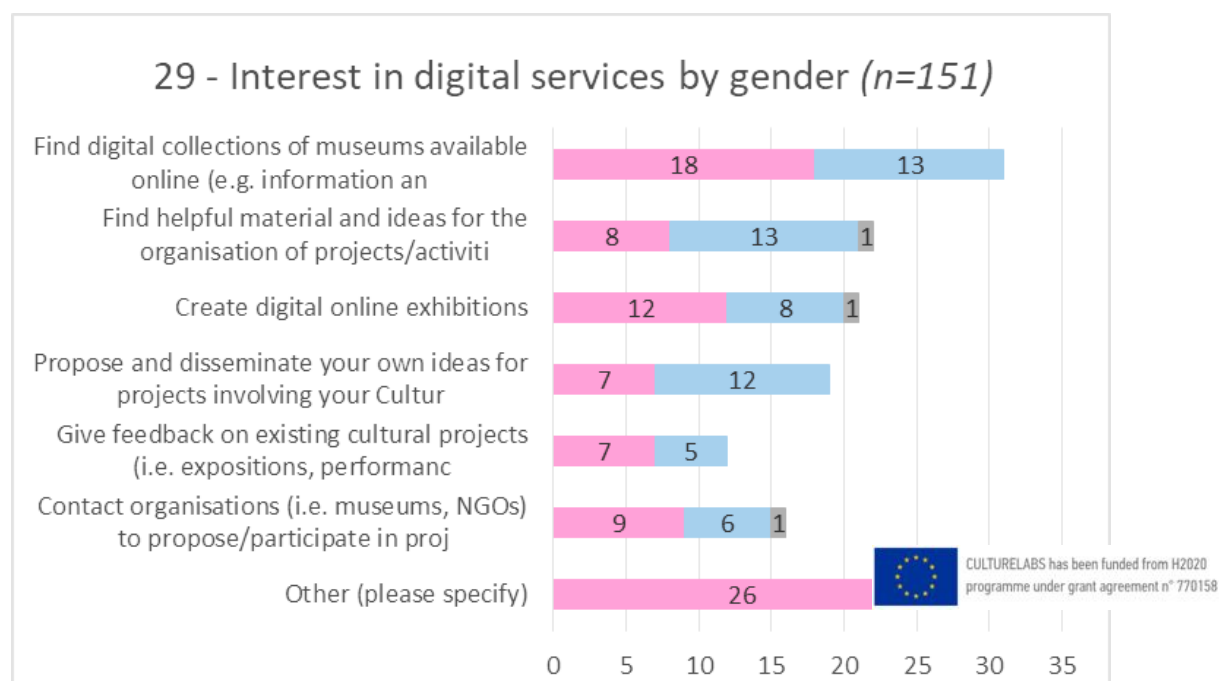


Figure 24 – Interest in digital services

The **possibility to discover digital cultural heritage objects exhibited by museums** has been the most popular choice, followed by **interest in finding helpful material and ideas for the organisation of projects/activities (e.g. past projects) as well as tools for creating online digital exhibitions**. **18% of the respondents also expressed interest in tools that can help them propose and disseminate their own ideas for projects**. Tools that facilitate making contact with CH institutions and providing feedback have been the least interesting option. **It is also interesting to note that 19,3% declared that they are not interested in any of the proposed services** (via the free text field next to Other), without indicating interest in some other kind of tool.

The responses to this question differ among women and men: The most frequent response from women has been a free text indicating that they are not interested in such services (30%). About 21% of options ticked by women had been finding digital collections of museums in the internet. Men had been more interested in general in the listed IT services, in particular in services to disseminate own ideas for projects and finding helpful material for the organisation of cultural activities.

## 4.9. Stress indicator hypothesis

As discussed in Chapter 3, a stress indicator based on aspects indicating precarious living conditions has been computed from five variables (job-related, social situation, housing, legal situation and psychic factors); these factors are not directly comparable since social stress represents cases who fulfil the criterion whilst psychic stress and legal situation stress have up to a triple weight. Due to the small number of cases which have an occupation (about one third of the respondents) and – in correlation with the high educational level of the respondents, also predominantly qualified occupations –, none of the respondents met the criterion for a precarious occupation. The other four stress factors correlate with age and gender. Male respondents had shown higher indicator levels in all dimensions except the legal situation; surprisingly, the women in the sample are more affected by long-term unsecure residence status than the male respondents.

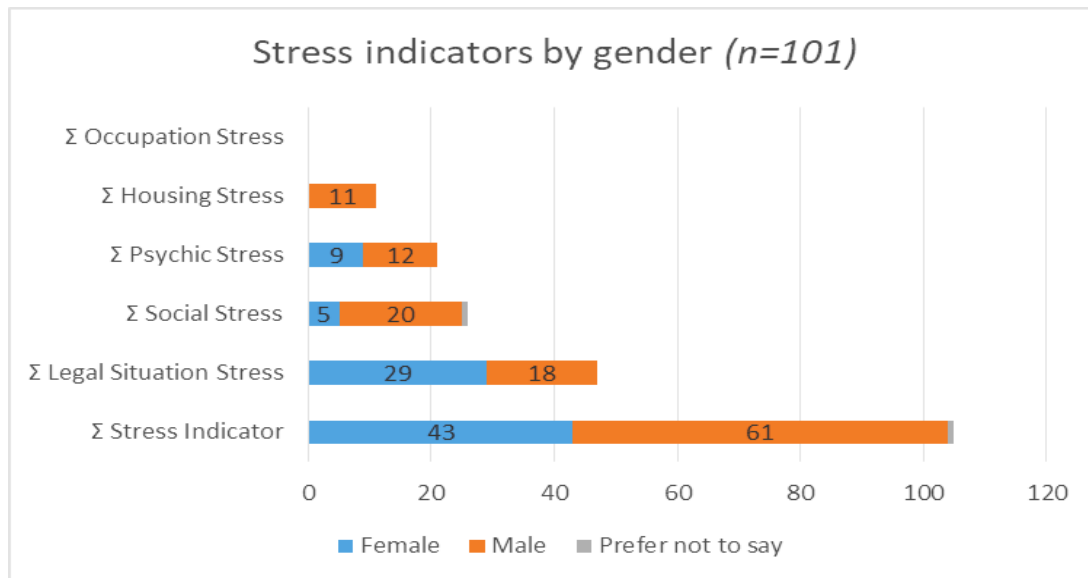


Figure 25 – Stress indicators by gender

A crosstab between the selected experienced problems considered as subjective expression of stress, and the legal situation stress operationalised as long-term insecure residence status, shows that the vast majority of about 85 did not mention related problems, but one third of the respondents are affected by unsecure residence status.

Psychic Stress Options	Σ Legal Stress				Total Cases
Σ Psychic Stress	0	1	2	3	
0	67	7	11		85
1	7	1	1	3	12
2	1	1	1		3
3				1	1
<b>Total Cases</b>	<b>75</b>	<b>9</b>	<b>13</b>	<b>4</b>	<b>101</b>

Table 5 – Psychic versus Legal Stress

A breakdown according to age shows that in particular the age groups 18-25 and 46-55 are most affected by stress factors; the younger by social stress (living alone or with roommates) and both groups by long-term unsecure residence status. The age group 36-45 has the lowest stress ratings except those elder than 56 years. The total cases per age group follow the age group label, the total cases meeting the particular stress criterion follow the stress label. The figures in the rows give the average intensity of the stress factor per member of the age group; thus, the different case counts in the age groups do not influence the occurrence and intensity of the stress factors given for each age group.

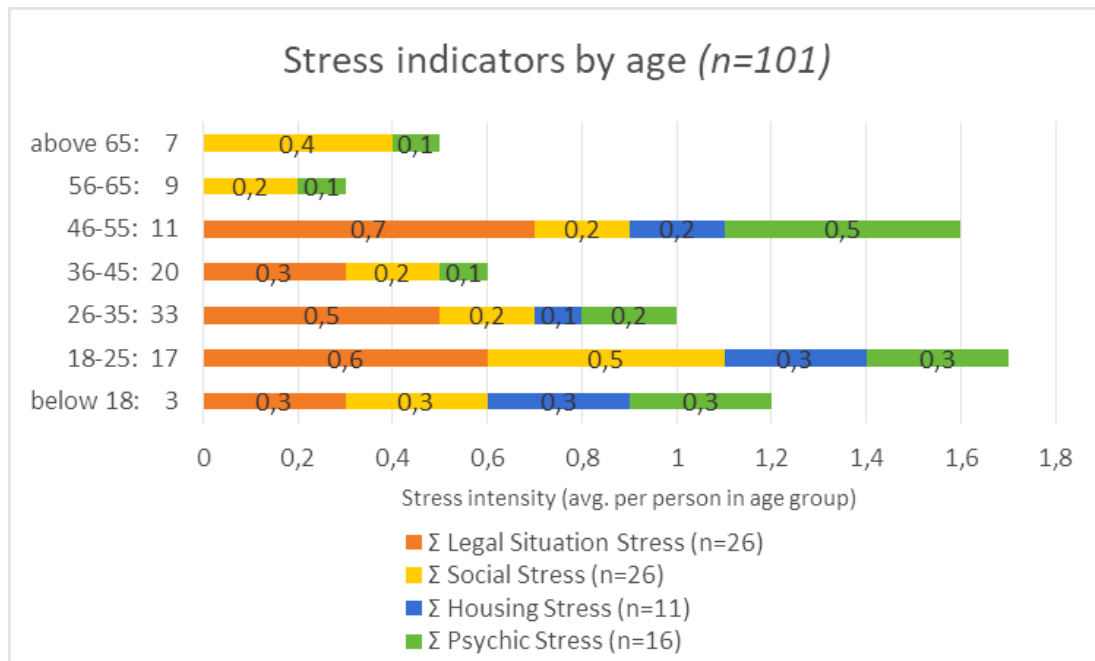


Figure 26 – Stress indicators by age

Regarding item 18 – *Activities during the day*, only some weak correlations could be found; there is no correlation with the 19,3% of the respondents who stated in item 29 via text entry at the option “Other”, that they have no interest in the IT tools and services listed.

With regard to cultural activities, no unidirectional relation between the stress indicator and participation and interest in different types of cultural activities could be found, but there seems to be a weak bipolar distribution: On the one hand, quite some participants with a high stress level showed interest in stronger engagement in cultural activities, but also a relevant part had not been interested in cultural activities at all. What the discriminating factor might be, could not be determined by the survey data. Plausible would be either weaknesses of the computed stress index, or that other factors are mitigating the impact of stressful living situations on preferences of and participation in cultural activities. These could be, for example, individual resilience.



