/encatc SCHOLAR
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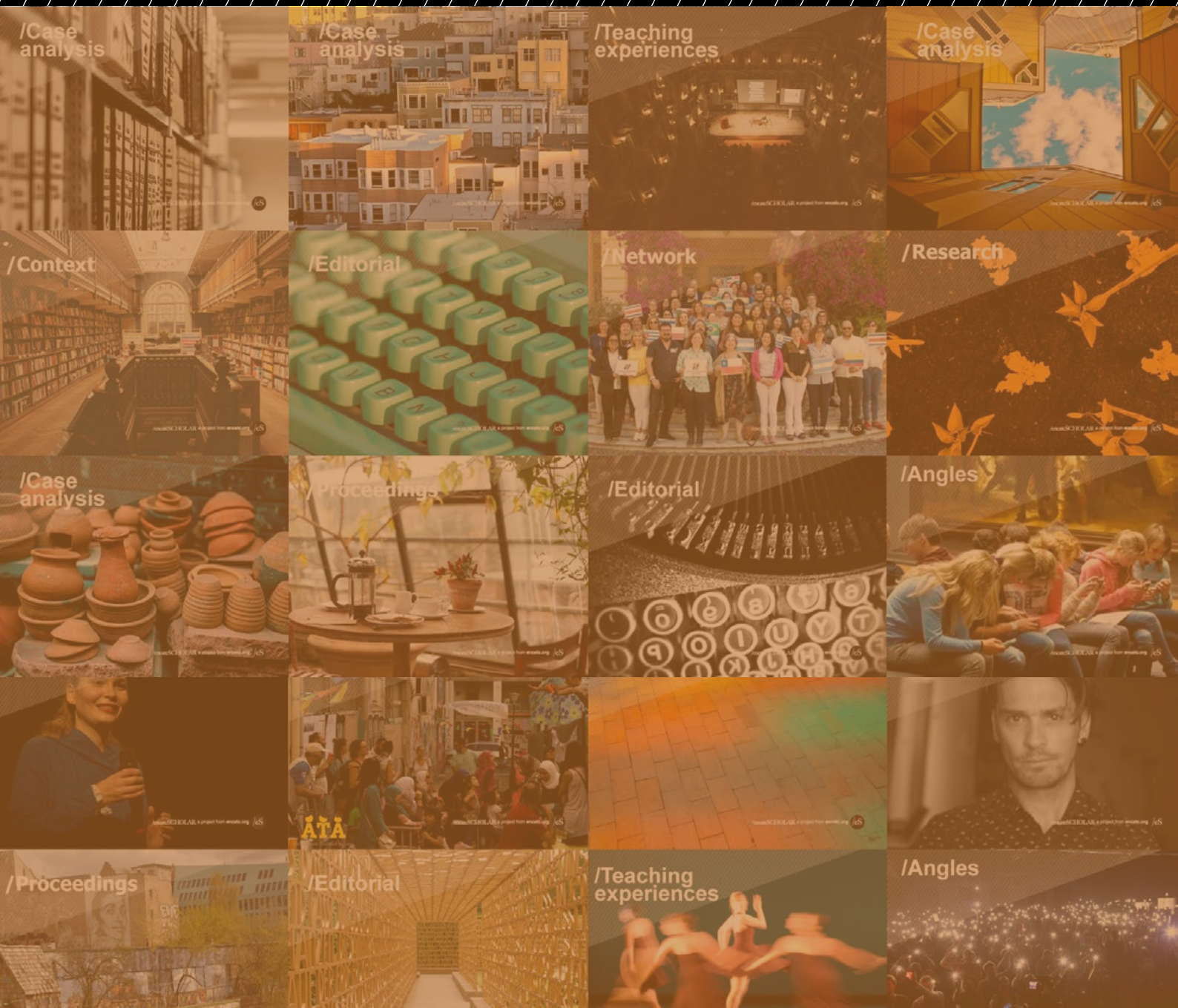
BECAUSE CULTURE DOES HAVE A SAY IN EUROPE'S REFUGEE CRISIS



"Rethinking Education Strategy and the relevance of producing highly skilled and versatile people who can contribute to innovation and entrepreneurship"
Androulla Vassiliou

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ENCATC is the leading European network on cultural management and cultural policy co-funded by the Creative Europe programme of the European Union. It is a membership NGO gathering over 100 Higher Educational Institutions and cultural organisations in 40 countries. It is an NGO in official partnership with UNESCO and an observer to the Steering Committee for Culture of the Council of Europe.

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General objective
/encatcSCHOLAR was born to satisfy the demand of ENCATC members academics, researchers and students: to exchange teaching methodologies and knowledge to use in the classroom. /encatcSCHOLAR is intended to provide reference tools for education and lifelong learning on cultural management and cultural policies.

Specific aims
To be an open tool that encourages participation and sharing in the creation of teaching materials. To offer suggestions about some basic and accurate methodological approaches related to how to:

- study emerging issues that affect public policies;
- present and analyze case analysis;
- open debates on how to improve the management of projects.

Target
/encatcSCHOLAR is aimed at academics and researchers teaching and students learning about cultural management and cultural policies. Its contents are intended to provide reference tools for education and lifelong learning on these fields.

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/EDITORIAL

Because culture does have a say in Europe's refugee crisis

By GiannaLia Cogliandro Beyens
ENCATC Secretary General and editor of the /encatcSCHOLAR

The 6th ENCATC Academy on Culture in External Relations (Brussels, 27-28 March 2017) was devoted to "The question of culture in Europe's refugee crisis". The focus on this topic showed ENCATC's commitment to one of the most pressing humanitarian issues of our times. Convinced that culture can, and actually is playing a role in the reaction to this crisis, the different contributions in this issue offer a kaleidoscopic view of this complex and urgent issue. As on previous occasions, this monographic issue of the /encatcSCHOLAR wants to give continuity and expand the debate we started with the Academy in March.

This issue includes three *Case Analyses*. Lucas Tello (ZEMOS98) presents "Displaced in Media", a project aimed at bringing young migrants and refugees' voices into the European media landscape. The second *case analysis* is offered by Henrik Zipsane (Jamtli Foundation), who explains the decision of the Jamtli Museum in Östersund (Sweden) to play an active role to face the housing problem in the region and promote intercultural dialogue, by developing the New Village initiative, a small village inside the museum with a high percentage of tenants with a refugee background. Finally, Matina Magkou (cultural manager and researcher) presents "Hotel Transit –

homes on the move", a project exploring communities in transit and their relation to local urban space.

In the *Angles* section, Marina Clauzet (University of Barcelona) reflects on how art and art mediation can contribute to the social inclusion of refugees. Raphaela Henze (Heilbronn University and Brokering Intercultural Exchange network) and Ana Sécio (EMERGE, Cultural Association) bring us two *Interviews*, to Cornelia Lanz and Márcio Carvalho, respectively. Cornelia is a mezzo-soprano and the founder of *Zuflucht Kultur e.V.* (Association Refuge Culture), while Márcio has explored the issue of collective memory through different artistic projects, such as "Floating Platforms", in which he worked with refugees and elderly people in Turku (Finland). The piece by Erin Cory (Malmö University), on its part, is a hybrid between a *Profile* and a *Case Analysis*, since she introduces us to the work of miriam cooke and Maggie O'Neill, but also presents, in relation to the work of these two authors, the case of Trampoline House, an independent community space in Copenhagen which offers an opportunity for refugees and asylum seekers in Denmark to find a place of support. Finally, a summary of the main issues raised during the 6th ENCATC Academy is presented in the *Proceedings* section.

As proved by all these contributions, Europe's refugee crisis and the role culture should play in it is not a clear-cut issue. Not avoiding the debate on the instrumentalisation of vulnerable groups by the arts and culture, we also want to hear and learn from real experiences which are actually bringing refugees' experiences, voices and artistic works to the forefront. We find it crucial to bring these debates and learnings into the classroom, encouraging future artists, cultural managers and policy makers to collectively reflect on the question of culture in Europe's refugee crisis from this multidimensional approach. We really hope the materials in this issue of the /encatcSCHOLAR are useful for this purpose.

/CASE ANALYSIS

Displaced in Media

By Lucas Tello
ZEMOS98

Migrants and refugees are characters in other people's stories. They are constantly used in media to play the role of the stranger or the threat. But while the far right rises all across Europe, heated by mainstream media and social networks spreading fake news and creating confusion; there's a young generation of migrants and refugees that are pushing the glass ceiling to enter the public sphere, willing to start democratizing and diversifying the contents that are spread through newspapers, TV channels, radio or social media. Citizens, journalists, media makers who already have their own voices represented in media need to step aside to open the path to this new generation that will help build a better Europe. Displaced in Media is a transnational project aiming to help build this path.

Displaced in Media – A project to support participation of young refugees in the public sphere through media

Displaced in Media is a project funded by an Erasmus+ grant. It is coordinated by the European Cultural Foundation, and the partners are Fanzingo (Sweden), Kursiv (Croatia), Les Têtes de l'Art (France), Creative Initiatives "ę" (Poland), MODE Istanbul (Turkey), British Film Institute (UK), We Are Here (Netherlands) and ZEMOS98 (Spain).

As a sort of continuation for the already finished Remapping Europe project, organized by some of these partners, Displaced in Media plans a multilayered

campaign which acts in different scenarios and environments to effectively introduce some voices in the media landscape of the countries of Europe in which the project operates. This plan includes the following activities:

- A sustainable **community of practice** gathering a group of people who share the craft of media making. It is through the process of sharing information, experiences and knowledge within the group that the members learn from each other.
- A **shared methodology of media literacy education** for young migrants which will be adapted, tested and refined in the local contexts.
- A **collection and dissemination strategy for migrants' media works** from across Europe. These materials will be important for sharing good practice, as well as providing an effective way of bringing migrant voices into public debate.
- Improved **policy awareness on local, national and European level for the democratic participation of young migrants**. The goal is to contribute to enable wider debates on how migrants and refugees can become part of the public sphere by bringing together policy makers.

By this combined action plan, Displaced in Media is aiming to contribute to free the code of the societies in which we all live together, so that everyone can hack them in order to adapt the conditions of the spaces to their own needs.

Who can talk on behalf of Europe?