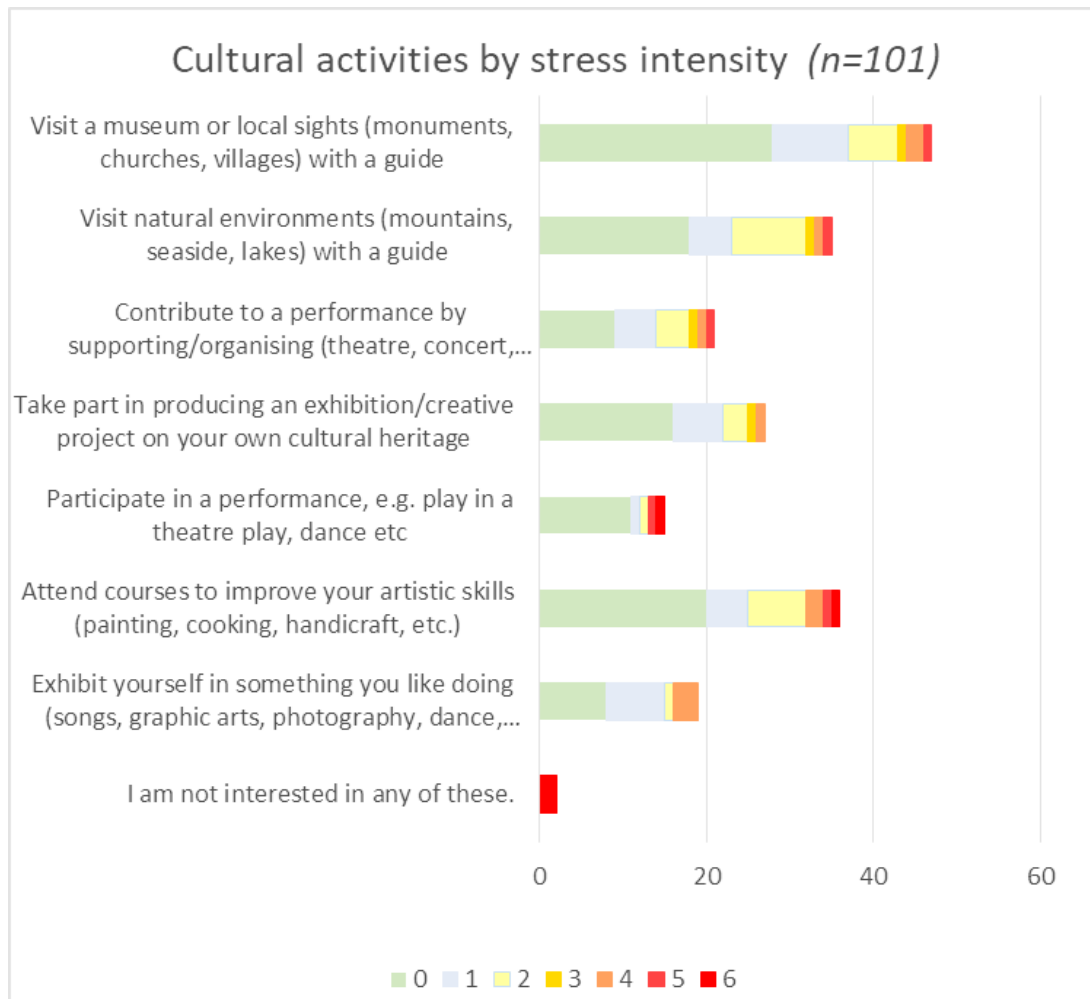


Figure 27 – Cultural activities interest by stress intensity

The data, however, do not confirm the simple hypothesis that precarious living situations or high stress levels tend to result in a low interest in engaging in intercultural activities; in contrary, it seems that another factor – probably personal resilience – may be decisive.

Out of the 101 respondents who completed the survey, a total of 25 respondents provided their contact data (email and/or phone number): 11 subscribed to Project Newsletter, 9 agreed to be contacted for individual interviews or participation in the project's activities, and 5 respondents opted for both.

## 5. Interviews: a qualitative analysis

As a second method for the T2.2 field research, qualitative interviews with migrants, refugees and experts working with migrants in the cultural sector and beyond have been implemented. As described in Chapter 3.2, it has been quite difficult to acquire interview appointments with individual migrants; 17 qualitative interviews with a duration of up to two hours have been conducted with community members who had migration experience or at least one parent who immigrated. In addition to these interviewees belonging directly to the target group, 10 interviews had been conducted with autochthonous experts who work in close contact with migrants and who have the inclusion of migrants, in particular in the field of intercultural activities and cultural heritage issues, as a central objective in their organisation's agenda as well as in their professional activity. Four of the 17 interviews have been with experts working in such institutions who are themselves community members with migration experience, but focused in their interview primarily on their professional practice in their institution, and on their experiences with including community members into intercultural activities of their institutions, thus speaking from a dual perspective. All interviews have been recorded and partially transcribed; the interview protocols based on the transcriptions were analysed for a more in-depth description of the migrants' take and expectations on intercultural activities as well as their involvement in them, by the qualitative information collected, complementing and deepening the findings from the quantitative survey.

No.	Interviewed person	Location	Gender	Origin	Interview type	Group
1	Interkulturbüro Nürnberg	Nürnberg	Male	Germany	Expert working with migrant communities	Intercultural contact, culture sector
2	Paritätischer Gesamtverband	Frankfurt	Male	Spain	Expert on Migration Social Work	Intercultural contact, culture sector
3	Kulturbehörde Hansestadt Hamburg	Hamburg	Female	Germany	Expert on Cultural Heritage activities	Cultural sector
4	NeMO Haus der Kulturen	Berlin	Female	Iran	Expert on Migration and Cultural Heritage activities	Migrants
5	Parität Kompetenzzentrum Migration	Hamburg	Female	Poland	Expert on Empowerment of Migrant Organisations	Intercultural contact, empowerment
6	Stiftung Genshagen	Genshagen	Female	Germany	Expert on promoting cultural activities	Cultural sector
7	Haus der Kulturen der Welt	Berlin	Female	Germany	Expert on cultural work with migrants & refugees	Intercultural contact, culture sector
8	Verband Sozio-kultureller Migrantenvereine	Dortmund	Female	Turkey	Expert on migrant communities and social-cultural work	Intercultural contact, empowerment
9	House of Resources Bautzen	Bautzen	Female	Germany	Expert on cultural work with migrants & refugees	Intercultural contact, empowerment
10	House of Resources Dresden	Dresden	Female	Germany	Expert on cultural work with migrants & refugees	Intercultural contact, empowerment
11	Refugee	Osimo	Male	Libya	Refugee	Migrants
12	Refugee	Ancona	Female	Bangladesh	Refugee	Migrants
13	Refugee	Osimo	Male	Nigeria	Refugee	Migrants
14	Refugee	Ancona	Female	Romania	Refugee	Migrants
15	Refugee	Osimo	Male	Nigeria	Refugee	Migrants
16	Refugee	Ancona	Female	Bangladesh	Refugee	Migrants
17	Refugee	Osimo	Male	Burkina Faso	Refugee	Migrants
18	Refugee	Osimo	Female	Nigeria	Refugee	Migrants
19	Digital Women Archive North (DWAN)	Manchester	Female	UK	Expert on Women's Cultural Heritage activities	Cultural sector
20	Art Reach – Journeys Festival International	Manchester	Male	UK	Expert on cultural work with refugees	Cultural sector
21	Rethink Rebuild Society	Manchester	Male	Syria	Refugee and Leader of a Migrant Organisation	Migrants
22	Somali Migrants Association	Helsinki	Male	Somalia	Expert from Migrant Organisations	Migrants
23	NGO supporting migrant women	Helsinki	Female	Afghanistan	Expert from Migrant Women counselling NGO	Migrants
24	Cultural Centre	Helsinki	Female	not specified	Expert on Diversity and Cultural Heritage	Intercultural contact, culture sector
25	Teacher and Mediator	Helsinki	Female	Russia	Expert on Arts Mediation	Intercultural contact, culture sector
26	Student and community key person	Helsinki	Female	Somalia/Finl	Expert on migrant communities and social-cultural work	Migrants
27	Dr Mariana Salgado (Director, Inland Design)	Helsinki	Female	not specified	Expert on designing services for immigrants	Intercultural contact, empowerment

Table 6 – Qualitative Interviews, structured overview (C: Community members, A: Autochthonous)

The interviewed persons can be grouped according to the organisation they are engaged with into four categories:

- **Cultural sector:** Public or private organisations belonging to the culture sector (namely museums, art exhibitions, theatres, concert halls) which are engaged in cultural activities and Cultural Heritage projects addressing and involving migrants and/or minorities with an explicit goal to foster their participation and co-creation of cultural activities on an inclusive and participatory basis. Interviewed persons are actively implementing such programmes in a supervisory function (senior expert or practitioner) in direct contact with community members engaged in the cooperation project.
- **Intercultural contact, culture sector:** NGOs (non-governmental organisations) and CSOs (civil society organisations) which focus on intercultural activities involving migrants and minorities as a prime client group in a participatory approach, applying inclusion and integration activities by involving interested persons and organisations from the host society as well; in their approach, they start from working with arts, cultural activities and Cultural Heritage approaches as a means for promoting active engagement of migrants and minorities in their projects. Interviewed persons are actively implementing such programmes in a supervisory function (senior expert or practitioner) in direct contact with engaged community members.
- **Intercultural contact, empowerment:** Public or private institutions and SCO's which focus on supporting diversity and anti-discrimination practices, involving migrants, minorities and other vulnerable groups facing exclusion or discrimination risks by fostering their self-organisation and empowerment capacities, applying cultural activities with an intercultural approach as central element of their activities and supporting work. Interviewed persons are actively implementing such projects in a supervisory function (senior expert or practitioner) in direct contact with engaged community members.
- **Migrants:** Individuals with a personal or family's migration experience (at least one parent immigrated) who are key members of a community, or providing community services to migrants or minorities, or are working in an institution listed above, being professionally or personally interested in cultural and intercultural activities and involving Cultural Heritage approaches in their engagement.

## 5.1 Results of the interview analysis

The 27 qualitative interviews are analysed below by applying a structuring procedure according to the four profile groups of interviewed persons, and the main topics of analysis as outlined in the interview guidelines.

### 5.1.1 Cultural sector

In this group (four autochthonous experts), interviews were realised with four experts from cultural institutions which implemented intercultural work with specific groups of migrants focusing on cultural heritage. All four institutions are well established in the cultural sector, cooperate with other cultural organisations and develop activities and projects with a participatory approach for involving migrant communities and refugees; they are also involved in counselling traditional cultural institutions in opening up to such activities, disseminating knowledge on intercultural work with migrants and refugees. The interviewed experts from these institutions (three female and one male) are directly involved in these activities in an advisory and directing function and have extensive experience in these activities.

Two Institutions are located in Germany: the *Hamburg municipal administration for culture*, which is coordinating and funding intercultural activities and is promoting intercultural qualification of public cultural organisations (i.e. theatres); the *Stiftung Genshagen*, a foundation initiating and funding projects on cultural education with a broad spectrum of societal groups, since 2012 increasingly engaging in intercultural work with refugees and migrant communities, promoting diversity development in cultural institutions.

Two institutions are located in the UK: The *Digital Women Archive North (DWAN)* in Manchester, which aims at alternatives to traditional museum institutions - considered as often having a racist, colonial and hierarchic bias and neglecting female artists - by curating social action projects with female visual artists, and is engaged in consultations, workshops and exhibitions involving female artists who are refugees or belong to communities; the *Art Reach – Journeys Festival International* also in Manchester which is an arts production organisation organising large annual festivals with artists who are refugees or belong to ethnic communities, addressing the wider public, and is cooperation with traditional museums.

- **Main interests**

The interviewed experts mentioned as main interests in their cultural work to promote new developments from intercultural cooperation in arts, and **cultural projects with refugee minors** (*Hamburg*), participatory art activities with disadvantaged groups, e.g. **foreshortened drawing of spatial scenes with illiterate migrants** (*Gernshagen*), and **co-creative actions** of visual arts, theatre, film, spoken word and performances in the framework of an informal exchange **on foreign cultural heritage with autochthonous people** (*Art Reach, Manchester*).

- **Goals and expectations**

Goals and expectations of the experts are to expand activities of existing cultural organisations providing opportunities for migrant groups to participate in cultural activities (i.e. schools with migrant children), making **these participants visible by their activities for triggering change in perceptions and prejudices of the audience** (*Hamburg*), to promote the diversity development in cultural institutions and an approach of **process openness and result openness with considering the socio-economic milieu instead of**

**a focus on ethnicity** (*Gernshagen*), and creating opportunities for refugees to meet people, provably finding a job, to **encourage cultural organisations to be open for refugees and planning for their inclusion**, and to meet the **needs of migrant organisations of showcasing their cultural heritage** by providing appropriate opportunities and frameworks (*Art Reach Manchester*).

- **Digital tools and services**

The interviewed expert in *Hamburg* mentioned an experience with a quite helpful digital service: the **media repository** on parliamentary debates documenting responding speeches to the parliamentary inquiry of the right-wing AfD criticising the funding and financial support for Cultural Heritage activities for migrant inclusion, had been used for public cultural activities, since the parliamentarians responding to the critique of the AfD by raising very interesting arguments in the debate.