There are reminiscences of a past of violent repression everywhere in Europe if you know how to find the traces. Actually, this repression is still going on by other means. But, how did the enlightened Europe find the legitimacy to exploit the colonies without having the feeling of betraying its great values? Firstly, Europe displayed its epistemic power in order to be able to justify the subalternity of the people. By considering that the rational knowledge was at the top of the mankind's experience, nations in Europe found a good excuse to occupy Africa. An excluding cultural perception was used to impose violence over colonized peoples in order to find the legitimacy to expropriate the natural resources the continent has. As the postcolonial researcher Ramón Grosfoguel puts it, the modern European power has been changing its alibi over the years. It has gone from the "convert to Christianity or I'll kill you" in the 16th century, to "civilize or I'll kill you" in the 18th and 19th centuries, to "democratize or I'll kill you" in the 20th century. This colonial power found different cultural strategies to draw a geopolitical map according to its economic needs over the centuries. In this 21st century, national borders are not able anymore to hold the need of intercultural exchange, and more and more mainstream media are being turned into war machines against this.

Tearing down the "waiting room of history"

Power cannot be performed without the promise of a final liberation. When the subaltern peoples got colonized, they were promised to be freed after adopting the uses, knowledge, economical order and culture of the colonizer, after getting rid of their primitive savageness. But this final liberation, of course, never came. This experience of a constant delayed freedom was shaped by the Indian researcher Dipesh Chakrabarty (2000) in the form of a "waiting room of history". The subaltern peoples are locked in the waiting room, a place where they cannot take the responsibility for their actions, a place where they stay to learn the culture, disciplines and History of Europe as a road map to get their own liberation, a place where they stay just to forget their own ways of living. Chakrabarty uses this metaphor to portray the colonized countries. But in a postcolonial world, waiting rooms still prosper in the outskirts of European cities. The self-proclaimed European cultural hegemony agonizes in media narratives that criminalize the unknown while collectives, organizations and initiatives all across Europe work together to tear down the waiting room.

An infrastructure for a culture of participation

Tearing down the waiting room implies, among other things, putting upside down the stories that mainstream media are portraying in a daily basis with all its fake news and misinformation. The power of social media has shown us that xenophobic messages can be combated by introducing new images and ideas into European imageries. This is already happening in certain

spaces, but the scale in which these narratives operate is important.

Following the intuition that we are stronger when we are together, the Displaced in Media coordination group gathered in Amsterdam together with surrounding communities. The aim was to co-develop an infrastructure for mutual support between transnational initiatives devoted to include the voices of young migrant and refugees in European public spaces. During a five day workshop, we shared experiences, knowledge, feelings, stories, vulnerabilities, strategies and not few coffees. There is no community without affections; there is no infrastructure without communities. Thus, stretching the bonds with each other was the trigger of this new European infrastructure that Displaced in Media aimed to create. The principles underlying the infrastructure are:

- Knowledge has been a way of bending peoples, but all experiences are valuable and we can learn from them all. **There are no experts, there are no amateurs**. We rather think journalism and media as a tool box that can be used depending on convenience and necessity.
- **We have to rehearse interfaces for empathy.** How to wear the other's glasses, how can privileged people step aside when is needed to free the media space. How, in the end, be able to effectively feel what the other is feeling, to see what the other is seeing.
- Use the tools at our disposal to communicate our messages in the most effective way possible. **Accessibility doesn't mean simplifying the contents,** but planning a multilayer strategy to get to different clusters of society. We don't want to convince again the ones that were already convinced.
- **Taking diversity as a precondition to build a new space together.** When it is about getting rid of the misbehaviours we all have, we have to scan ourselves in a very detailed way and assume the mistakes we commit in order to improve.

These values lay the ground for this community of practice. On the one hand, it wants to strengthen the links between existing practices; on the other hand, its aim is to provide a general frame for media literacy among young migrant and refugees to let them portray their own views and reclaim the public sphere that belongs to them.

A shared methodology for "hacking the veil"

Media narratives have always hidden those realities not considered hegemonic by showing to the point of exhaustion those considered standard; media has condensed a landscape in front of the eyes of the audiences to the point of not being able to observe reality on its own. That's what Abu Ali defined as a "veil" that couldn't be completely erased during the project Remapping Europe.

Displaced in Media assumes that if we are against this underexposure of those in the margins, we need to push for what Silvia Rivera Cusicanqui (2015) framed as a "sociology of the images", a discipline that is able to unveil all the secret meanings that are transferred through the images to shape order and power in societies. Thus, "hacking the veil" implies an ongoing process of media literacy to decipher the constantly changing meanings hidden in media. Fake news is just the most sophisticated stage of a process that has been going on for the last decades, and as so, we have to be able to watch it carefully to combat it.

The encounter that took place in Amsterdam helped to co-design the main guidelines of a shared methodology whose aim is to hack the veil by observing the flaws of the media landscape and introducing in them (the virus of) contents created by young migrants and refugees. This methodology provides a framework for the hubs – incorporating certain agreed values, ideas and strategies – that has been tested in the different national contexts during 2017. It will be amended in an encounter organized by the British Film Institute that will take place during 2018 in the UK. The main intuitions aroused from the process of outlining the methodology are:

- There is a thick line that separates the professionals from the amateurs; it is the same border that separates the producers from the audiences. We have to work in different coordinates, trying to avoid the voice

of the expert and thinking of a citizenship that is able to critically consume the mainstream media contents but also to produce them.

- Refugee is just not a useful term. The way we narrate each other is an exercise of shaping the world and therefore, and exercise of power. That is why it is crucial to develop storytelling exercises that help us express ourselves properly to boost empathy.
- We cannot dismiss the importance of the process. Displaced in Media workshops are about getting the tools to shape our own views and ideas on the societies we live in; the resulting videos are the second goal after this first one. That doesn't mean that we don't want to succeed on introducing our contents in mainstream media.
- Connect the local contexts with the international scope. Organizations across Europe are carrying out a very important work of transforming the media landscape, but many of them have to find ways of strengthening their connections at a European level.
- Remix the existing archives. Doc Next, the network that produced Remapping Europe, maintained an archive of more than 600 films made by European young media makers. Use this archive, as well as others, to tell our own stories and media contents.

Challenges: a new space for exchange

Displaced in Media is an ongoing process that, according to the Erasmus+ schedule, will end in mid-2018. Its greatest challenge is to emancipate itself as a community of practice and continue after the funding stops. In order to get to a good end in relation to this, it is quite important that this infrastructure finds its own way to grow with initiatives and collectives working towards the transformation of journalism and media all across Europe.

At the end of the day, Displaced in Media is about changing the way we look at things, about learning skills to improve our critical perspective on the media contents we consume, about producing media that help us tear down those walls built around and within Europe, and about making it collectively.

Displaced in Media fosters a collective intelligence that is able to regulate its own mechanisms of functioning in order to be able to create spaces free of oppressions and violence when working with audio-visual tools. If, at the end of this process, Displaced in Media only gets the attention of local NGOs or middle class initiatives, we will not have got to the point we wanted at the beginning.

Audio-visual languages are powerful tools for social transformation, what is explained through images cannot be expressed in any other way. But, at the same time, the media environment is so loaded that making contents leak into the mainstream is a complex challenge. This community of practice set as a goal to establish relations with major newspapers, radios and TV channels throughout Europe that are already working towards the inclusion of refugees and migrants in the media stream. But we cannot think just in terms of producing contents for those who already are convinced of the messages we may send.

If Europe were a house, Displaced in Media would be a radical movement that reclaims the possibility of changing its architecture by using storytelling tools that shift the way we narrate each other. We are convinced that a change in the media landscape will change the politics of inclusion of refugees and migrants on a European scale. Democratizing media is democratizing democracies.

Displaced in Media is about changing the way we look at things, about learning skills to improve our critical perspective on the media contents we consume, about producing media that help us tear down those walls built around and within Europe, and about making it collectively.

Questions for further discussion

- How can we collectively design the rules of a community of practice to guarantee diversity in its target groups?
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- How can mainstream media and journalism be involved into the community of practice? What can professionals get out of it?
-
- How can we change the indicators of value over the knowledge we share within the community to equate the technical skills with other skills aroused from experience?
-
- How to make a community of practice sustainable at the European scale when the funding ends?

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Lucas Tello

Lucas Tello (Sevilla, Spain) is member of ZEMOS98, a cultural initiative which researches on free culture, social innovation, the commons, new media and informal education. ZEMOS98 has recently coordinated a European project, within the framework of the Doc Next Network, titled "Radical Democracy: Reclaiming the Commons". Its aim was to foster, through media, some social struggles related to the commons in the UK, Turkey, Poland and Spain. Lucas is also a media maker working on the commons, migrations and political cinema.

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/PROFILE & CASE ANALYSIS

Art, research, and intervention: writing and working towards imagined futures beyond the "refugee crisis"

By Erin E. Cory
Postdoctoral researcher, Refugee Migration, Malmö University (Sweden)

The so-called "refugee crisis" has captivated global publics since it entered popular discourse in 2015. In the art world, group exhibitions, and pieces by contemporary heavy-hitters like Banksy and Ai Wei Wei, have both served as awareness-raising efforts and stirred controversy, as when the latter posed as drowned Kurdish-Syrian child Alan Kurdi[1]. Likewise, humanitarian initiatives have sought to harness art's apparent power to help refugees in addressing and working through their trauma.

However, as some scholars have pointed out, despite the good intentions by which they are motivated, such interventions bring up questions of both sustainability

and impact. Although these initiatives have raised money and awareness in efforts to contribute aid to refugee populations, the forms they take – museum or gallery exhibitions, for example, or projects tailored for refugee camp inhabitants – mainly offer sites through which monetary and symbolic support for refugees can circulate, but leave something to be desired in terms of sustained, practical engagements with situations that are extremely urgent and, indeed, a matter of life and death. They are, in many ways, spectacular: crafted by turns to draw the (optic, financial, and perhaps humanitarian/justice-oriented) attention of those who have the privilege to access the sites in which they operate (as is the case with art exhibitions), or to provide (and document) temporary respite and expressive space for refugee populations. The question becomes, in a sense: To what end? How might art and creative practice, not only on behalf of but also *by* refugees, create positive, sustained change?