- **Assessment of cultural activities for social change**

The experts commented about the potential **of cultural activities for social change** with respect to the following aspects: **Artists from minorities** being **seldom visible to the public succeeded in involving very diverse audiences by the quality of their art performances**; important for the success had been **not to impose diversity** among the artists **but to let the participants steer their project** (*Hamburg*). Related comments came from the expert of the *Stiftung Gernshagen* who argued that **framing a project for a specific target groups is often not helpful**, raising the risk of ethnicization of social aspects, and that there is **need for holistic approaches**. A caveat raised by her had been that **working with traumatised persons is critical**, and **needs professional trauma competences and training** at hand.

The expert from *DWAN* in Manchester gave an interesting assessment about the **processes among the community artists involved in the projects**: They **became aware** during their collaboration about the **diversity within their working group** and started to **develop a collective**; they are now working on a manifesto sharing their experiences. A critique mentioned by her regards **the role of community gatekeepers** who are making **access to female artists from their community very difficult**, and are controlling their involvement; another critical remark had been, that **refugees tend to be seen in the arts and culture sector as a resource** to be untapped.

The expert from *Art Reach Manchester* commented that there is an **urgent demand from community organisations for venues** to be used for events; cultural work stakeholders are approached by them for finding venues **to practice and showcase their cultural heritage**. In particular, formal relationships between community organisations and cultural institutions allow for providing **high profile venues for cultural events**, which **are an important factor for recognition and visibility**; world music and **multinational arts events foster contact and exchange, helping to reduce xenophobia and racism**. As lessons learned, he mentioned that for working with refugees, time for trust relationship building is necessary,

**barriers should be carefully minimised (free access or reduced rates for community members, avoid complex language or jargon),** and good facilitators are required; there should be no pushing for results.

### 5.1.2 Intercultural contact, culture sector

In this group (two community members, three autochthonous), most organisations have a particular focus on social work and intercultural contact by applying cultural activities as main method. They usually stem from local integration policy developments or are cultural institutions which from the very beginning focused on intercultural contact and cultural heritage in a global perspective, developing social or educational activities from this perspective. From five such institutions, experienced experts (three female and two male) had been interviewed.

Three institutions are located in Germany: the *Interkulturbüro Nürnberg* which does *intercultural project work with arts and artists* with an transcultural understanding of cultural work, and **counsels migrant organisations in fundraising, project application and implementation for intercultural arts and artists** supported by the federal project "House of Resources"; the *Paritätischer Gesamtverband* in Frankfurt/Main which is one of six large national welfare NGOs organising social and community services as umbrella organisation for migrant organisations and other CSO initiatives, with its expert on social work with migrants who is in charge of **coordinating and networking for cultural heritage activities among the migrants' organisations**; and the *Haus der Kulturen der Welt* in Berlin, a nationally and privately funded NGO being active in cultural education and in promoting diversification processes in the German cultural sector for achieving a representation of diversity in the population.

Two interviews with experts belonging to this group were conducted in Finland: An expert from the *Cultural Centre for Disadvantaged Groups* in Helsinki acting as coordinator for **diversity development in the public sector and among cultural producers**; and an expert who is a migrant from Russia herself, who is teaching Russian children, got trained in cultural mediation and is engaged in Finnish-Russian cooperation in cultural heritage activities.

#### • Main interests

The current **main interests** are: searching for and contacting with artists from migrant communities *for innovative projects in transcultural work*, and organising resulting events with transcultural performances. The expert is in charge of developing the programme for the upcoming participation of Nürnberg in an international series as *Cultural Capital Nürnberg*; further, using photography, performing on cultural differences, painting and other art techniques in various projects involving artists from migrant communities, with a particular interest in **ice-breaking methods for engagement in highly diverse groups** by joint activities to **overcome anxieties** (*Parität Frankfurt*); in Finland, meeting the strong interest from Russian-speaking parents in **cultural activities for their children which gives them competences on the cultural heritage of both, the host country and the Russian**



**culture.** Personally she is interested in guided tours to exhibitions of Finnish paintings and in presentations of Finnish artists (*Mediator from Helsinki*).

- **Goals and expectations**

**Expectations** regarding their cultural activities: The expert from *Nürnberg* is expecting that cooperation across communities in an **transcultural approach is more interesting for participants than traditional cultural integration approaches**, and that public events coming from this approach will have an **impact on the general public discourse by raising understanding of the communities' culture**, or at least on the professional discourse level. The expert from *Frankfurt* is expecting to increase intercultural encounters among cultural producers and recipients, **increased self-consciousness for own cultural expressions by migrant communities**, mutual supporting of engagement in cultural activities, and an **urgently necessary dialogue on values** among the participants. The expert from the *Cultural Centre Helsinki* aims at **overcoming the "integration" paradigm for labelling "the other"**, and refers to the **expectations of community members to be treated as normal person**, not as someone special. The Russian expert and *cultural mediator from Helsinki* raised as expectation that exhibitions should be both informative and educational.

- **Digital tools and services**

Regarding digital tools and services, the expert from the *Interkulturbüro Nürnberg* mentioned the use of Facebook for *Global Arts Sessions*, Whatsapp for cooperation in preparing events, and very important, IT tools for creating and editing **electronic music which offer good opportunities to mix modern and traditional elements from the various cultural heritages** in music.

The expert from the *Cultural Centre* in Helsinki mentioned two relevant digital services which have substantial relevance for the communities and the work of the institution: **The transnational and intergenerational exchange of cultural material among diaspora communities at international level by digital technology** is a highly relevant use of the internet; the opportunities resulting from these repositories for cultural work by institutions are not yet addressed. However, a **relevant impact on the youth for identity building** became already obvious from their cultural work experiences. Another relevant use of digital tools and services mentioned by her is that **social media influencers from the community could help with acquiring community participants for cultural heritage activities**. Last but not least, **tools and equipment for subtitling Finnish performances during the ongoing performance** would be a good to have (i.e. for theatre plays), as well as optimised digital tools for the dissemination of information on intercultural activities.

Another idea had been raised by the *Russian cultural mediator* in Helsinki: Cultural heritage institutions could organise **a cooperation with volunteers from the communities for digitising archives**; on the one hand, that would increase the online available representations of arts and cultural heritage objects, and the other hand, such cooperation could **expand networks into the communities for increasing the participation from the communities** in intercultural events.



- **Assessment of cultural activities for social change**

The expert from the *Interkulturbüro Nürnberg* concluded that intercultural work with migrant communities should have a **participative approach from the very beginning**; as main condition for success, he named a **practice of developing structure and content of art projects jointly with the artists in an open-minded approach** and with ensuring a good feeling of the participants in the process. As **problem**, he mentioned the **limited time resources of voluntary participants from the communities**, and the **difficulty to involve participants living in a precarious situation**. The expert from the *Parität* in Frankfurt stated as important experience that **cultural activities are not appropriate for alleviating psycho-social problems** (psychic or traumatisation); however, marginalised (i.e. by unemployment) and **excluded community members can often become successfully involved** in intercultural activities. As relevant problem he mentioned habits of **culturalisation (the reduction on the culture of the country of origin)**, **racialisation of ethnic difference, folklorisation and the presence of stereotypes** (humans not seen as individuals but as expression form of a specific culture); a typical shortcoming can be **encounter, but no real interaction and inclusion** of the participants.

The expert from the *Hause der Kulturen der Welt* in Berlin emphasised the **responsibility of cultural institutions when working with refugees**; she pointed to a manifesto of the Australian RISE organisation to be considered: <http://riserefugee.org/10-things-you-need-to-consider-if-you-are-an-artist-not-of-the-refugee-and-asylum-seeker-community-looking-to-work-with-our-community/>

The expert from the *Cultural Centre* in Helsinki pointed out that diversity practices in cultural institutions are not yet developed; typically, migrants are in charge of migrant issues, while the management is done by Finnish staff. She **recommended a professional approach of cultural institutions by recognising the state of the art of intercultural work in arts**, instead of experimenting in projects with migrants. Institutions should reflect upon and **avoid the use of the migrants for the institutions interest**.

### 5.1.3 Intercultural contact, empowerment

In this group (two community members, three autochthonous) are five institutions which emerged at the intersection between social work in the context of integration policies on the one hand, and migrant initiatives and organisations doing community work for their communities on the other; the interviews have been conducted with experts of each of these organisations involved in intercultural work (all female). All four institutions located in Germany are implementing the programme "House of Resources" initiated 2016 and funded for three years by the BAMF (*Federal Office for Migration and Refugees*), offering counselling and logistical support for non-profit migrants' associations and organisations doing community work; however, each institution has a specific and independent development path and profile: The *Parität Kompetenzzentrum Migration* in Hamburg belongs to the national welfare NGO *Parität* acting as umbrella organisation of local and regional social work and community services organisations, and works on empowerment of migrant organisations by counselling, provision of resources, and creation of tandems (linking smaller

migrant organisations to established institutions for joint projects, primarily in the cultural sector); the *Verbund sozio-kultureller Migrantenvereine* in Dortmund is an umbrella organisation of 50 migrants' organisations and established 10 years ago the *Haus der Vielfalt*, a **venue for intercultural events and activities**; the association "*Willkommen in Bautzen*" is a CSO providing community services for refugees in the Bautzen region (former GDR) which faces a serious impact of xenophobic right-wing activity. It organises venues for migrant communities also **in surrounding rural areas for cultural heritage festivities** and is providing counselling and empowering migrant organisations; the *Kulturbüro Dresden (Büro für freie Jugend- und Kulturarbeit)* is a CSO founded 1993 which closely cooperates with the *Ausländerrat Dresden*, a migrants' organisation founded in 1990, both aiming at the empowerment of migrants' self-organisations and initiatives, in particular in the field of **intercultural work for young people**, as well as providing community services for migrants and refugees.

One Finnish institution, *Inland Design* in Helsinki, is a service design group belonging to the Finnish immigration service. The director Dr. Mariana Salgado, who had been interviewed, is an expert on designing of services for migrants and refugees, and on training of staff members of the immigration service on service design. The group is developing chatboxes for the easing of communication, involving refugees into development and testing; it has also developed training for services for disadvantaged groups, for example for illiterate migrants.

- **Main interests**

Current interests described by interviewed experts are to support small migrant organisations in realising event on their own cultural heritage, such as theatre projects, arts exhibitions, and **projects on oral history of the migration experience of elder community members** (*Parität Kompetenzzentrum Migration, Hamburg*); socio-cultural activities for refugees who often feel lonely, help- and hopeless, and **tandem projects linking small migrant organisations to established cultural institutions** (*Verbund sozio-kultureller Migrantenvereine* in Dortmund); meeting the **interest of small migrant communities, also in rural areas, to organise cultural heritage events** (i.e. Newroz, Ramadan, Moon light celebration), and providing counselling and training for the empowerment of migrant organisations (*Willkommen in Bautzen*); supporting intercultural engagement **annual large street festivities of migrants' associations in Dresden**, providing venues and networking for practising and maintaining own cultural heritages of migrant communities, **promoting public visibility and representation of migrant communities** (*Kulturbüro Dresden*).

- **Goals and expectations**

The interviewed experts mentioned as goals and expectations following topics: empowering migrant organisations to plan and implement their projects in a professional manner, and to **support the creation of intercultural projects for and with refugees** (*Parität Kompetenzzentrum Migration, Hamburg*); expectation that **tandem projects joining migrants' organisations and established cultural institutions will have a long term effect** and contribute to empowerment and improved self-confidence of migrant artists (*Verbund sozio-kultureller Migrantenvereine, Dortmund*); empowerment for migrants'

organisations to create own initiatives and **events for the community's children** (*Willkommen in Bautzen*); enabling migrant organisations **to showcase their cultural heritage in the public**, thus becoming more visible as an enrichment for the city and **raising interest from the neighbours to include them in the neighbourhoods' informal networks** (*Kulturbüro Dresden*).

- **Digital tools and services**

Several experts are using IT tools for their work: email for the communication with the authorities, Whatsapp for the communication with migrant organisations, Facebook for the interaction with refugees and asylum applicants. An interesting good to have IT solution has been mentioned by Dr. Salgado, Helsinki, the development of a chatbox which communicates in spoken foreign language (English, Swedish and Finnish).

- **Assessment of cultural activities for social change**

The expert from the *Parität Kompetenzzentrum Migration* in Hamburg commented that migrants' organisations are often **not taken seriously by established cultural organisations**, and that **occasionally racist or discriminative utterances or behaviour** occur, which can lead to a termination of the cooperation project. She also mentioned the deterring effect of **strict bureaucracy as obstacle for participatory projects**. She recommended that the cooperation between migrants' organisations and established cultural institutions should take place on a level playing field, taking them serious. According to her experiences, the **motivation of migrants' organisations engaged in cultural heritage work is very high compared to other migrants' organisations**; however, a typical problem is the limited capacities of these organisations which have to rely on voluntary work of their members. A need not tackled yet are training institutions **for adult education in the field of cultural activities** and projects co-created with migrants' organisations, there exist only courses for accounting and project organisation.

According to her experiences, there is often a lack of self-confidence among migrants' organisations due to previous experiences of racism or discrimination; once, self-confidence after fair treatment is regained, a very positive development occurs: Excluded persons gain contacts, find a new community and become established experts by self-empowerment.

An important remark from the expert of *Verbund sozio-kultureller Migrantenvereine* in Dortmund had been, that **intercultural projects should not only aim for cultural activities, but should apply a socio-cultural perspective** in the projects. Her observation is that **migrants' organisations often have a closed shop character, and that the opening up process is difficult**.

The expert from *Willkommen in Bautzen* concluded, that a **directive of the authorities to established cultural institutions to open up to other communities** would be necessary. Serious problem are the **lack of venues**, and in this context, **strict bureaucratic regulations** (i.e. fire protection rules, limitation of attendance). In general there is a **lack of intercultural competences in rural areas** among the population and the institutions, aggravated by a strong right-wing presence in the region.

The expert from the *Kulturbüro Dresden* stated that **migrants' organisations are located often in degraded districts of the city where they often meet xenophobia**; in some cases, a cooperation structure with the neighbourhood could be established via district initiatives. Often there is an anxiety of migrants' organisations resulting in retiring into their community.

Dr. Mariana Salgado, the expert from *Inland Design* in Helsinki, raised some interesting observations: In her function, there **emerges a problem of reciprocity**: Refugees ask for counselling in the recognition process since her office is part of the immigration service, but her staff cannot provide counsel, due to both, internal regulations as well as due to lacking competences on the recognition process. Such role conflict may irritate the trust relationship emerging from joint cultural work. This reminds to an important caveat, experienced by many services with conflicting roles: **Community services and participatory approaches should kept strictly separated from any intelligence gathering and enforcement aspects**, otherwise serious damage due to such collusion may occur.

#### 5.1.4 Migrants

Under this group, interviewed persons with own migration experience or with at least one parent who migrated are considered. Four interviewed experts are employed in an organisation engaged in intercultural activities and are working in this field, thus had been covered already in one of the other three groups above. In this group, the interviews with the remaining **13 migrants (7 women and 6 men) are discussed who were interviewed as individuals about their view on intercultural activities, their interests and their experiences with cultural institutions**. The majority of these individuals are members of the target groups to be involved in the pilot activities in Italy, Finland, and the UK and in this respect the interviews offer a better understanding of the targeted communities' viewpoints and interests. Three of them are also working in a migrants' organisation which was not covered by the three groups considered above, since cultural heritage issues are not a central issue of their organisation, its activities, and of the role of the interviewed persons in the organisation. Thus, the interviewed persons are discussing cultural heritage issues more from their individual perspective and as members of their community than as expert with a professional competence on intercultural work functioning in their organisation.

One interviewed person in *Berlin* stemming from Iran is working in the umbrella organisation *NeMO (Networks of Migrant Organisations)* which assembles more than 500 small migrants' organisations and local groups of migrant organisations; she is involved in a project on anti-racism and anti-discrimination implemented by migrants' organisations.

Eight interviewed community members (four women and four men) stemming from Libya, Nigeria, Burkina Faso, Bangladesh, and Romania have been living near *Ancona in Italy*; common problems for men include the lack of work, and for women the learning of the Italian language. Other typical problems for them have been to obtain documents necessary for getting access to services and the resulting exclusion from necessary services, health

issues, the climate in their host country, and the cultural differences, in particular for women, the clothing culture.

One community member living in *Manchester* is a refugee stemming from Syria who is active in a migrants' organisation *Rethink Rebuilding Society* working with Syrian refugees; he is also reflecting upon the points of view of his Syrian compatriots living as refugees in UK. Their typical situation after the arrival is to get settled and to **secure basic needs** such as accommodation, schools for their children, finding a language course and applying for available social benefits; after having arranged that sufficiently, the **next priority is typically finding an employment**, and the related recognition of qualifications and skills. Only after having **gained some stability** in these issues, **social live and cultural interests become relevant**.

Three community members in *Helsinki*, a woman from Afghanistan, a man and one woman with parents from Somalia have been interviewed in Finland. The Somali man is engaged in a Somali migrants association promoting friendship between Somali migrants and Finnish people, conducting also cultural events in this context in cooperation with museums (i.e. a photo exhibition on Somalia in Helsinki, and an exhibition in Mogadishu). The Somali woman grew up in Helsinki considering herself as home-grown Finnish and became interested in intercultural activities when doing an internship in a museum during an exhibition on weddings in Somalia. Since then, intercultural work became of central interest for her. The Afghani woman in *Helsinki* is engaged in a NGO helping migrant women in a disadvantaged position (community services for women). In the course of empowerment activities for these women, she also implements cultural activities such as museum visits and visits to local exhibitions on the history of a neighbourhood the women are living.

#### • Main interests

As member of an umbrella organisation of migrants' organisations, the community member in *Berlin* stated as interest to achieve an **opening of cultural institutions for migrants' organisations**, including them in their cultural activities, and **developing diversity competences among their own staff**; ideally, migrant organisations should be seen by the cultural institutions as "critical friends". The interviewed community members in *Ancona*, all mentioned **interest in participating in cultural activities**, as these provide **opportunities to express him-/herself**; in particular musical performances are relevant to both genders since music is linked both to cultural and religious traditions. Men are also interested in religious festivities and sports, while women preferred more gastronomic festivals and painting exhibitions. **Women with children stated that participating would be difficult, but they would be interested in cultural activities where there children can participate as well.**

In his reflection about his compatriots, the Syrian refugee in *Manchester* observed three types of interest in cultural activities: In a particular arts form due to individual preferences, out of a general attitude to integrate and being positive to the hosting society, and **showcasing an alternative culture beyond the media narrative about the own cultural heritage**, in particular **when negative discourses on their country** are present.



The Somali refugee in *Helsinki* mentioned that his compatriots are using libraries since they also provide literature in the Somali language. He is interested in founding a Somali museum in Finland. He stated that there is **a need of more collaboration with Finnish cultural institutions in order to raise more interest within the community** in cultural activities.

The Afghani women in *Helsinki* stated that many women are interested in visiting Finnish museums, but **lack money for public transport and museum tickets**. Of particular interest would be guided tours to museums, since illiterate women have no understanding of the concept on a museum and need a good introduction. She had very **good experiences with historic photos of neighbourhoods known by them, also with historic photos of social events like weddings**. Becoming aware of the change of the neighbourhoods they know is a surprising experience for them and raises interest in learning about the Finnish culture.

The young Somali woman in *Helsinki* is interested in intercultural comparison and in dancing styles, music and concerts. She likes visiting museums and reading literature. About young people of Somali origin, she mentioned **interest in photography, also since there are several Somali bloggers at the internet, some of them famous for the photos they are posting**. Many youngster of Somali origin are also interested in creating new fashions and styles. She mentioned the importance for these youngsters of having meeting places and a trusted counsel in case of problems, and involving them in cultural activities could be helpful to prevent deviant behaviour; in particular schools should implement more cultural activities such as visiting museums.

- **Goals and expectations**

The Iranian woman engaged in a migrant organisations' umbrella institution in *Berlin* raised as an important expectation that cultural institutions should realise **intercultural openness and employ diversity management** in their recruitment and assignment policies. She expressed the expectation that **migrant organisations at the local level are perceived as stakeholders from civil society in general**. The community members from *Ancona* expected from engagement in cultural activities opportunities for personal growth, self-expression and showing of skills, as well as for interacting with other people. For the women among them, sharing their own cultural heritage with other people is important, as well as practising the Italian language. For active participation in cultural activities, they **expect assistance from professionals of cultural institutions** for establishing contacts, and for interacting with other artists involved in the joint cultural event. These remarks reaffirm the findings of the survey (item 27 and 28).

The Syrian refugee in *Manchester* mentioned as relevant expectation of his compatriots the opportunity to get an introduction into arts via guided tours and assistance in case of insufficient language command. The Somali engaged in a Somali migrants association in *Helsinki* considered collaboration in cultural activities as an opportunity for his compatriots to learn about the Finnish culture. He stated that it is necessary to have **open and receptive cultural institutions, willing to learn from the communities**, and that the perspective of the communities is still missing among the cultural institutions. He found it necessary to

**overcome the common unidirectional approach of the cultural institutions, often neglecting contributions from migrants**, a tendency which is also visible in Finnish integration measures. As a remarkable example for communities' engagement in culture supported by the hosting society, he mentioned a Somali museum in Minnesota created by the local Somali community with support from Americans, which is very famous among Somalis in the diaspora.

The Afghani woman in *Helsinki* formulated as expectation that shared or co-created cultural events allow for finding similarities among communities and the hosting country's people. The young Somali woman in *Helsinki* emphasised the **importance of representation of the own cultural heritage for the young Somalis** in Finland. As example, she mentioned a young Somali woman in Minnesota who created a prominent social network channel presenting her photographs in her region; such **artists serve as a role model for young Somalis** who are increasingly interested in their cultural heritage.

- **Digital tools and services**

The Iranian interviewee in *Berlin* named standard programmes and occasionally Facebook as relevant for her activities; among the community members in *Ancona*, the use of social networks (Whatsapp, Facebook, messenger, Instagram, Viber and imo, a video chat and messenger app for smartphones) had been common. A problem is the usually very **limited internet access**. As services which would be good to have named the interviewees software tools for organisational support; in particular women expressed a need of tools for communication, financial and professional improvement, while men favoured tools for creative activities and networking. The Syrian refugee in *Manchester* listed Facebook, Whatsapp and Twitter, the latter in particular for public communication with politicians in advocacy work, as common digital tools used by the community. Good to have would be a website builder, video editing software and poster making tools.

The Somali engaged in the Somali migrants association in *Helsinki* raised an important point about the use of digital tools and services: **A precondition for the use of digital tools is that people participate in activities for which they may be used**. Thus, participation is critical, and CultureLabs should find ways to be attractive for the communities: **Its services should provide content which is interesting to the communities and/or to which they can contribute as co-creators**. Community members engaging in CultureLabs should be free to produce content which represents them and their perspective and be able to distribute it by the digital tools provided. The Afghani woman in Helsinki mentioned that young Somali practice photography and upload their pictures to social networks. So **digital tools for collecting photos and developing exhibitions (offline and online)** could be relevant for such activities.

- **Assessment of cultural activities for social change**

The Iranian woman active in *Berlin* in the anti-racism and anti-discrimination project of migrants' organisations placed an emphasis on the relevance of discrimination for any participatory and inclusive approaches, in particular in the cultural heritage field: **racist**



**attitudes and their expression** – for example as racialisation of ethnicity – had been declared by her as being **a serious barrier to inclusion and cooperation**.

Most of the interviewed community members in *Ancona* preferred to implement intercultural **events with Italian people as audience and other artists from their own community only**; they rejected the idea of organising cultural activities with a joint involvement of the various communities. Only two interviewees favoured the idea of joint cultural activities with other communities. None of the interviewees had previously participated in cultural events in their country of origin.