Given the relative recentness of the "refugee crisis" and academia's own (very slow) temporalities, it is not surprising that so far there exists little work specifically addressing these questions. This "profile piece", then, represents an effort to summarize the work of two contemporary scholars who have long engaged the issue of art's role in the lives of displaced, migratory, and asylum-seeking populations. Their work maneuvers between various poles, including art in conflict zones/art in exile, and non-participatory/participatory research. Taken in sum, it offers a compelling starting point for current and future researchers working at the intersection of arts/conflict/exile. Their scholarship also complicates the sensational and often geographically and temporally decontextualized nature of representations of refugees, which continue to circulate with real consequence. This profile concludes with a brief "case analysis," gesturing to one site of cultural production where both past and present, online and offline contexts, and the changing geographies of home, are engaged and addressed.

miriam cooke

miriam cooke (she spells her name in lowercase letters) received her doctorate from St. Antony's College, Oxford, in 1980, and currently works as Braxton Craven Professor of Arab Cultures at Duke University in North Carolina (USA), where she teaches Arabic language and literature, as well as courses on the Palestine-Israel conflict, postcolonial theory, and war and gender. She has an extensive profile of international teaching, including visiting posts in Tunisia, Romania, Indonesia, and Turkey. While her earlier work explored the relationship between gender and war in modern Arabic literature, and on Islamic feminism as conveyed by Arab women writers, her more recent scholarship engages Arab cultural studies, especially in the Syrian context, as well as connections between Arabs and Muslims around the world.

Her work on cultural production in the Arab world has resulted in numerous monographs, including *War's Other Voices: Women Writers on the Lebanese Civil War* (1988), *Women and the War Story* (1997), and *Women Claim Islam: Creating Islamic Feminism through Literature* (2001). She has also edited multiple volumes including *Muslim Networks from Hajj to Hip Hop* (2005) which, with its focus on popular culture and everyday life, provides a welcome antidote to the violent discourses that have been normalized around the idea of "Muslim networks". Several works in her oeuvre have been translated into Arabic, Chinese, Dutch, French, and German.

cooke's writing on Syria is particularly interesting for the way it examines in turn, and draws connections between, historically specific generations of Syrian cultural producers. Well before the Syrian conflict began in 2011, cooke was writing on the role of the arts in sparking and maintaining a simmering revolutionary spirit in the country. Her book *Dissident Syria: Making Oppositional Arts Official* (2007), published by Duke University Press, draws on rich ethnographic fieldwork in Syria to document how artists during Hafiz Assad's regime (1970-2000) navigated making art in an environment where the government often co-opted artistic works as propaganda, a tactic cooke calls "commissioned criticism". In interviews with Syrian playwrights, filmmakers, and authors of "prison literature", cooke explores how these practitioners traded in innuendo and gesture, and found success

abroad for works that could not be shown in Syria, all the while alternately worrying they would be seen by their fellows as either complicit with the government, or charged with treason against it.

Her most recent monograph, *Dancing in Damascus: Creativity, Resilience, and the Syrian Revolution* (Routledge, 2016) revisits the Syrian context in the midst of the country's civil war, during which a "politics of insult", as cooke calls it, has flourished, with artists-cum-activists finally, cathartically, unveiling the criticism around which they had to so carefully dance before. Dancing, of course, is not only a metaphor for collective artistic action, but also describes the actual practice of dancing, which Syrians did with great gusto (in the form of dabke, a circular, spirited social dance endemic to the Levant) during protests as an act of embodied cohesion. But this art took on many forms, indeed. Artists also staged plays and produced online puppet shows[2], co-opted popular songs for revolutionary purposes, and composed new songs specific to the struggle. They wrote novels, produced films, and published poetry. This "dark matter", as cooke, borrowing from artist/activist Gregory Sholette, calls it, had been percolating throughout the region previous to the Arab Revolutions. It broke through when the "wall of fear" intrinsic to Bashar Assad's (son of Hafiz) regime, and others throughout the Arab world, finally cracked. Previously atomized Syrians forged artistic connections that contributed to a sense of solidarity, a feeling that became increasingly important as they realized that their first-person footage of disaster and death failed to move people beyond Syria's borders to action.

In this book, cooke also addresses another vector of her research, the network. She examines how activist artists use the Internet as a space to relay messages from the frontlines of the Syrian conflict (among others), and foster networks between Syria and artists who had left their country. Such imaginings represent a compelling intervention into the time-space of conflict and displacement, "marrying the real to the virtual by inviting visitors into the artist-activists' online studios and exhibitions" (cooke, 2017, p. 73). cooke primarily locates this union in the series of websites and digital images that have cropped up throughout the ongoing conflict. Artists use these sites and images as platforms to archive their art, and the cultural spaces and places that were quickly being (and continue to be) demolished. Artist Tammam Azzam's "freedom graffiti", composite pieces in which famous paintings (such as Gustav Klimt's *The Kiss*) merge with bombed out buildings across Syria, remains perhaps the most famous example of this dynamic, as indicated by its "going viral" online[3]. Larger collaborative sites include the Creative Memory of the Syrian Revolution, Al-fann wa al hurriya/Art, Liberté, Syrie [Art, Freedom, Syria], Syrilution Creative Arts, and Syrian Art – Syrian Artists. Importantly for cooke, these online archives allow artists political, artistic, and imaginative agency. Here, the conflict that is often termed a "civil war" retains the potency of *revolution* (notice that most of the archives use that word in their names), even as many of the artists have been forcibly displaced, and now live in exile. Moreover, as cooke notes, the artists can create, archive, and disseminate images/imaginaries of a *future*, where the nation is once again united, quite against the designs of the Assad regime, which has strategically used the divisiveness of the conflict to justify further control. Unfortunately, many of these sites were short-lived, for reasons that may never come to light, but are nonetheless grim to imagine[4].

Maggie O'Neill

If cooke is primarily concerned with the revolutionary and network-building potential of art both in Syria and in exile, Maggie O'Neill asks what might be the transformative power of art and art research for refugees and asylum seekers as they begin the process of making new homes and crafting transnational identities.

O'Neill has served as Chair in *Sociology*/Criminology at the University of York since 2016. She has held several previous positions, including Professor of Criminology at Durham University, where she was also the co-director of the Centre for Sex, Gender, and Sexuality and the Council for Academics at Risk (CARA) Academic Champion. She co-founded the Race Criminal Justice Network, and served as editor of the British Sociological Association (BSA) flagship journal, Sociology, and also chairs the Sex Work Research Hub. She is currently in the midst of several projects, including a Leverhulme Trust

Research fellowship called *Methods on the Move: Experiencing and Imagining Borders, Risk, and Belonging*[5] and an ESRC/NCRM research project, *Participatory Action Research (PAR): Participatory Theater and Walking Methods' Potential for Co-Producing Knowledge*.

In 2010, she published *Asylum, Migration and Community* with the Polity Press. This monograph, based on a decade's worth of research in the UK, marries participatory action research, critical theory, sociological and criminological literature, and participatory arts-based methodology to make a case for including research that will "foster a radical democratic imaginary" (p. 258). To do this, O'Neill argues, scholars must generate fuller knowledge about forced migration and the processes and policies that construct it. They must also actively encourage discursive shifts by creating space for refugees and asylum-seekers that will call attention to these communities' issues by representing them *directly*, instead of through intermediaries. One tactic scholars might employ to help carve out this space, and to therefore disrupt persistent representations, O'Neill argues, is through participatory action research and "ethno-mimesis", a term she developed in earlier work to describe "a combination of ethnographic work and artistic re-presentations of the ethnographic developed through participatory action research" (O'Neill, 2005). This ethno-mimesis involves the interlocutor's (in O'Neill's work, migrants, refugees, and asylum seekers) taking on the role of storyteller and working with an ethnographer and an artist to "find ways and means of re-presenting her story facilitated by the collaborative process" (O'Neill & Hubbard, 2007, p. 23, as cited in O'Neill, 2008).

Indeed, in her work with Bosnian Muslim Refugees in the East Midlands, O'Neill looked holistically (both spatially and temporally) at the lives of her interlocutors (pre-war, during the war, and while they were building new communities in the UK). She worked with her interlocutors to document their life stories as testaments to the suffering they endured in their homeland, to collaborate with artists to re-present these stories visually, and finally to generate textual/visual installments in community spaces, universities, and civic centers in an effort to foster understanding and forge new communities within and between newcomers and longtime locals. This sort of work, argues O'Neill, may have real political/policy consequences, as it challenges notions of identity and of citizenship by [envisioning/imagining] a renewed social sphere for asylum seekers and refugees as global citizens, with our eyes firmly fixed on the 'becoming' of equality, freedom, and democracy, through processes of social justice, cultural citizenship, legalization and mutual recognition and renewed social and public policies – in the spheres of polity, economy, and culture (O'Neill 2005, p.4).

Trampoline House, Copenhagen

Trampoline House presents an excellent case study for some of the issues central to cooke and O'Neill's work. The independent community space is located in Copenhagen (Denmark) and offers an opportunity for refugees and asylum seekers in Denmark to find "a place of support, community, and purpose"[6]. Founded by an artist collective in 2011, Trampoline House largely relies on donations and crowd-funding to stay open, as its small government stipend ended when the most recent, conservative government, came to power.

Trampoline House sits in the historically diverse neighborhood of Nørrebro, which is fairly centrally-located in Copenhagen, but nevertheless still quite far from many of the centers where refugees and asylum-seekers live while waiting for decisions on their cases[7]. To bridge this distance, the House has developed a *praktik* program. In the context of the asylum centers, *praktik* involves inhabitants' contribution to center maintenance by way of menial labor like cleaning up rubbish or sweeping up cigarettes. At Trampoline House, *praktik* takes shape around such activities as helping to cook the weekly house dinner, caring for the community garden, and taking a language class[8]. In exchange for committing to a series of these tasks each week, House community members have their bus fare paid from the asylum centers to Trampoline House. Given that allowances for asylum seekers are notoriously low in Denmark, this waiver is quite a relief[9]. Community members are also encouraged to offer classes or services (e.g., a sewing workshop, childcare, or running the House's online radio station) in

which they are skilled. Thus, through *praktik* and a consistent validation of the talents they bring, House community members are, and understand themselves to be, integral to the production of the space, and see their participation as important to the House's maintenance and growth.

Trampoline House functions neither as a state institution, nor as a charity; all are welcome (there is no sign-in sheet at the entrance, and access is based on trust), but must concretely contribute to the life of the House in order to have continued access to it. This rule applies especially to volunteers, who tend to be young Danes or other Europeans studying in Denmark: the public is free to visit the space, but volunteers and interns must commit to a certain number of hours every week. For prospective researchers, the expectations are more stringent, with three months of regular service required before one can approach the House with a proposed project. Investments of time and money (volunteers, interns, and researchers are all expected to become regular donors to the House), as well as demonstrated commitment to the life of the House, act as safeguards against opportunistic research and as a counterbalance to the "research fatigue" that has set in around refugee populations.