The Syrian refugee in *Manchester* reflected upon the background of his compatriots on previous experiences in Syria: Outside the metropolitan areas, very few cultural events apart from the vernacular culture took place; also in the big cities, cultural events often had been limited to the urban upper class. Thus, attendance to and engagement in cultural activities cannot be based on experiences from the home country. The **needs of community members should be taken into account**, for example a selection of activities which can be realised with using easy language.

As a serious problem for the community in the host country he mentioned **requests by well-funded cultural institutions directed to migrants' organisations for organising attendance to and involvement in cultural events and projects**; to meet such requests, a lot of work is necessary which has to be done **voluntarily by community members**. This situation is very difficult, since in principle, many **community members are interested in such engagements but are overstressed by realising** them.

The Somali engaged in the Finnish-Somali association in *Helsinki* concluded that his compatriots tend not to engage actively in cultural activities in their host country, they visit libraries, museums and festivities, but do seldom engage in co-creating them. He considers the Finnish integration practice as more unidirectional and assimilative, less inclusive and not fostering mutual cooperation. He described the situation in cultural activities as related, they are not offered and tend to have only issues of the Finnish society in their portfolio. He pointed to **religious associations as good disseminators** because they provide meeting rooms for the community, where people get attracted and interact.

The Afghani woman active in the empowerment of disadvantaged migrant women in *Helsinki* emphasised her **good experience with societal change** (historic photography of well-known neighbourhoods and Finnish festivities) **as theme of arts exhibitions** (history of the people / intra-historia): This issues are a **joint experience which can be shared between autochthonous and migrant people**, thus increasing the mutual understanding.

## 5.2 Synopsis of the results

The statements made by the interviewed persons encompass a multitude of dimensions and topics. In this chapter, a brief structured synopsis of the most relevant statements from the four groups of interviewed persons is outlined. It considers the main research questions regarding the perspective of communities formed by migration processes on cultural activities dealing with cultural heritage for social innovation, the related practices, problems, methods and possible outcomes.

## 5.2.1 Interests and challenges

A relevant aspect are specific groups which should be involved in socio-cultural and intercultural activities by institutions implementing intercultural projects, and demands raised from migrants' organisations and key members of communities towards cultural institutions.

<b>1</b>	<b>Interests: Specific groups to be addressed</b> (interview number)
	<ul style="list-style-type: none"> <li>• Cultural activities for migrant <b>community children</b>, developing competences for cultural heritages of both the communities and the host society (25)</li> <li>• Cultural activities accessible by <b>women with their children</b>, involving the children (12, 14,18)</li> <li>• Programmes for <b>refugee minors</b> (3)</li> <li>• Involving <b>youngsters and young adults from communities</b> in cultural activities (26)</li> <li>• Interest of <b>small migrant communities</b>, in particular <b>in rural areas</b>, to organise cultural heritage events and festivities (9)</li> <li>• Creating an informal exchange on cultural heritages with <b>autochthonous people</b> (20)</li> <li>• Involving <b>illiterate migrants</b> in cultural activities (6, 23)</li> </ul>
<b>2</b>	<b>Interests: in acquiring participants for cultural activities / of community participants</b>
	<ul style="list-style-type: none"> <li>• Searching for and contacting with artists from migrant communities <b>for innovative projects in transcultural work</b> (1)</li> <li>• Promote <b>opening of cultural institutions</b> for involving migrants' organisations (4)</li> <li>• Need of <b>more collaboration of cultural institutions with migrants organisations</b> to raise interest within the communities (22)</li> <li>• <b>Schools should implement more cultural activities</b> such as visiting museums (26)</li> </ul>
<b>3</b>	<b>Interests: Topics and methods</b>

- **Interest of community members in participating in cultural activities** as opportunity to express her/himself (11f)
- **Promoting public visibility and representation** of migrant's associations (10)
- **Developing diversity competences** among the staff of cultural institutions (4)
- **Tandem projects** linking small migrant organisations with established cultural institutions (8)
- **Showcasing an alternative culture beyond the media narrative** about the communities cultural heritage, in particular in case of negative discourses about the country of origin (21)
- **Founding of a community museum** documenting the country of origin and migration processes (22)
- **Annual large street festivals** by migrants' organisations (10)
- **Ice-breaking methods for engagement in highly diverse groups**, joint activities to overcome anxieties (5)
- **Local exhibitions with historic photos** about neighbourhoods inhabited by communities and social festivities (26)
- **Oral history of the migration experiences** (5)
- **Photography series by young bloggers** from communities in social networks, creating awareness of cultural heritage (26)

*Table 7 – Interests and challenges*

## 5.2.2 Expectations related to cultural activities and CultureLabs

Experts from cultural institutions mentioned goals of their cultural activities and expectations about their anticipated result, and community members about their engagement with cultural institutions of the host society.

1	<b>Goals and expectations: Impact on particular groups</b> <ul style="list-style-type: none"> <li>• Making participants from <b>communities visible by their cultural activities for triggering change in perceptions</b> and prejudices among the audience (5)</li> <li>• Creating <b>impact on the general public discourse by raising understanding</b> of the communities' culture (1)</li> <li>• Promoting support for the <b>creation of intercultural projects for and with refugees</b> among cultural and socio-cultural institutions (5)</li> <li>• <b>Empowerment for migrants' organisations</b> to create own cultural initiatives and events for the communities' children (9)</li> <li>• Representation of the community's cultural heritage for the <b>youngsters and young adults from the community</b> (26)</li> </ul>
2	<b>Goals and expectations: Expansion and acquisition</b> <ul style="list-style-type: none"> <li>• Cooperation across communities in a <b>transcultural approach is more interesting to participants than a traditional cultural integration</b> approach (1)</li> <li>• Encourage <b>cultural institutions to be open for refugees</b> and to plan for their inclusion (20)</li> <li>• Expand activities of cultural institutions towards <b>providing opportunities for community groups to participate in cultural activities</b> (i.e. schools with migrant children) (5)</li> <li>• Meeting needs of migrants' organisations to <b>showcase their cultural heritage</b> by providing appropriate opportunities and frameworks (20)</li> <li>• Making migrants' organisations more visible as an enrichment <b>to raise interest from the neighbours to include them in the neighbourhood's informal networks</b> (10)</li> </ul>
3	<b>Goals and expectations: Recommended methods for success, caveats</b>

- Cultural institutions should realise **intercultural openness and diversity management** in their staff recruitment and placement policies (4)
- **Overcoming the “integration” paradigm** for labelling “the other” (24)
- Meet the expectations of **community members to be treated as normal person** (24)
- Guided tours for museums for an **introduction in arts**, and **assistance in case of insufficient language command** (21)
- **Overcome the common unidirectional approach of cultural institutions**, often neglecting contributions from migrants (22)
- **Process openness and result openness** in intercultural work **considering the socio-economic milieu instead of a focus on ethnicity** (6)
- Need for open and receptive cultural institutions, **willing to learn with the communities** (22)
- Linking migrants’ **organisations and established cultural institutions** for generating a long-term effect (8)
- **Empowering migrants’ organisations to plan and implement** their projects in a professional manner (5)
- Migrants’ organisations at the local level should be perceived as **stakeholders from the civil society** in general (4)
- Increase the **self-consciousness for own cultural expressions** among migrant communities (2)
- Contribute to **empowerment and self-confidence of migrant artists** (8)
- Enabling migrants’ organisations to **showcase their cultural heritage in the public** (10)
- Community members expect **assistance from professionals of cultural institutions** for establishing contacts and interacting with other artists (11f)
- Encourage an urgently necessary **dialogue on values among divers participants** (2)
- Shared or co-created events allow for **finding similarities among communities and the hosting country’s people** (23)
- Artists from the community can **serve as role model** for youngsters and young adults (26)

*Table 8 – Goals and expectations*

### 5.2.3 Digital services and tools

On the interviews, currently used digital services and tools have been mentioned, and those good to have had been named. Also proposals for innovative IT solutions have been made. Of particular interest had been reflections upon the use of digital technology in an innovative manner, and the necessary conditions for its use.

<b>1</b>	<b>Digital services and tools: Currently used</b>
	<ul style="list-style-type: none"> <li>Facebook for global arts sessions</li> <li>Twitter for communication within the community (21)</li> <li>Whatsapp for cooperation in preparing events</li> <li>Messenger, Instagram, Viber and imo for <b>communication in the community and in the international diaspora</b> (11f)</li> <li>Problem of limited internet access (11f)</li> </ul>
<b>2</b>	<b>Digital services and tools: Specific needs and ideas</b>
	<ul style="list-style-type: none"> <li>Digital tools for <b>collecting photos and developing exhibitions</b> (23)</li> <li><b>Media repositories</b> for cultural events and dissemination (i.e. parliamentary speeches countering right-wing critics of funding and supporting cultural heritage activities with communities) (3)</li> <li>Tools for creating and mastering electronic music (good opportunity to mix modern and traditional elements from various cultural heritages) (1)</li> <li>Video editing software (21)</li> <li>Website builder (21)</li> <li>Tools and equipment for subtitling performances in the host country language for community members during the ongoing performance, i.e. theatre play (24)</li> <li>Chatbox for spoken foreign languages and spoken host country languages (27)</li> <li>Poster making tools (21)</li> <li>Software for organisational support</li> <li>Women: Tools for communication, finances and professional improvement (11f)</li> <li>Men: Tools for creative activities and networking (11f)</li> </ul>
<b>3</b>	<b>Digital services and tools: Potential and strategic factor</b>
	<ul style="list-style-type: none"> <li>The transnational and intergenerational exchange of cultural material among diaspora communities at international level by digital technology is highly relevant and not yet addressed by cultural institutions (24)</li> <li>Precondition for digital tools use is that people participate in activities for which they may be used. Participation is critical, the activities have to be attractive (22)</li> <li>Services should provide content which is interesting to the communities and to which they can contribute as co-creators (22)</li> <li>Social media influencers from the community could help for acquiring community participants for cultural heritage activities (24)</li> <li>Cooperation with volunteers from the communities for digitising archives for expanding networks into the communities to increase their participation in intercultural activities (25)</li> </ul>

Table 9 – Digital services and tools:

## 5.2.4 Assessment of the cultural activities for social change

1	<b>Cultural activities for social change: Acquisition and participation</b>
	<ul style="list-style-type: none"> <li>• Urgent demand from community organisations for <b>venues for events</b> (20)</li> <li>• Migrants organisations often have a <b>closed-shop character</b>, the opening process may be difficult (8)</li> <li>• Community gatekeepers may make <b>access to female artists from their community very difficult</b> (19)</li> <li>• Religious associations are <b>good disseminators since they provide meeting rooms for the community</b>, where people get attracted and interact (22)</li> <li>• Artists from minorities being seldom visible may succeed to <b>attract very diverse audiences</b> by the quality of their performances (3)</li> <li>• Excluded community members (i.e. by unemployment) can often become <b>successfully involved in intercultural activities</b> (2)</li> <li>• Barriers should be minimised, good facilitators necessary, no pushing for results (20)</li> <li>• For working with refugees, <b>time for building trust relationships</b> is necessary (20)</li> <li>• <b>Lack of intercultural competences</b> in rural areas (9)</li> <li>• A directive by the authorities to established cultural institutions to open up to other communities would be helpful (9)</li> </ul>
2	<b>Cultural activities for social change: Methods and approaches</b>
	<ul style="list-style-type: none"> <li>• Migrants' organisations are often <b>not taken seriously by established cultural organisations</b> (5)</li> <li>• Occasional <b>racist or discriminative utterances or behaviours</b> may lead to a <b>project termination of</b>, are a serious barrier to inclusion and cooperation (5, 4)</li> <li>• Intercultural projects should not only aim for cultural activities, but should apply a <b>socio-cultural perspective</b> (8)</li> <li>• Intercultural projects should <b>not impose diversity among artists</b> but let the participants steer their project (5)</li> <li>• Framing of a project for specific target groups is often not helpful, raising the <b>risk of ethnicization of social aspects</b>; need of holistic approaches (6)</li> <li>• <b>Needs</b> of community members <b>should be taken into account</b>, i.e. by applying the use of easy language and avoiding jargon (21)</li> <li>• Good experiences with <b>societal change as theme of arts exhibitions</b> (joint experience between community members and autochthonous people (23)</li> </ul>
3	<b>Cultural activities for social change: Perspectives and caveats</b>