Trampoline House provides a range of services, including trained lawyers to help participants prepare for their case hearings, and doctors who come by regularly offer examines and answer questions. Trampoline House also finds regular opportunities for community members to express themselves, and to document and curate, their experiences and the experiences of people with migration experience worldwide. Weekly House meetings offer a forum during which House participants can bounce ideas off of one another, or address community issues. The House also hosts "The Bridge Radio", an online-based community radio station contributed to and run by people holding a range of legal statuses. It is run on donated equipment out of a small studio in the House, and includes programming that links the House's efforts and the lives of people with migration experience living in Denmark, with similar spaces, people, and allies in different parts of the world. Often community members will participate in large cultural events, such as Roskilde Festival, where this year Sisters' Cuisine, a catering service started by the House's Women's Club, had a kiosk at the festival's main food court. Community representatives were also present at Denmark's *Folkemødet* (or People's Meeting), an annual assembly meant to stimulate conversation and debate between residents and politicians.

The House is as much a resource for asylum seekers and refugees as it is an educational opportunity for the larger public. Trampoline House's Center for Art on Migration Politics (or CAMP, a reclamation of a key signifier of the nation-state's violent response to migration) is a space for art that directly deals with issues of displacement and migration[10]. It hosts work by both established international artists and newer artists, especially those with refugee or migrant experiences, and is envisioned by its contributors and curators as a venue through which those with *and* without these experiences might connect, and perhaps find inspiration for new modes of addressing the needs of refugees, asylum seekers, and migrants.

Indeed, this imagining is central to Trampoline House's project, and is what connects it most directly to cooke and O'Neill's work: by focusing on the collaborative, everyday production of the community, the House nurtures a network that (even as its majority remains in limbo) actively imagines the future. By continually reasserting the possibility of a radical democratic imaginary, community members find the revolutionary in their daily practice. Their space is, by their own description, a microcosm of what they hope to see happen in the larger culture: co-existence built through trust, collaboration, co-production, and creativity.

Questions for further discussion

- What does it mean to be a "refugee"? How is this term different from "migrant"?
- What do you know about the "refugee crisis"? How has it been represented in photos and stories? Why is it a crisis, according to these accounts? For whom?
- What is being done to help refugees in your country or community? What is the direct impact or result of these efforts? Do you know where refugees and asylum-seekers live? What are these places like?
- How can art be used for humanitarian purposes? Can you give any examples, either past or present? What concrete change came from these examples?
- Describe some examples of art related to the "refugee crisis". What motivated this art, and how would you describe its results or impact?
- If you were to carry out a research project involving refugees, what sorts of ethical considerations might you have to take into account? How would you address these in your research and writing?
- Can, and should, research be used for humanitarian action? How and in what contexts?

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[1] For more information, see: http://www.aljazeera.com/indepth/opinion/2016/02/portrait-artist-dead-boy-ai-weiwei-aylan-kurdi-refugees-160204095701479.html

[2] Watch Top Goon at: https://www.youtube.com/channel/UCF2ctaUxu20b60YRc4l4pLQ?spfreload=5

[3] For more, please see: http://www.ayyamgallery.com/artists/tammam-azzam/bio

[4] In April 2017, cooke's body of work was honored at conference at Duke University, called Dissident Subjects: A conference in honor of miriam cooke.

[5] For more information, please visit: https://walkingborders.com/

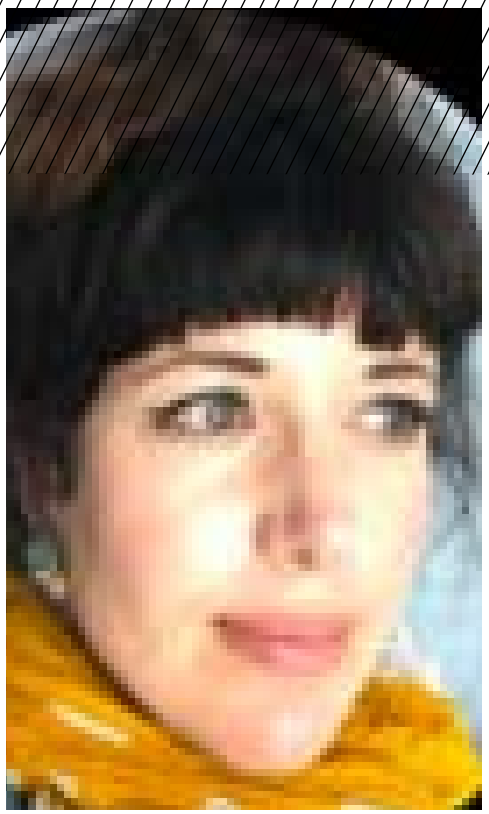
[6] For more, please visit: https://www.trampolinehouse.dk

[7] Danish readers will be interested in Garbi Schmidt's work on the neighbourhood's immigration history, Nørrebros indvandringshistorie 1885-2010.

[8] It should be noted that language classes offered by the state are often given at time inconvenient to asylum-seeking and refugee families, mainly in the evening, when parents would need childcare to take these classes, but cannot find/afford it.

[9] Denmark's allowances have been roundly critiqued. To find out more about actual amounts, please visit: https://www.nyidanmark.dk/en-us/coming_to_dk/asylum/conditions_for_asylum_applicants/cash_allowances.htm

[10] Visit https://www.trampolinehouse.dk/about-camp/ for more details.



Erin Cory

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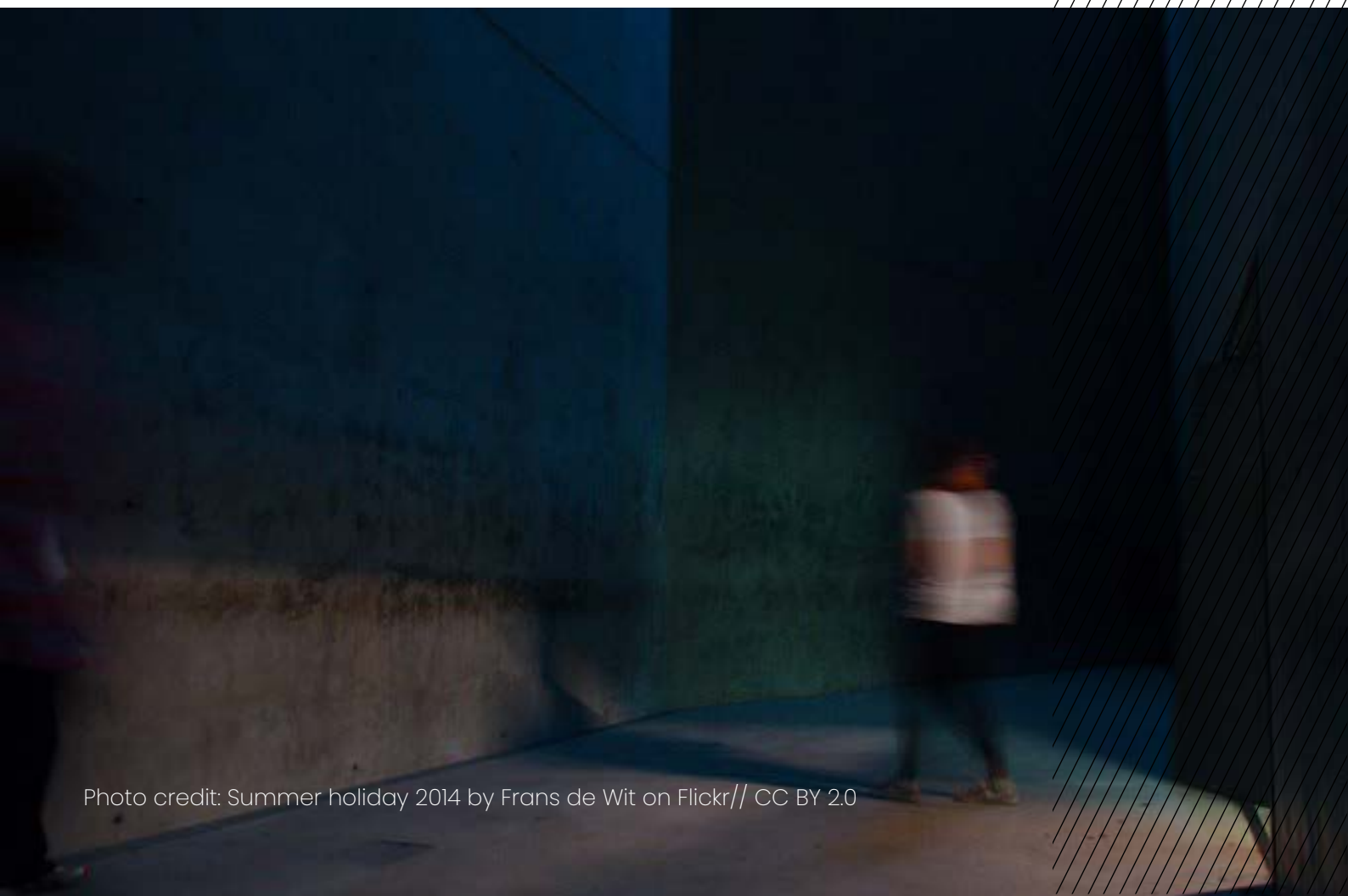

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Photo credit: Jamtli museum

/CASE ANALYSIS

Somebody should make the first move! Intercultural dialogue at Jamtli museum

By Henrik Zipsane
CEO of the Jamtli Foundation

BACKGROUND

When the concept of "folk museums" evolved in Northern Europe in the later decades of the 19th century – partly in opposition to government-established national museums and galleries – the basic method in these museums can roughly be described as collecting, documenting and exhibiting traces of the rural society which was disappearing. The collected traces could be small objects, they could be houses with all the belongings and could be immaterial traces such as local dialects and living myths and superstition. These traces were put on display and something almost magical happened in places such as open air museums. These folk museums claimed that here the visitor could see and learn about the roots of themselves, of the people – of all people who visited the museum. It was very successful! When we look back on those days now, it seems obvious that the success was about claiming common (national) roots for people of all classes. That way these museums contributed to nationalism and thereby also to avoid class struggle

in times where moderate democratic socialism was not yet the dominating force among the popular opposition to the powerful elite (Bohman, 1998).

Some hundred years later the developments in our society has many similar characteristics and we may see some parallel dynamics and challenges. After a century of growing popular consumerism with material class travel and global interdependency one of the challenges is integration of immigrants in to local communities as well as European society in broader sense. Immigration has of course always existed and just a century ago mass immigration to North America was the chosen path for life for millions of people in Europe. The current situation with mass numbers of refugees and labour immigrants crossing the Mediterranean for entering the European continent is a challenge. The last decades' growth of right-wing xenophobia and extreme Islamism is a result of lacking European and Western world popular competence and political will in dealing with this challenge. I foresee a high risk for the popular folk museums in being trapped here. If we continue as before without any changes, we will actually be contributing to stigmatising the new dialectical antagonism between what is currently labelled "the establishment and the silent majority".