- **The motivation of migrants' organisations engaging in cultural heritage work is often very high** compared to other migrants' organisations (5)
- Often **lack of self-confidence** among migrants' organisations; once self-confidence is regained by fair treatment, very positive developments may occur (5)
- Communities may strive for cultural activities with autochthonous people, but **reject the involvement of further communities** into the project (11f)
- Cultural institutions should apply a professional approach by recognising the **state of the art of intercultural work in the arts** instead of **experimenting in projects with migrants** (24)
- Working with **traumatised persons in cultural activities is critical** and needs professional trauma competences and training at hand (6)
- Cultural institutions should **reflect upon their motives and avoid the use of migrants for the institution's interest** (24)
- Refugees tend to be seen in the arts and culture sector as a **resource to be untapped** (19)
- Communities may experience requests from well-funded cultural institutions for organising attendance and **involvement in cultural events and projects as resulting in overstressing the engaged voluntary members** (21)
- High profile venues for intercultural events are an **important factor for recognition and visibility** (20)
- **Strict bureaucracy in implementing projects may have a deterring effect**, in particular fire protection rules, limitation of attendance (5, 9)
- Migrant's organisations are often **located in degraded city districts where they meet xenophobia** (10)
- Demand for **adult education institutions** in the field of cultural activities (5)
- Community services and participatory approaches **should kept strictly separated** from intelligence gathering and enforcement structures (27)

Table 10 – Cultural activities for social change

## 6. Triangulation of perspectives

### 6.1 Cultural Institutions' perspective

From the point of view of cultural institutions which are already engaged in working with migrant communities and refugees, **interviewees have described that migrants are aware of their cultural heritage and are proud of it, however, are seldom active in sharing it with the host society due to their assumption of lacking interest on the side of the host society.** The institutions are aware of the great diversity and complexity among migrant communities and expressed their need for understanding their expectations and characteristics. **Motivating factors are considered to be vital for acquiring participation,** but there seems to be uncertainty on how this motivation could be generated. Building

respectful relationships is considered as a sine qua non, support from cultural experts and facilitators from the migrants' community are emphasised as being helpful, and provisions for mentoring and developing art skills among migrant participants seem to be opportunities to raise involvement and participation. As promising approaches to cultural activities, musical events or theatre performances in places relevant for the communities (i.e. street theatre), photography exhibitions with themes related to migration and visits to local places have been mentioned.

As for requiring particular care for understanding cultural differences and mitigating misconceptions, the involvement of migrant women has been mentioned; building trust relationship has been considered as critical in particular with marginalised groups such as women or refugees.

As typical weaknesses from the point of view of cultural institutions, the own lack of competences and experiences in approaching and involving migrant communities has been mentioned; professionals tend to have low expectations and sometimes negative attitudes regarding cooperation with other stakeholders for working in cultural projects with migrant communities. Language problems are considered as being a major barrier.

## 6.2 NGOs' active in cultural work with migrants perspective

From the point of view of NGOs and CSOs, migrants' organisations are often not taken seriously by established cultural institutions although they may provide relevant input to intercultural projects; however, **they tend to be reduced to organising the participation of migrant community members to cultural projects which results in heavy workload for their voluntary activists**, resulting in serious overload. Experts from organisations experienced in cultural work with migrants demanded a professional approach from cultural institutions which should become aware of the state of the art in intercultural work in arts instead of experimenting with migrants; they should reflect about their interests and should avoid to use refugees and migrants for their interest. Interviewees mentioned as a typical problem in many intercultural projects with migrants that **encounters are organised, but real interaction and exchange during them does not take place**. Among things that should be avoided interviewees mentioned culturalisation, racialisation of ethnic difference and the persistence of stereotypes; **a recommended approach is not to frame the projects for a particular target group, and not to push for diversity among the artists involved as overriding criterion; instead, a holistic approach should be applied**. In case of insufficient experiences of traditional cultural institutions, even racist or xenophobic attitudes of their staff members may become visible, which results in very negative impacts on joint projects.

Intercultural projects should not aim only for cultural activities, but should take a socio-cultural perspective. **On the one hand, there is considerable interest from migrants to showcase their cultural heritage and for getting access to appropriate venues which are usually very scarce; on the other hand, within the migrant communities, often a consciousness of and interest in their cultural heritage has yet to be mobilised**. The experts observed that the motivation of migrant organisations which engage

in intercultural and transcultural activities is usually very high compared to regular migrants' organisations. As a key factor to success in cooperating with them, a participatory approach from the very beginning, and an openness for the process and for the results have been recommended; by **giving the involved artists leeway and flexibility for developing the project according to the dynamics of its process**, projects may become authentically participatory and may render very good results also involving hitherto excluded participants from the communities. Such intercultural festivities may have a relevant impact on the self-consciousness and empowerment of migrant communities as well as on the autochthonous population, in particular if a high profile cultural institution is involved in the project, providing visible support. On the other hand, the **lack of opportunities and venues for intercultural activities organised by small migrant organisations in rural areas is a relevant shortcoming**, since in these areas, it is often urgent to provide good conditions for making migrants and their cultural heritage visible in order to deal with xenophobia and racist tendencies. In general, intercultural and transcultural work with migrant communities in a participatory and inclusive approach with **activities becoming well visible for the general public** is considered as having a real capacity for fostering mutual understanding and triggering social innovation processes at the local and regional level.

### 6.3 Migrants' perspective

From the point of view of members of migrant communities and refugees, there is a expectation that cultural institutions should realise intercultural openness and should also practice diversity management in their human resources policy; ideally, migrant organisations interacting with them should be perceived as stakeholders from the local civil society. Cultural institutions should be willing to learn from the interaction with them, overcoming traditional unidirectional approaches. On the individual level, migrants express that they want to be treated as a normal person.

**A vast majority of migrants participating in the survey expressed interest in learning about the CH of the hosting society. The expertise of cultural institutions is valued; a common expectation both among migrants' organisations as well among individual migrants, is to receive assistance and counsel from professionals working in cultural institutions**, in particular regarding networking and interacting with other artists involved in joint intercultural events. Another common wish among migrants is to get introduction into arts via guided tours and similar activities; also in this regard, **provisions for participants with insufficient command of the host country's language are raised as a need** (i.e. activities which can be implemented using easy language).

**As interesting activities, migrants mentioned festivals, musical concerts, gastronomic festivals, historical exhibitions and theatre performances.** Lowering barriers for the participation of migrant communities' members have been requested such as lowering entry fees, support for public transportation costs for individual participants lacking money, avoiding bureaucratic hurdles for initiatives from migrant organisations organising CH events (i.e. related to applications for co-funding, access to venues, fire protection and security regulations). Migrants expressed interest in participating actively in cultural activities since they offer opportunities to express themselves via arts. **An important motivation for**

**collectively showcasing their cultural heritage is - in particular if there is a negative discourse on their country of origin present in the media – presenting an alternative narrative about their cultural heritage**, thus raising awareness and recognition among the host society members. **Another very relevant aspect is fostering the self-consciousness among own youngsters and young adults from the communities. In addition, for children from the community, a better introduction into the cultural heritage of the hosting society is demanded, in particular by cultural activities implemented by their schools in cooperation with cultural institutions (i.e. museum visits).**

## 6.4 Conclusion on perspectives

CultureLabs acts in a complex setting with very different stakeholders involved. *Cultural institutions* stem often from a traditional mission of nation building by strengthening imagined communities (*symphony* type of museums, creating cultural constitutions, see [Aronsson 2015](#)), focusing on the cultural heritage of the country and being created by a historical process together with national school systems in a public education policy context.

*NGOs' active in cultural work with migrants* have a very diverse origin usually rooted in an integration policy context in the spectrum of social work with migrants, unions and industrial labourers' welfare organisations, local integration policies of municipalities and civil society initiatives. Their approach usually is focused on living situations, accommodation of ethnically diverse populations resulting from migration processes, prevention of discrimination and xenophobia and promoting social inclusion and empowerment of marginalised groups. In the context of CultureLabs, among these actors are in particular those relevant which encompass cultural heritage in a transcultural approach in their activities.

*Communities stemming from migration processes* show a high variety, and even those communities which dominate in some local or regional pockets with a high degree of spatial segregation and institutional completeness, show considerable internal diversity. Traditionally their initial placement in the receiving societies to a large extent had been to underclass jobs; enabling an upward mobility of the autochthonous underclass. Usually, the first generation in migrant communities comes to terms with the related privation and hardships as an investment into a better future for their offspring; if their children succeed in an upward mobility and are not stuck in an ethnic mobility trap or by dominant exclusion patterns in the host society, increasing interaction, mutual change and social innovation may take place. For this process, from the point of view of the community, the cultural heritage of the community's origin is very relevant for maintaining the bond with the following generations; this may even take place among a highly dispersed diaspora, since modern communication and internet technology enables the maintenance of CH resources on a global scale. If exclusion patterns dominate in the receiving society, a reactive ethnicization of the second or third generation may occur, often into artificial imagined communities with very little relation to the original CH of the countries of origin. However, in general the parents' generation is interested in a socio-economic integration of the offspring, and in their competences to deal successfully with the host society and their CH. Ideally, the resulting

dynamics lead to a high competence in dealing with and interacting in a diverse society on a mutual basis, and a process of emerging syncretism towards a de-facto assimilation over generations. Such process cannot be unilateral, and migrant communities tend to place high value in symbolic recognition by the receiving society, thus aiming at showcasing their cultural heritage and raising awareness and understanding among the host society.

## 7. Lessons learned for CultureLabs

A central purpose of this deliverable D2.2 is to analyse the needs and interests of migrant communities, and in particular, the opportunities resulting from current IT and communication technology for an effective preparation and implementation of joint cultural activities across communities and with cultural institutions. This chapter reflects briefly on the findings from field work and desktop analysis which can be considered for the development of IT tools and services to be offered by the CultureLabs platform.

The aspects discussed in the previous chapter are in particular relevant for an important statement made in the expert interviews: **A precondition for the use of digital tools is that people participate in activities for which they may be used.** The last four chapters aimed at describing the interests and needs of the users, as well as the background and context of this information; the findings can contribute to facilitate the acquisition of collaboration and participation of migrant communities during the pilots, and to communicate effectively the benefits of the CultureLabs platform for realising participatory cultural heritage projects with migrant communities.

The information on digital tools and services used by migrant communities, those considered as a current need, and perspectives for an innovative use of IT in the work with cultural heritage may be structured in three categories: Tools and services which are used or have been described as “good to have” contributions; repositories and collections which could provide content for the project; and last but not least, approaches to mobilise active participation from migrant communities in the CultureLabs pilots.

### 7.1 Digital tools used and asked for

Among the participants of the survey, the use of smartphones with internet access is quite common while the rate of access to desktop computers is lower. At least among the respondents to the survey, there is no serious exclusion from access to the internet, and common tools for communication are in use: Whatsapp, Facebook, messenger, Instagram, Viber are widely used for communication and informal organisation purposes. In that respect, interfacing the CultureLabs platform with established social media and communication tools that are already used by members of the migrant communities would be of added value. The technical partners will investigate whether the communication tools to be integrated in the platform as described in D4.1 and D4.3, and particularly the commenting sections and the forum, can be linked with some common social media platforms.

In the qualitative interviews, several “good to have” tools and services had been considered as potentially helpful for such activities, in particular tools for the production of content:

- Tools for creating and mastering electronic music
- Video editing software
- Poster making tools
- Website builder



- Digital tools for **collecting photos and developing exhibitions** (offline and online)

With respect to the three first tools mentioned above, CultureLabs will propose existing digital tools that cover these concerns as ingredients to be made available via its repository. The WITH web space builder for presenting cultural projects and results as well as the WITH platform for discovering and collecting cultural objects and for creating exhibitions in a collaborative manner (see D4.1 and D4.3) will be tested and evaluated by community members in the framework of the pilots.