Jamtli museum

Jamtli Foundation runs a relatively large museum in Östersund, in the Middle of Sweden in the region of Jämtland-Härjedalen. The region is located some 600 kilometres north of Stockholm and the largest business areas are the huge woods and tourism. Our museum, established in 1912, is part of the tradition with popular story telling of the common past and therefore also production and reproduction of regional and national identity. In our preconditions we find that we are so far to the north that, even when the percentage of people with immigrant background from outside Europe is now 22 percent in Sweden as a whole, the percentage is only 12 in our region as the immigrants even more than the other people in the country prefer to live in the southern landscapes. At the same time we, in the middle of Sweden, have other characteristics which have traditionally stimulated xenophobia. Our region is the southern border land in Scandinavia, together with our Norwegian sister region Trøndelag, of the indigenous Sami people and confrontations between settlers and Sami people has already a long troublesome history. The demographic structure of our region even mirrors general lowest level of education in Sweden with a high degree of lonesome low educated men and a relatively high number of "imported" wives from Eastern Europe and the Far East.

The board and the management of Jamtli foundation has concluded that, if our museum is to reach the people who lives here, and if we have the ambition to contribute to cohesion of all, then we need to think carefully about what we represent and how we present it in our museum.

The decision to have people living at the museum site

In September 2015 Sweden experienced a very high number of refugees coming to the country as did many other European countries. Sweden and Germany waited until late 2015 before making it harder to enter these countries. The high number of refugees made a high pressure on housing in the whole of Sweden and this time even in the northern landscapes. In late September 2015, the board of Jamtli Foundation decided to look into the possibility of building houses at the museum site which could offer relatively cheap but good quality housing especially for families in need. In December 2015 the board was able to give a go ahead for creating a small village inside the museum site consisting of 9 houses which are 54 square metres each and 8 houses which are 26 square metres each. We call it Jamtli New Village initiative. Three of the larger houses were ready and families moved in during June and families or others – for example students – moved to four of the smaller houses during July and August. All houses will be ready and the whole area including smaller gardens and outdoor facilities will be ready in January or February 2018.

We have collaborated closely with colleagues in Östersund Municipality and the municipal housing company. They have shown great understanding for our aim and we expect that about 60-70 percent of the tenants will have refugee background. As the situation is for the moment,

we should expect that the tenants coming from outside Sweden will have their roots in Iraq, Syria, Afghanistan and a lower number from North African countries. When everything will be ready there may be some 50-60 people living inside the museum. We help people here and now with housing and the next step for us is to supply safe and positive experiences to the tenants at the museum. The third step will be to stimulate the tenants to put their mark at the museum.

Jamtli Foundation has along the way given three reasons for the initiative. First of all, we want to help young families in need for housing in our region and we have realised that we can do just that. Secondly, we want to become more multicultural in our museum with regards to collections, documentation, exhibitions and programmes and this way we get an opportunity. Thirdly, we think and hope that this initiative in the long run will help us become attractive to the all people in our region so that we do not become a museum for people with traditional Swedish cultural background (Zipsane, 2015). We don't today know exactly what it means that the tenants should put their mark on Jamtli museum. It is easier to explain what it does not mean. It doesn't mean that tenants can do whatever they want with collections, exhibitions or the museum facilities. It does not mean that the tenants are invited to be irresponsible – of course not!

In late September 2015, the board of Jamtli Foundation decided to look into the possibility of building houses at the museum site which could offer relatively cheap but good quality housing especially for families in need.

We hope to create an "intercultural contract"

Jamtli Foundation wants to do this the best way possible for the tenants and for ourselves. That means that we need to meet some challenges beforehand. Among these challenges, the two most alarming ones for our museum is how the initiative will be received by our guests and by our staff. Jamtli New Village initiative can be perceived as a learning process. If we use the perspective of lifelong learning as a way to shape, stimulate and sustain citizenship, it provides a framework for the initiative. In the ongoing discussions about revision of the concept of Key Competences for Lifelong Learning, our colleagues in the European Association for the Education of Adults (EAEA) have presented the framework of Key Competences the following way:

"The framework provides the opportunity to define the competences that people will need in order to manage their lives and the challenges of increasingly complex societies and work places. We believe that the framework should be built on principles that define the European approach to competences:

- following a humanistic approach;
- setting social inclusion and cohesion as a priority;
- enabling democratic societies;
- promoting sustainable lives and societies and
- endorsing open-minded communities" (EAEA, 2017).

Jamtli New Village initiative is expected to work in the spirit of this European approach to learning. In order to achieve that, the Foundation is imagining how we can best conceptualise the main new relations created by the initiative. Our ambition is to establish an intercultural contract between the tenants, the staff and our guests. By an "intercultural contract" we mean an agreement between the partners to follow a number of relatively simple principles for building and sustaining good and productive relations. The principles are as follows:

- The staff grows as individuals, as a group and with the whole museum when we engage with our tenants.
- The tenants grow as individuals and as a group when they engage with the museum.
- The staff and the tenants grow together as they support each other in realising how collaboration between the two helps

museum's guests feel welcome and therefore contributing financially to further development for the benefit of all.

These principles may seem rather simple and self-evident but we have decided not to take their realisation for granted. First of all, these principles have been put forward by the management of the Foundation – not by any of the partners involved in the realisation of the principles. Therefore, the principles have to be seen as part of an image of the aim from the management perspective and during the process may be slightly altered or developed to get acceptance from the tenants, staff and visitors.

We have since winter 2015-2016 worked with preparations. First of all we have allocated resources for our volunteer staff manager to engage with the new tenants. Our volunteering manager usually works with coordinating and helping volunteers at our museum and we have, on the basis of advice from UK and Scandinavian colleagues, decided that our approach to the tenants will be the same as when we welcome volunteers. Our volunteering manager is part of the management group in Jamtli Foundation and knows quite well all parts of the museum's work, and all the staff and current volunteers. This is expected to provide a background for introducing and advising the tenants in the museum. Our head of the department for technical and administrative affairs is responsible for all practical matters with the new houses and, together with the volunteering manager, they form the task force related to the New Village. This also means that they have the task of communicating with the municipality about who will be coming to live in the museum and all possible questions from our staff will be coordinated by them. They will report directly to the director of the Foundation and it is planned that the board will have quarterly reports during at least the first three years from the moment the first tenants move in. The work with the tenants and their activities will be monitored by ourselves for the reports mentioned but we also plan to buy some external support for this.

The staff at the Jamtli Foundation consists of about 120 permanent staff and some 200 extra staff during high season. We also have about 70 active volunteers who are mostly organised in two organisations of museum friends. If the group of people engaged with work and volunteering at Jamtli museum are representative of the population as such, we should expect that a little more than 100 people will be more or less inclined to be anything from afraid and reluctant to being critical and even xenophobic towards immigrants. That is about a quarter of the people involved in working and volunteering activities at the museum, and just a little more than the number of sympathisers the far right party the Swedish Democrats attracts in the polls month after month. If Jamtli Foundation is to make the New Village initiative a success, it is important to meet this critical atmosphere as it does not disappear by itself. As managing director I have to work with this without interfering with the right of my employees or anybody to have their views and political conviction. It is part of the precondition to understand that among our volunteers – who are predominantly retired older adults – we will most probably meet a reluctant or critical view. We know from daily work that is the case and that reflects many surveys and studies showing a greater opposition to change in groups of older people.

With this background, it has been important that the management team has been giving the same message to all staff and volunteers all along the way. We simply say that this is important for the museum to survive in a future with a greater proportion of the people in Europe and our region having diverse backgrounds. We need all people to feel at home in the museum if we shall survive financially. Secondly, we have been clear that we – all staff and volunteers as a group – are in the same boat and we do not know exactly what will happen along the way but we will secure support and training as we foresee the needs. So far this has been received in a positive atmosphere. The same message is given to our guests and our partners in private enterprises and public authorities and has been well received even there. We have seen many examples on partners being very interested in participating in the New Village initiative as the values manifested here are popular beyond what we could imagine.

We expect that there will be interesting positive, and probably also critical, experiences as we move forward.

Questions for further discussion

- Jamtli Foundation is of course free to do what they want with the premises of the museum, but we still do not know how visitors will react. What do you foresee could happen?
- By establishing Jamtli New Village the museum is very much acting as a social activist and takes a stance in debates of immigration. Taking the value of the museum brand – is it right for a museum to do that?
- Why do you think social activism seems to be more common among museums in Northern Europe than in the South?
- Why do you think open air museums with full scale three dimension environments with houses, gardens, fields and animals are so common in non-Roman Europe but almost not existing in France, Spain, Portugal and Italy?

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Henrik Zipsane

Henrik Zipsane is CEO of the Jamtli Foundation – a heritage organization in central Sweden which runs one large and three smaller museums. He is also co-founder and senior researcher at The Nordic Centre of Heritage Learning & Creativity – a R&D organization for learning through heritage engagement. Henrik is also a guest professor in heritage learning and regional development at Linköping University and associate expert of Pascal Observatory and Glasgow University, as well as associate of European Expert Network on Culture and the European Museum Academy. He has been contracted as expert on culture and adult education by the European Commission and the Swedish Government. Henrik Zipsane has been board member of Culture Action Europe and the European Commission Dialogue Platform on Access to Culture. He holds a PhD degree in education and history from the School Education of Aarhus University. In recent years his research has primarily been centred on issues related to the use of heritage in regional development and lifelong learning.

Photo credit: Jamtli museum

/INTERVIEW

Interview with Márcio Carvalho - Artist and independent curator

By Ana Sécio
Head of communication of EMERGE, Cultural Association

Your work as a performer artist is always related to the concept of memory, namely to the collective memory. How did you choose performance as a way of expressing you as an artist and how did you come to the collective memory main subject?

Actually my work and research about memory formation started with autobiographical memory and autobiographical remembering, especially its creative, constructive and reconstructive processes linked to the idea of remembering as an activity, a social, discursive and cultural practice, beyond archival logics of learning – encoding, storing and retrieving information. And since autobiographical memory is not independent from the cultural economy of remembering and forgetting made by biological-social-cultural lives of human beings, and the cultural and historic worlds they live, it was natural that a large part of my art work and research use and defy notions on collective memory and collective remembrance. Because my work is concerned with memory formation it was fundamental to use performance art, a medium that allows myself to remix the past, present and future – less about

localizing myself in a specific chronology of time; more about creating a web of meaning in relation to an ongoing shifting cultural world.

We could talk about many of your artworks, but today I would like to focus on a particular one: "Floating Platforms" project (2015). A project with the PhD researcher Eeva Puumala, which built up a dialogue between art and science with the goal of being a meeting point between asylum seekers and the locals in Finland. Could you please explain how the idea for this project came and how it was developed?

"Floating Platforms" was a project that set collaborations between artists and professionals from other fields of inquiry. Since one of their interests was memory formation they paired me with Eeva Puumala, who has been working on the issues of immigration and asylum seeking for more than a decade. Since my interest came from memory formation, forms of remembering, the selectivity of history and counter-narratives, we immediately thought about working with people, in a process where relationality was central. The only thing we brought was the wish of working with asylum seeker groups. And since we both, in the past, had been working with our grandmothers, exploring their past, experiences and how memory is influenced by aging, we decided to meet elderly people in Turku. Our collaboration was slowly made by the interaction we made with both asylum seekers and elder Finns groups. We ended up acknowledging that those two groups had many things in common and faced similar challenges and experiences of isolation and vulnerability in their daily lives – the fact that both groups had experienced war situations in the past, that neither of them could be independent from social help, and the uncertainty that both groups had about their futures, were just a few similarities we found and we wanted to work with. So we went to visit refugee camps and elder houses in Turku. We had conversations with them and set interviews with two main requests – one memory that they would like to remember forever and one memory that they would wish to forget. Those memories that we called stories (counter-histories) were recorded from asylum seekers and narrated to elder Finns and vice versa. Then, we asked the listener to continue the story that they just heard on the basis of their life experiences either by finding similarities or differences – or both. The stories were read to people without telling whose story it was and not giving out any other background information than what came up in the stories. In the end the stories were assembled in the form of a letter, as if one person only had written it. We dissolved those stories in a way that is impossible to separate them, although one can note through the letter, that time and locations are shifting constantly. The letter navigates through stories taking place in Syria, Turku, Iraq, Helsinki, Ethiopia, just to name a few. It was a project that took place at a time when growing numbers of asylum seekers had started to arrive in Finland and polarisation between those who have adopted a critical stance towards humanitarian forms of migration and those who see these movements more favourably increased rapidly. For this reason this process was to set find out what kind of (im)possible (hi)stories could be formed between people who inhabit the same urban environment, but who might not ever meet otherwise than through our project.

To what events is the most cherished memory of your life related? What is the most painful memory of your life? What do you think of your present condition? Those were the three department questions of the project. What did these queries allow you to take out from people that other approaches would not allow?

I think this approach allowed us to investigate people as human beings that face hurdles and experience joy in life. This approach allowed ourselves to get deep in autobiographical life's of the participants, without politicizing their life's and their places of origin and without exposing them, or creating a commodity out of them for the sake of an art project. We believed this system allowed us to culminate the research in a final work in which acts of remembering were melted with acts of imagined remembering. After all memory in itself, its foundations, relies not only on retrieving the past but on reconstructing it each time you do.

During the interviews process, what was the most surprising answer?

It was really surprising how people collaborated with us and how people shared their memories of

extremely intimate moments and events willingly, travelled back and forth in time without avoiding sensitive subjects and even painful topics. People decided for themselves what kind of stories and themes they wanted to tackle, and in this sense their stories gave a direction for our work and not the other way around – we didn't expect their stories to fulfil a pre-determined wish of format.

The "map" that links your interviews, and which is the final product of the "Floating Platform" project, makes me think about the six degrees of separation theory. What kind of connections had you established on this "map"?

Those connections were named as (im)possible (hi)stories because although these stories come from people that lived in distinct sites and contexts in the globe, after the project and as a result of their assemblage, a new place was created, one in which these people co-exist that could had something to do with the physical space they are inhabiting together, in this case Turku. As I said before we didn't anticipate those connections. For example, we read the story of a young asylum seeker boy to a volunteer of the Finnish Red Cross, but as it turned out, the boy's story intersected much more with the story of a 90 year old Finnish woman. The story of the volunteer, in turn, had more points of contact with a lay Finnish man than with the stories of asylum seekers.

In your opinion, what is the artists' responsibility in nowadays humanitarian refugee crisis?

The different stories that are not clustered within our hegemonic histories, they tell us about chronologies made of centuries in which different Western super powers invaded non-Western countries most of the times with economic interests behind, the way people were enslaved and displaced from their own houses and places of origin. It seems that now we helped created places in the world where it is not possible to live decently. So are we responsible for this crisis? It seems that we are. And this consciousness should be debated more often, so artists and other professionals, and people in general, can understand that this crisis is ours too and not something that has to do with the people that are fleeing over our countries. There is a long tradition of artists working with communities and within the social and political sphere. I guess they feel they have the ability to delegate power to people. Many projects have been made in this direction and more are to come. Funding has been feeding these projects so it's possible. The only problem is that many projects, especially the ones coming from giant projects and biennials, in which a fierce art market runs a big part of it, end up commanding these people while they attempt to include them and give them visibility.

How is, in your opinion, collective memory build up in this crisis context in Europe?

Different interrelations are happening between different people. Different projects allow people to come together, debate about their actual conditions and share the virtues of their cultures and habits. In another project I made with refugee kids I created a time machine that took them to their home countries while they were holding typical German goods, as a form of talking about Germans old assumption that Germany was not an immigrant country. So in YouTube I found videos to embed in performance from all the places the kinds were coming from. I found videos for all of them except from Afghanistan. All the videos were somehow about war. So I told this to him and he used it in its speech for the performance. He told me that love, friendship and all kind of feelings, they existed in Afghanistan too. Through these collaborations one ends up knowing more about the other cultures, not through media and hegemonic forms of history but through autobiography remembering of real people. And this changes the way we look at us and the others, which in turn changes the ways we look to our past and the ways we might project our future collective histories.

Most recently you are involved in a new project around the refugee crisis problematic launched by EMERGE, Cultural Association. "Emotional Geographies" is a project, based in Portugal, with the goal of promoting the debate around the humanitarian crisis in the Middle East, involving people from different backgrounds. Which are your expectations about "Emotional Geographies"?

My expectations would be to involve and work with the people that are facing this crisis firsthand, namely the ones who had to exile themselves away from their homes, their places of origin and

their families. To involve them means them giving the multiple directions the project might take. Of course other forms of data and historical records might be included, especially the ones related to territory occupations in the past by Western powers, which changed territories, geographies and relations between different countries – the Tordesillas Treaty, the Sykes-Pickot Treaty and the Berlin Conference (the "Scramble for Africa") to name a few.

Ana Sécio

Ana Sécio holds a degree in Media Studies and a Master in Cultural Studies from the Catholic University of Lisbon (Portugal). She has professional experience in the fields of communication and culture within the country and abroad. She is currently the head of communication of EMERGE, Cultural Association.

Photo credit: Cornelia Lanz's personal website. by WOLFGANG VOLZ

/INTERVIEW

Interview with Cornelia Lanz – Mezzo-soprano; Founder of Zuflucht Kultur e.V. (Association Refuge Culture)

By Raphaela Henze
Professor of Arts Management, Heilbronn University; Co-Investigator, Brokering Intercultural Exchange network

In 2014 you founded the *Association Refuge Culture* in Stuttgart, could you please describe how you got this idea and what *Refuge Culture* is actually doing?

The basis of the work of *Refuge Culture* is to produce highly professional opera performances with renowned artists, orchestras and choirs. We work with professional as well as amateur artists who have come to Germany as refugees. Our performances take place in big concert halls, like Gasteig Munich, Theaterhaus Stuttgart, Radialsystem Berlin, and at renowned festivals like Lucerne Festival, Schlossfestspiele Ludwigsburg, Internationales Kirchenmusikfestival Schwäbisch Gmünd. Apart from the opera productions we have a lot of political performances and get invitations to perform and speak, for example for the German president, the UN Office in Geneva, the minister of Foreign Affairs, or at the Jewish museum. We also give workshops at schools, universities, refugee homes and do a lot of

public relations work and social media work to foster peace and understanding. We were on big TV shows like *ZDF Die Anstalt, Johannes B. Kerner and Marcus Lanz,* which were seen by several million people, and *Refuge Culture* is said to be a part, if not one of the driving factors, of the German "welcome culture" movement. We actually managed for one of our artists, who had been already transported back to Afghanistan, to return to Germany due to a contract he got with Schauburg Theater in Munich where he is now the main character in Fassbinder's famous and very up-to-date play *Angst Essen Seele Auf*.

According to the Australian Tania Canas, there is a thin line between mere presentation and real representation of a specific cause[1]. How do you respond to people who are sceptical concerning *participatory projects* and "accuse" you of using such projects and those involved for your own agenda and purposes?
Walaa said at a congress of psychologists where we gave a workshop: "I am so happy that I have relived my awful, terrible trip over the ocean in a peaceful environment on stage in Munich. After having played and sung *Zaide* I did not dream about it anymore – I found my peace".

Hodda said when she received a WhatsApp in the middle of a rehearsal saying that her cousin was shot: "Now I want to sing, what else can I do? I will sing for her and for peace in my country!"

Rami listens to a Mozart symphony or divertimento every morning now. He wants to give CDs with Mozart to Pegida[2] and discuss with them. He believes that somebody who truly understands Mozart cannot start wars or be a racist.

For me these are the most valuable answers to this question.

I have the feeling that people who come from war and have lived in camps for years have a clear idea of what they want and what they do not want and can articulate this very well. They have a very fine barometer if somebody "uses" them or if they do not feel welcome or happy – then they just do not come again. They did not escape war to live in peace and freedom to be "used" in Germany in an opera project. What can I "use" them for anyway? To get money for my projects? I simply had no time to write a lot of applications for support because it was more important to write to UNHCR to help the refugees. I could have done much better sponsoring with projects not as big and crazy as these. There is no money to be made here, believe me. Use them for fame? I do not know if it is so great for my image and reputation to be known as the opera singer who works with refugees. I have never thought about this or even planned it; it just happened. I am very happy that people became interested in what we do and that I could reach out via the media to a broad and diverse audience.

I definitely believe that it is good if people go into a refugee camp with an open heart and want to make music or play basketball or give German classes. They open up for the other culture and for the people. Dialogue will develop, and even if there are misunderstandings, which is unavoidable, we are working together and getting to know each other instead of talking about "the refugees" or "the Germans" in an abstract way using clichés.

I talked with many psychologists, and there were always psychologists accompanying our projects. "Nobody goes on stage, if he or she does not want to", they said. The project was always completely voluntary. Also, there was no monetary motivation.