Innovative, but quite challenging proposals had been the development of a Chatbox for translations, and tools and equipment for subtitling performances in the host country language for community members during the ongoing performance. The latter might be feasible with limited efforts since for a use in theatre or other performances, translated content might be prepared beforehand and the use of existing tools which CultureLabs can recommend; for translation purposes, ways to interface with good online translation sites on the web (e.g.. [translate.yandex.com](https://translate.yandex.com) or Google translate) will be investigated and integrated into the repository.

While the development of such tools is clearly beyond the scope of CultureLabs, it might be well possible to do a professional evaluation of related open source software for its potential inclusion in the CultureLabs repository.

## 7.2 Data and media repositories

Connecting with databases, in particular **meta-databases and interfaces linking to existing silos and media repositories** could be a valuable contribution of the CultureLabs platform as well. An important resource could be **data collections created on a voluntary basis by diaspora communities about their cultural heritage with photography, scanned documents, music, lyrics and narrations**. This could also open untapped resources relevant for cultural institutions interested in the cultural heritage of these communities and could provide a basis for improving the accessibility and indexing of such collection.

Also links to **media repositories from other stakeholders** could be included in the CultureLabs platform: in the interviews, videos of parliamentary debates on cultural heritage issues such as responses to imputations of wasting public resources for migrant communities' involvement in cultural affairs has been mentioned as a good practice; but such inclusion may be well worthwhile also for other repositories linked to the cultural heritage of the hosting society, for example **public film repositories featuring documentaries**. It would be sufficient to include in the platform a user-friendly toolbox to generate such links in the platform, so that cooperating institutions and migrants' organisation could implement the related retrieval, abstracting the content and describing the resources' data structure. Another related proposal which was made in the interviews has been to integrate unemployed migrant community members on a voluntary basis for the digitisation of museum artefacts and documents; this would be a low-threshold



opportunity for involving community members in cultural heritage work and could be part of co-creation activities within the community.

### 7.3 Dissemination and acquisition of collaborators

Last but not least, common IT tools could also be applied for dissemination and – at an earlier phase – for the acquisition of cooperating migrant community members; the CultureLabs platform could provide **toolboxes for co-creation of cultural activities**, for example documentaries of the life of the migrant community in the local neighbourhood and its interaction with the urban society. For such or other projects, **social media influencers from the community as well as from the local or regional autochthonous population** could be approached and involved. Such co-creation projects should be interesting for the participating communities, but also for a general audience by tackling issues which are familiar and relevant to them. **An example mentioned in the interviews has been online photography exhibitions of urban neighbourhoods in their historic change**; such an online exhibition could be complemented by contributions from the migrant communities about the current state of affairs and their representation in the urban environment today.

From the survey, it emerged that there is particularly high interest by migrant community members in services that facilitate the process of searching and discovering (i) digital cultural heritage objects (e.g. paintings, photographs etc) offered by museums and other CHIs and (ii) material and ideas for the organisation of projects/activities (e.g. past projects). These findings reaffirm the interest in the search functionalities to be offered by the CultureLabs platform expressed by participants in the previous online surveys with CH professionals and other representatives of organisations in the functional requirements collection of D3.2 and in the institutional stakeholders analysis of D2.1.

For the acquisition of collaborators, **tools for cooperation, co-creation, project calculation, project management, controlling and financial processing would be relevant**. The CultureLabs platform will offer a number of functionalities to promote and facilitate co-creation and collaboration (e.g. via presenting different organisations in the platform, collaborative work between different stakeholders on common projects-recipes, communication tools etc as described in D4.1 and D4.3), while a number of existing. Presenting the facilities offered by CH and other organisations emerged as an important need of migrant organisations and therefore particular attention will be paid in documenting and presenting such facilities. Tools for project and cost management from public domain software packages will be made available via the CultureLabs open resources repository. They should be **customisable to provide data entry forms and reporting formats** which can be easily adapted to reporting requirements for project funding, thus being usable also for cultural projects launched by migrants' organisations.

By providing tools for cooperation and co-creation on cultural heritage among the three main domains of CultureLabs – migrant communities, cultural institutions and NGOs or civil society organisations work with migrants in cultural affairs – the project has a good potential to contribute an important component for the practical implementation of interaction,

participation and co-creation of cultural heritages, enabling to render a progress in social innovation for the inclusion of migrant communities into a peaceful and prosper convivencia.

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## 9. Annexes

### Annex 1: Information sheet for the online survey



**CultureLabs: Recipes for Social Innovation**

#### **PARTICIPANT INFORMATION SHEET - SURVEY AND INTERVIEW**

CultureLabs is a European project funded under Horizon2020 (2018-2021). Working collaboratively across six countries, it aims to support Cultural Heritage Institutions, Non-Governmental Organisations, public administrations and other actors who wish to organise participatory projects aiming at social inclusion via interaction with cultural heritage. Migrants and refugees will be the primary focus of the project.

As a part of the project, a **platform** will be developed, which will be used to enable institutional stakeholders as well as community participants to document and share ideas and approaches that can facilitate social innovation in culture by increasing participation of hitherto under-represented groups. Digital technology will be used to facilitate and promote collaboration between different actors and the provided services will be designed with the targeted communities in mind.

To do this, we aim to gather the **end-users' views, needs, and expectations**, as well as **expectations of individual community members** towards **outreach or participatory activities** by Cultural Heritage Institutions which aim at involving disadvantaged groups in **cultural heritage initiatives**.

#### **The Survey Data**

All participants are invited to **fill a survey** that should take no more than 10 minutes to complete. At the end of the survey, participants are asked for their availability to be **interviewed** (via phone, Skype or face-to-face). The interview (which is voluntary) will last around 30 minutes and will reflect upon details and specific issues which the questions of the survey are not able to cover. Interviewees will be asked about a variety of themes, such as their **previous experience in cultural engagement and its practical aspects, barriers and potential supporting structures, such as the use of communication and cooperation technology**. Interviews will be recorded, if you give your consent. If you agree, selected parts of the interview which do not deal with sensitive issues can be videorecorded.

The data collected from the surveys and the **audio-recorded interviews** will be used for research and study purposes only. For those who consent to it, excerpts from **video-recorded** interviews may be used for CultureLabs dissemination purposes; in any case, such excerpts will be shared with the interviewed person, and will be used only for documentation and dissemination activities of the project, if the interviewed person agrees.

Since confidentiality is being fully provided for identity of the person completing the questionnaire as well as for audio recordings of individual interviews (both used only internally, any quotations remain fully anonymous), no risks are foreseen in relation to participation. Benefits will be restricted to the contributions to the study of participatory approaches for social innovation in the field of culture, which may have the potential to improve the ways certain target groups interact with and contribute to the country's cultural heritage.

The personal data will be stored in secure data storages of the CultureLabs Consortium partners and during the online phase of the questionnaire, at a secured server of the SosciSurvey institute which excludes any identification of the respondents' personal data (identity, time and IP address of the access to the survey). All personal data provided voluntarily for administrative use (i.e. email address for project newsletter distribution, contact data for personal interviews) will be kept for a maximum of two years after the completion of the project, and will be deleted at any time upon request.

All data excerpts from the survey and the follow-up interviews **will be anonymised** and **it will not be possible to make out the respondents' identity** and that of your place of work and of any other person that you will mention in the interview, unless the consent for data and images publication is explicitly given. Anonymised data excerpts may be used as part of research publications and presentations. Anonymised selected research data may also be published to open research data repositories so that they can be reused by other researchers in their studies.

**You are free to withdraw from the study at any time** without giving a reason for your withdrawal or to decline to answer particular questions.

Should you wish to do so, **you are also free to access the entire audio/video recording** of your interview and to ask for it to be erased.

Please find attached by a hyperlink the [Privacy Statement](#), in compliance to the **EU Regulation 2016/679**, which you are kindly recommended to read.

A complete Consent Form is attached below. If you participate only in the Online Questionnaire (all answers will be stored anonymously), your confirmation at the end of the questionnaire is sufficient. The Consent Form below has to be completed only if you participate in an individual face-to-face interview.

Please feel free to ask the researcher any questions you may have about this study.

Thank you for agreeing to participate!

Dr. Francesca Cesaroni (COOSS – IT) [f.cesaroni@cooss.marche.it](mailto:f.cesaroni@cooss.marche.it)

Wolfgang Bosswick (EFMS - DE) [wolfgang.bosswick@uni-bamberg.de](mailto:wolfgang.bosswick@uni-bamberg.de)

## CultureLabs Project Consent Form

**TITLE OF RESEARCH STUDY:** CultureLabs: Recipes for Social Innovation

*Please answer the following questions by ticking the response that applies*

	YES	NO
1. I have read the Information Sheet for this study, the attached Privacy Statement on the compliance to EU Regulation 2016/679 and have had details of the study explained to me.	<input type="checkbox"/>	<input type="checkbox"/>
2. I understand that I am free to withdraw from the study, without giving a reason for my withdrawal or to decline to answer any particular questions in the study without any consequences to my future treatment by the researcher.	<input type="checkbox"/>	<input type="checkbox"/>
3. I agree to provide information to the researchers under the conditions of confidentiality set out in the Information Sheet and Privacy Statement complying with the EU Regulation 2016/679.	<input type="checkbox"/>	<input type="checkbox"/>
4. I wish to participate in the study under the conditions set out in the Information Sheet.	<input type="checkbox"/>	<input type="checkbox"/>
5. I consent to the information collected for the purposes of this research study, once anonymised (so that I cannot be identified), to be used for any other research purposes.	<input type="checkbox"/>	<input type="checkbox"/>
6. I consent and authorize the project consortium to take photographs and/or videos depicting my image, to use the contents of the related supports, free of charge and without time limits, for the purposes indicated in the Information Sheet, in compliance with the EU Regulation 2016/679.	<input type="checkbox"/>	<input type="checkbox"/>

**Participant's Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Participant's Name (Capital letters):**

**Phone:** \_\_\_\_\_ **Email:** \_\_\_\_\_

**Please keep your copy of the consent form and the information sheet together.**



## Annex 2: CultureLabs survey









































## Annex 3: Privacy statement for qualitative interviews

### Privacy Statement

Privacy Statement on the protection of personal data within the framework of  
**CultureLabs Consortium** (2018-2021), in compliance with the EU Regulation  
2016/679

#### **Data Controller details:**

**Data Controller:** CultureLabs Consortium

Data Controller contact details: Ismo Malinen, [ismo.malinen@museovirasto.fi](mailto:ismo.malinen@museovirasto.fi) (Data Management Coordinator of CultureLabs project)

#### **Consortium partner responsible for processing data:**

**Partner responsible for processing data as the lead of the data collection operation and for the analysis of anonymised survey data and personal interviews:** european forum for migration studies (efms), Institute at the Otto-Friedrich-University of Bamberg, Katharinenstr. 1, 96052 Bamberg, Germany, [www.efms.de](http://www.efms.de)

Contact details: Wolfgang Bosswick, [wolfgang.bosswick@uni-bamberg.de](mailto:wolfgang.bosswick@uni-bamberg.de)

**Data Processor for the online questionnaire (external to Consortium):** Sosci Survey, Marianne-Brandt-Str. 29, 80807 Munich, Germany

#### **Scope of this Privacy Statement:**

The CultureLabs Consortium (2018-2020) is bound by the European Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data (General Data Protection Regulation – GDPR). Hereby are described the procedures for data collection, storage, protection, the retention and destruction policies. This document sets out the criteria and the conditions under which CultureLabs Consortium collects, processes, uses, stores and transmits the personal data of the survey participants, how the confidentiality of such information is ensured as well as the compliance of the aforementioned procedures and policies with the current EU Legislation; more specifically the compliance with any Law and/or Regulation implemented or enacted in accordance with the GDPR and the legislation on the protection of electronic privacy, or any law which modifies, replaces, adopts or codifies any of the above laws, as well as any

other applicable national laws on the processing of personal data and privacy, as they may exist under applicable law.