Some raise the concern that the arts sector is only reacting to changing circumstances but lacks innovative power and vision. In your opinion, which role can/should arts and culture play in increasingly diverse societies?
L'art can be made for *l'art*. I sang a lot of concerts that were entertaining and beautiful. As for the projects I organize myself, I think that art should be a mirror of society. Opera should not be a dusty art form from the last century that is only of interest to an affluent and educated elite. I love opera to be in the middle of society. In our performances, you can find anyone from 4-year old kids to 85-year old grandmothers, illiterate persons or politicians, people voting from left to right. The art form opera usually reaches a certain, and unfortunately still relatively small, audience, and with the refugees we reach another audience who thinks maybe more politically/socially. It is

great that the audience is so mixed and we try to create conversations within the audience, for instance by putting questions for the neighbours sitting next to you on the chairs in the auditorium before the performance starts. Theatres are organized very hierarchically, and many people in Germany do not find their way into them. I am convinced that projects like ours can help to reach out to more people.

During the last years there has been an increasing tendency to measure the social impact of arts and culture. Is that an issue for you and your organisation as well?

Yes. At the moment four bachelor students of the arts management program at Heilbronn University are working on a social impact study of *Refuge Culture* and I am very curious to learn about their findings and hope that I will be able to use the outcomes for further funding applications which will surely have to be written.

I personally have always asked myself why Germany paid my entire education to become a professional opera singer, and whether music can have an impact on others, or if I just studied music for selfish reasons. In the last three years, since I have been working with Zuflucht Kultur e. V., I have made my peace. I am very grateful for music, Mozart and for my voice. Music is a language beyond religion, culture and spoken language. With the emotions it transports, we can get in contact with and reach out to so many different people. We as artists can convey messages in a dramaturgy, emotion, melody, with lights, stage, dresses etc. so that people can identify and live with us and the stories we tell. We can touch people/lives/hearts. My task in this is to build bridges via art, to be an "intercultural birth helper/midwife". I run around and work like a Shakespearian fool between foundations, refugee homes, school children, concert audiences, church choirs and politicians. Sometimes politicians ask me before I give a speech or presentation at a public event, "Can you tell this story" or "Maybe you can say this …". I say, what I think and I feel as a human in interviews and as an artist on stage, and it is a great position. I do not have to be diplomatic. I am an artist.

You have met and worked with several arts managers and arts management students during the last years. What, in your opinion, is most essential for a profession in the arts sector and which skills and competencies would you like to see in arts managers?

An open and clear mind and heart. Curiosity for people and the arts! Sure, you have to organize a huge team and there is a lot to manage in arts organisations. But please, do not just calculate in money and people who come to performances. Be interested in art, go to the performances, listen and talk to the artists. Find out which performances create a dialogue in society and make political statements. Give artists the possibility to talk before or after the performance or in a workshop. Let them be ambassadors of their art and hold them responsible, not just to promote themselves, but also their art and the message they want to get across.

Questions for further discussion

- Can you give arguments for and against *participatory projects*? Please name a few projects you know and give a critical assessment of their work.
- How would you define *community engagement projects*? How does community engagement differ from audience development?
- Why is the term *transcultural* more suitable for what has been described as intercultural for a long period of time?
- Think about how to measure the social impact of the arts on a specific neighbourhood. Which factors come to your mind?
- What is the responsibility of arts managers in times of rising populism?

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[1] For more information, see https://managingculture.net/2017/06/27/tania-canas-the-sector-must-challenge-the-terms-of-enunciation/

[2] Pegida stands for *Patriotische Europäer gegen die Islamisierung des Abendlandes* ("Patriotic Europeans Against the Islamisation of the West") and is a right-wing German anti-Islam movement.

Raphaela Henze

Raphaela Henze is a Professor of Arts Management at Heilbronn University and Co-Investigator of the Arts & Humanities Research Council funded, international and interdisciplinary network Brokering Intercultural Exchange (www.managingculture.net). Prior to joining Heilbronn University in 2010, she worked in several senior management positions in universities, ministries and foundations. Her main research focus is the impact of globalization and internationalization on arts management and arts management education. She teaches arts management, global culture, organizational and HR development in arts organizations to both undergraduate and graduate students and has just published the first German language book on international arts management entitled *Einführung in das Internationale Kulturmanagement*. The amended and updated English version of this seminal work will appear by the end of 2017 at Springer VS. Raphaela studied law at Humboldt-University Berlin and Paris x-Nanterre in France, she received her Ph.D. from Ruhr University Bochum, and was a postdoc researcher at both Yale Law School (USA)and the National Institute for Educational Policy Research (NIER) in Tokyo (Japan). She holds an MBA from the University of London.

Photo credit: Cornelia Lanz's personal website. by WOLFGANG VOLZ

Photo credit: Hotel Transit by Alternative Tours of Athens.

/CASE ANALYSIS

Hotel Transit – On urban spaces, homes on the move and co-existence of communities

By Matina Magkou
Cultural manager and researcher

The framework of the project

"Hotel Transit – homes on the move" was a project exploring communities in transit and their relation to local urban space. It was conceived and organised in the framework of TANDEM Europe[1] cultural exchange programme between the organisation Ohi Paizoume/UrbanDig Project from Athens and Ideas Factory from Sofia (February 2016-January 2017).

"Hotel Transit" explored the socio-spatial versus the individual stories zooming into urban spaces of multiple notions of "transit" and "home" in times where perceptions of migration and transition redefine societies. For 15 months the two organisations worked together on a project building on the resilience of urban communities on the move, while trying to serve as a tool to influence advocacy by "humanizing" and "empathizing" policies and decision-making processes involving migrants and people in transit.

The geographical canvas: observing, mapping, connecting, co-creating

Both organisations are located in the Balkan region, which, being a "locus of transit", is a home of contradictions, co-living habitat and EU's Eastern "door" to migration flows. The organisations had worked with diverse communities on their local realities in the past, but the added value of the European programme allowed for a meta-reflection of sharing methodologies in two different localities. Therefore, two "local case-studies" were employed in the framework of the project: the Omonia square in Athens and the Women's Market in Sofia.

In both local realities, the first step was exploration and understanding of the physical spaces. We wondered around involving different teams from the organisations' members, but also visitors and other people interested through open calls. Sensory mapping, taking notes on how the space makes us feel, what kinds of interactions are encouraged and discovering the usual "users" of the space and talking to them were necessary before deciding what our intervention would consist in. Liaising with other organisations and people that are working around these spaces and bringing different expertise was also very important.

Omonia: what if we dream about it together?

Omonia square, the main square of Athens, was the focus of activity of the organisation Ohi Paizoume/UrbanDig project for a year and a half. A programme of research, artistic and place-making activities open to all was organised focusing on its diminishing public space and involving a community of artists, researchers, visitors and local users.

In the framework of the Tandem Europe project, the geographical canvas chosen was a small pedestrian street in Athens, Xouthou, few meters from Omonia square. The chosen space was an ideal "metaphor" of co-existence of different communities in contemporary cities. On one side of the street there was a hotel used as a temporary home for families from Afghanistan and Syria and managed by a humanitarian organisation. On the other side, there was an empty plot that the municipality was planning to use for a major building. However another group we worked with, Alternative Tours of Athens (ATA), had organised a participatory decision-making process involving local residents to decide on the future of the space. We proposed to these organisations to work together and to create a bridge between the two different worlds that are located at the different sides of the streets: the temporary residents and the local residents.

The first step consisted in organising a series of workshops with children of refugee and immigrant families hosted in the hotel. Easy as it might seem, it was a challenge in itself. How would we communicate with them? We worked with their interpreters, but still a lot of meanings were lost. We ended up trusting body language, music and painting to create something with them for three days. This step was however necessary in order to build trust.

The second step consisted in organising a public activity where the local residents and the refugee communities would interact and spend a day together. We also asked them to share their aspirations on the possible uses of the empty public space through a game. We again employed artistic means and used pantomime to give "life" to this empty space by imagining how it would be if it was a playground, a garden, a basketball field.... Migrant families mingled with locals and used the space accordingly – resulting in laughs and moments of connection and celebration. We hung "laundry" on the street to create a feeling of *neighbourhoodness*, of exposing something very intimate – our clothes and sheets – at the public space and reclaiming it.

At the end we even asked people to vote and decide what would be the best use of this space. One year later, we found out that, following the continuous efforts of our partner organisation ATA, the municipality decided to make the public space a garden. This was also the winning result of the pantomime game.

By giving a voice to migrants and refugees, the activity empowered them to become equal citizens and translate their motivations and aspirations beyond their "temporary" situation. The activity involved them in participative

decision-making processes and connected individual aspirations to city policies.

The Women's Market: home-making recipes

The Women's Market in Sofia is a gentrified old market hosting dense representations of Syrian, Kurdish, Turkish and Iraqi migrants and refugees who have established local shops and have made a new life beyond a temporary transition status. The Women's Market has also been an urban space that has provoked conversations around municipal administration practices and urban plans for reconstruction paving the way to gentrification.

Walking around the Market and interacting with its communities revealed the wide spectrum of people that inhabit it. They all carry a home inside them that we asked them to reveal by sharing with us what would be the ingredients that they would use to describe and/or build their home. Food, emotions, people, objects were part of their answers. We re-shaped their stories into recipes that were then shared publically and gave food for thought allowing reflections on the concept of home – be it temporary or permanent. They were also shared during the Empatheast conference that took place a few days later in Vratsa organised by Ideas Factory.

Learning

The aim of the project proved quite ambitious. It was however a step towards drawing a meta-map of a "temporary home" collectively co-created, and helped explore the way different communities in transit experience home, neighbourhood, togetherness and interaction with local communities.

Such activities are important and urgent because understanding, documenting and giving voice to the issue of migrant communities and people in transit can help educate consciousness and revert prejudices. It also gives food for through to policy makers regarding the contribution of these people to the identity of different city spaces.

Some advice when working with communities in transit is that you need to be authentic. Our work is human and needs to be genuine. We need to strive for authentic connection. Building trust is the first step for people to open up. And trust needs to be both ways. From one side it consists in trusting on the resources that communities in transit carry with them and being humble. We are not the ones who possess knowledge but we build knowledge together. Making these people trust us consists in being authentic and accessible. It requires an open mind and an open heart. And the rest will follow.