**Purpose(s) of processing the collected data:**

Data collected from surveys and audio-recorded interviews will be used for research and study purposes only. For those who consent to the video-recording, some extracts from the interviews will be used for purposes of dissemination of the CultureLabs project.

The personal data that is collected through the online questionnaire will be used with the consent given by the participant, only for administrative use (i.e. email address for project newsletter distribution, contact data for personal interviews).

**Categories of data processed:**

Category 1: data collected via the online survey (responses to the questionnaire)

Category 2: data collected via interviews (audio or video recordings and their transcripts)

Category 3: photographs and/or videos depicting the image of the project's participant

Personal data collected via the online survey includes name, email address, and other identifiable information related to the participant (such as IP addresses).

**Lawfulness of the processing operation:**

For the treatment activities specified, a specific consent will be required, accompanied by this information document. The consent issued in written or digital form may be revoked at any time by sending an email to Data Management Coordinator Ismo Malinen / [ismo.malinen@museovirasto.fi](mailto:ismo.malinen@museovirasto.fi)

**Access to collected data:**

The data may be accessible to authorised personnel from within the consortium for the research objectives of the project.

**Recipients of collected data:**

CultureLabs Consortium does not, in any way, transfer/transmit or disclose the participants' personal data to any third party business organizations, natural persons or legal entities, public authorities or agencies or any other organizations, other than those specifically referred to herein. Project's participants' personal data may be communicated or transferred to government authorities and/or law enforcement officers, if that is required for the above purposes, or within the scope of enforcing a court decision or order, or for complying with a provision of law, or if so required in



order to serve the legitimate interests of the CultureLabs Consortium as Data Controller, in accordance with applicable law.

### **Rights of Data Subjects:**

CultureLabs Consortium performs all necessary actions both during collection and at each subsequent processing stage of the participants' personal data, so that each participant is fully enabled to exercise the rights guaranteed by applicable data protection laws, namely the rights to access, rectify, erase and restrict processing, as well as the right to data portability, which are described below:

**Right of Access:** The data subject has the right to request and obtain from the Controller, within a time-period of one (1) month, confirmation as to whether or not personal data concerning him or her, are being processed, and, where that is the case, access to the personal data and to certain information, as laid out by applicable law. It may also request a copy of the personal data undergoing processing as described herein by sending an email message to the Data Management Coordinator of CultureLabs to address: [ismo.malinen@museovirasto.fi](mailto:ismo.malinen@museovirasto.fi)

**Right to rectification:** The data subject has the right to require the Controller to rectify inaccurate personal data concerning him/her. Taking into account the purposes of the processing, the data subject is entitled to have incomplete personal data completed, including by means of providing a supplementary statement in accordance with the applicable law.

**Right to erasure:** The data subject has the right to obtain from the Controller the erasure of all personal data collected and processed within the scope of the CultureLabs project, in accordance with the applicable law and under the following specific conditions:

**Right to restriction of processing:** The data subject is entitled to obtain from the Controller the restriction of processing of his/her data where the accuracy of the data is questioned or where any of the other conditions set out by the applicable law, is met.

**Right to data portability:** The data subject shall have the right to receive any personal data relating to him/her and which he/she has provided to the Controller in a structured, commonly used and machine readable format, as well as the right to transmit such data to another controller without objection by the controller to whom such personal data were provided in accordance with the law.

These rights are subject to various restrictions pursuant to applicable law, including for example if the fulfillment of the data subject's request may disclose personal data

of another person or in the event that the Data Controller is required by law to retain such data.

To exercise any of the aforementioned rights, the participant may send an email message at the email address of the Data Management Coordinator of CultureLabs: [ismo.malinen@museovirasto.fi](mailto:ismo.malinen@museovirasto.fi)

### Retention period:

Data will be retained for maximum two years after the completion of the project.

Categories of personal data collected	Time and place of retention of personal data
Online survey forms	Retention time: Six weeks after the deactivation of the online availability of the questionnaire <ul style="list-style-type: none"> <li>• Server of SosciSurvey, Munich, Germany</li> </ul>
Interview transcripts	Retention time: Two years after the completion of the project. <ul style="list-style-type: none"> <li>• Secure server at the Sheffield Hallam University, UK</li> <li>• *</li> <li>• Password-protected server at the efms, University of Bamberg, Germany</li> </ul>
Video-recording and audio recording of the interview	Retention time: Two years after the completion of the project. <ul style="list-style-type: none"> <li>• Secure server at Sheffield Hallam University, UK</li> <li>• *</li> <li>• Password-protected server at the efms, University of Bamberg, Germany</li> <li>• For video recordings only: protected server at the Fondazione Sistema Toscana, Italy</li> </ul>

\* Please enter the partner's name conducting the interview

### Confidentiality and Security of Information:

The processing of personal data by the CultureLabs Consortium is conducted in a manner that ensures both confidentiality and security thereof. More specifically, it is carried out by authorised personnel, exclusively authorized for this purpose where as all appropriate organizational and technical measures are taken to ensure data security and the protection thereof against accidental or unlawful destruction, accidental loss, alteration, unauthorized disclosure or access, as well as and any other form of unfair processing.

### Communication:

For any questions or clarifications regarding this Privacy Statement and as well as in the event of any issues related to violation of personal data, participants may contact the Data Management Coordinator Ismo Malinen / [ismo.malinen@museovirasto.fi](mailto:ismo.malinen@museovirasto.fi)

**Complaint / Termination:**

In case a participant's request is not satisfied by the Data Controller, the participant may at any time file a complaint with the Competent Supervisory Authority, namely the Federal Data Protection Authority (<https://www.bfdi.bund.de/>).

## Annex 4: Guidelines for interviews



### CultureLabs: Recipes for Social Innovation

#### INTERVIEW GUIDE FOR COMMUNITY MEMBERS (T 2.2)

##### Purpose

This interview guide is for qualitative face-to-face or telephone interviews with individuals from migrant communities.

If a general introduction into the CultureLabs project as well as purpose and use of the recorded interview has not been given already during the process of scheduling the interview, a brief introduction should be given at the beginning of the interview. The purpose of the interview should be represented with introducing the individual research interest related to the interviewee; if necessary, it could be explained with the general research interest of CultureLabs (culture and cultural activities as an important part of life; cultural activities being an opportunity to express oneself and to interact with others in mutual respect and joy; importance of cultural activities for the involvement and participation of all social groups in society).

##### Sampling

Target groups are individuals with migration experiences in the core family (at least one parent immigrated). Since for the selection criteria (migration experience with interest or experiences in cultural activities), no information is available about the population parameters, no quota nor sampling methods can be applied.

For the acquisition of interviewees, a pragmatic snowball approach is recommended:

- Contact recommended by a Cultural Heritage institution already involving migrants in a participatory approach; the interviewee is recommended due to current engagement in cultural activities or being a good informant about the local or regional community
- Contact recommended by a NGO or local authority involved in the implementation of migrants' integration policies, in particular in empowerment measures for migrants and migrants' organizations, as being a good informant about the local or regional community interested in cultural activities
- Artist involving migrants in his/her cultural work or having migration experience in his/her core family (information gathered from the local/regional cultural scene)
- Contact recommended during a previous T2.1 or T2.2 interview

- Self-nomination via the consent page of the online survey as agreeing to be interviewed

If possible, among the interviews gathered, members of the three main immigration groups (ranked not on the national, but the regional level according to the country of origin) as well as refugees of both genders or vulnerable migrant groups should be represented; at least one female interviewee should be involved in an empowerment initiative for migrant women.

## How to use

This guide should be used as a check-list during the qualitative interview which should have the character of an informal chat along the topics of the interview. Questions may be directly asked to introduce a new theme into the interview, or to trigger a more in-depth reflection upon the issue in question. Ideally, the topics of this guide are treated by following the internal dynamics and narrative of the interviewed person, allowing for the interviewed person to follow his/her priorities and exemplifications. A simple Q&A dialogue should be avoided if possible, but may be applied if the interviewed person offers to proceed this way.

There is no need to deal with all items of this guide if it becomes clear during the interview that a particular issue is likely not relevant. General goal of the qualitative interview should be to acquire information about the preferences, motivations, expectations and opinions of the interviewee, as well as assessments on previous cultural activities or contacts with cultural institutions.

There is no need to follow the sequence of issues given by this guide; ideally, issues not dealt with hitherto during the interview, may be introduced by requests for detailing when a related issue has been raised by the interviewee. The guide's checklist can be used to keep track of pending issues still to be dealt with; if the interviewed person does not want to answer on a particular issue or tries to avoid it, it should not be insisted on clarifying the open issue. It is not necessary either to complete all topics of this guide during the interview; the interview should follow a dynamic interaction process with the interviewed person and should conclude if the gathering of further information seems to be unlikely.

## How to document the interview

If possible, the interview should be recorded given the agreement by the interviewed person. Recordings should be kept confidential. During the interview, it is helpful to make brief notes on key issues, if it is possible without disturbing the communication process.

A transcript of the audio is not necessary, only brief key utterances should be written down for quotation. Based on the interview notes, a brief summary of the relevant issues discussed in the interview should be written either in the interview language or in English; background knowledge from earlier communications or about the interviewee should be noted as well. If the summary is not written in English, an executive summary in English language should be written. Both, the summary in original language and the English executive summary should be sent by email to the task leader ([wolfgang.bosswick@uni-bamberg.de](mailto:wolfgang.bosswick@uni-bamberg.de)) for analysis.

## Checklist of issues

Introduction by the interviewer, self-introduction (name , organization, role in the project, personal and professional interest).

### a. *Situation of the interviewed person*

[17]

- Key problems of the personal situation and/or typical key problems among the community in the hosting country/community?

### b. *Interests of the interviewed person in cultural activities*

[23, 25, 27]

- What are / would be motivations to be culturally active / participate in cultural activities?
- What type of cultural activities might be interesting to the interviewed person?
- Are there necessary or helpful conditions for participating in cultural activities?
- Typical barriers and hindering factors for the participation in cultural activities?

### c. *Expectations related to cultural activities*

- What would you expect from a participatory and inclusive approach offered by a cultural institution?
- What would be important for you during an active participation and engagement?
- What is your opinion about interest of culturally active institutions in your personal cultural heritage, and about invitations to represent the culture of your country/region of family origin?
- Which partners would you prefer for implementing joint activities (i.e. same community, other migrants, open-minded people from the hosting country, professional artists/experts, specific groups)?
- Which kind of support would be critical for implementing your cultural activities (funding, provision of resources such as rooms, training and professionalisation, counselling, exchange with experts/artists)

### d. *Cultural Activities, type & implementation*

[26]

- Own cultural activities, audience/target group
- Reasons/motivation for these activities, if they exist
- Tools and methods for these activities, if they exist
- External partner (CI) for the cultural activities involved?
- If yes, mode of cooperation
- Experiences with approaching Cultural Institutions for cooperation
- Reflection upon achieving own goals: What went well, what difficulties?



e. *Digital tools for Cultural Activities, used or good to have*

[29]

- Tools used for cultural activities (i.e. Facebook, WhatsApp, etc.)
- What tools and supporting features would be expected from a CultureLabs platform?
  - Communication
  - Organisation / management
  - Production (audio, electronic music, film, documentation / exposition)
  - Dissemination, PR
  - Learning, improving professionalism
  - Engagement methods for participation
  - Networking
  - Financing acquisition and fund raising

f. *Concluding assessment on the potential of cultural activities for the work with the clients*

- Approaches which should be developed to involve migrants/refugees
- Mode of cooperation with Cultural Institutions, expectations
- Support in case of / prevention of prejudices and racism/xenophobia: Current status and needs for improvement
- General assessment of the role of cultural activities by specific groups visible to the host society: Potential, goals, results for the involved groups and the society as a whole

Questions about CultureLabs and upcoming activities