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The video of the activity in Athens can be found here: https://www.youtube.com/watch?v=Ouib5h5kGTc&t=224s

The video of applying a design-thinking methodology for devising the project can be found here: http://www.tandemforculture.org/stories/methods-in-action/

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Questions for further discussion

- How can we work with communities in transit without exploiting their stories?
- How can we enable communities in transit to have a voice? How can we help them engage in public dialogue and have a say?
- How can we go beyond language barriers?
- How can we co-create and co-conceive projects?

[1] Tandem is a cultural collaboration programme that strengthens civil society in Europe and neighbouring regions co-created by the European Cultural Foundation and MitOst. More information at: http://www.tandemforculture.org/

Matina Magkou

Matina Magkou is a cultural manager and researcher. She cooperates with cultural and civil society organisations on the international level on project management and consulting, training, editorial management and evaluation. She has worked for festivals in Greece, Spain and Qatar, for international theatre touring and for large scale events including the European Capital of Culture 2006, the Athens Olympic Games, the International EXPO Zaragoza and the Spanish Presidency of the EU. She is member of the Compendium team for Greece. She got her PhD from the University of Deusto with a thesis on the evaluation of cultural cooperation projects in the EuroArab region. She has delivered lectures on cultural management at the Media, Communication and Culture Faculty of Panteion University and at the University of Hildesheim.

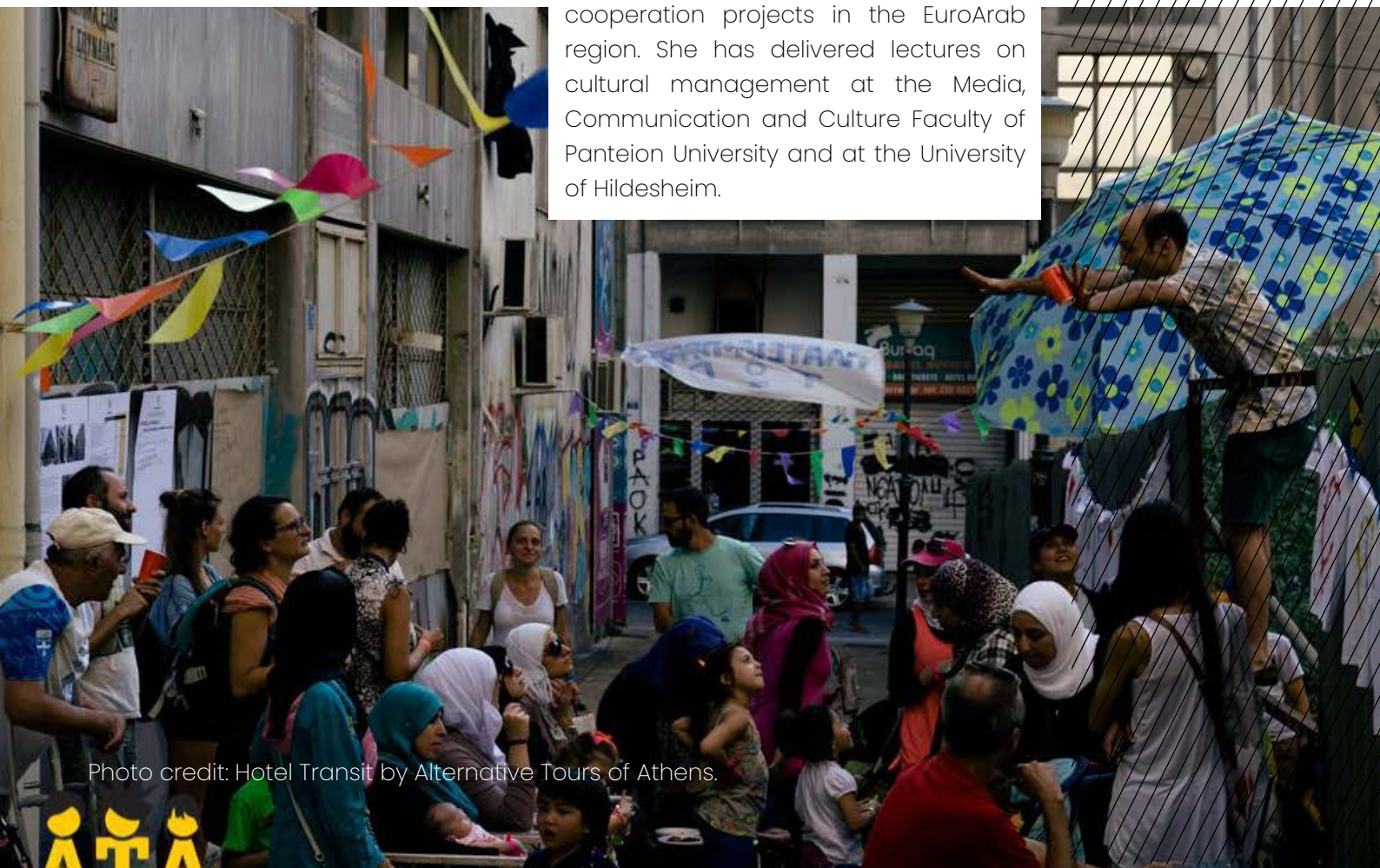


Photo credit: Hotel Transit by Alternative Tours of Athens.

Photo credit: Triennale Design Museum_Staircase Reflection by MANYBITS on Flickr// CC BY 2.0

/ANGLES

Refugees and art – How can arts integrate and support social inclusion of refugees?

By Marina Clauzet
PhD student, Institute of Theatre and Film Research Art Research Centre, Slovak Academy of Sciences in Bratislava

Dimensions of social exclusion

To understand how to integrate individuals into society, it is necessary to go back and understand the origin of the problem, the social exclusion. The term "social exclusion" should be used with care, as it already carries a certain stigmatization of a group of individuals. Although the concept is often derived and connected to poverty, they are different concepts. Social exclusion is more than a material condition. It is also a process that excludes individuals or groups of social, economic and cultural networks (Poggi, 2003). The term social exclusion refers to the experience of people who are prevented from being full members of society. Social exclusion is complex and multidimensional, which can occur when several types of problems are experienced at the same time. Dynamism highlights time as an important variable, since no one is momentarily excluded, but the situation of exclusion can be extended and repeated in consecutive periods (Bossert, D'Ambrosio & Peragine, 2007). Social exclusion touches on broader concepts that include economic, political

and social dimensions. De Haan (1998) identifies three dimensions of social exclusion:

- Rights (civil, legal, democratic, human)
- Resources (capital, social and human, employment)
- Relationships (family and social networks)

When we speak about socially excluded groups, it is important to understand the type of exclusion that the group is going through. Different groups go through different types of exclusion. Exclusion also touches on concepts such as lack of access to public services and participation in decision-making processes. Another dimension of exclusion concerns human and political rights, including equality, freedom of expression, justice and dignity (Bhalla & Lapeyre, 1997). The causes and effects of social exclusion are connected and contextualized. The causes are multiple and can act alone or cumulatively on the process of exclusion.

Refugees' exclusion

Other individuals do not experience the dimensions of exclusion experienced by refugees.

The first dimension is the physical exclusion. Refugees seeking asylum have often been arrested when they arrive in the new country. Once inside the country, they often live in peripheral neighbourhoods or isolated from the rest of society. Most refugees arriving in a new country face many of the everyday problems of others individuals, such as poverty, in terms of income and goods. However, they add to these the previous experience of immigration and the policies that exclude assistance for labour insertion and the consequent entry of income.

Another dimension of the observed exclusion is the capability to exercise citizenship. Host policies often prohibit or limit access to work, health services, housing, financial aid, and settlement-related services. Some of the aspects related to the exclusion of refugees are the difficulty of access to services and benefits, poverty as a result of obstacles to finding a job, the waiting time imposed in many countries until their situation can be regularized and the risk of long term poverty. Lack of language, lack of requirements, non-transferability of skills, racism and discrimination create barriers to labour insertion.

Particular experiences such as lack of preparation for leaving their country of origin, experiences of trauma or torture, interruption in education, loss of loved ones and mental health problems, add additional barriers to exclusion.

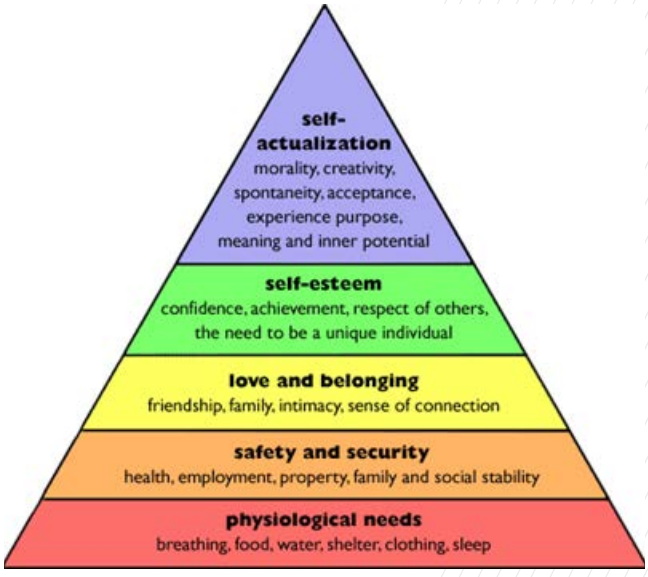
Family reunification, while not embodying the same dimensions of social exclusion, is a central issue for many refugees. Those who are not allowed to bring the members of their family, who are in danger in another country, will never feel fully included in this society.

Concepts commonly related to the refugees

The knowledge about the following concepts helps understand the refugees' context and also reassures the importance of identifying needs, to be able to find the best way to support processes of healing, adaptation, integration and transformation of refugees.

Home

Home represents the physical integrity of an individual. It is an important space where psychological and social development occurs. It also evokes strong positive and/or negative emotions. Home is not just a place, but all the feelings and emotions associated to it. It is where the centre of the relationships are, being them healthy or not. It is where you can find in most cases rest, safety and satisfaction.



Maslow's "hierarchy of needs". Source: Maslow (1943).

Through the hierarchy of needs presented by Maslow (which is based on the idea that each human being makes an effort to meet their individual and professional needs), it is possible to realise that in the case of the refugees, the basic needs are not met.

The disruption in the concept of "home" causes problems in the reconstruction of their identity. "Returning home" is an opportunity for the refugees to rebuild their identity.

Trauma

According to Papadopoulos (2002), the refugee trauma is associated most of the time with one event, but if we look at the spectrum of a refugee trauma, we can divide it in at least four stages:

- Anticipation: when the refugee senses the danger and tries to make a decision of the best way to avoid it.
- Devastating events: when the violence occurs and the refugee needs to flee.
- Survival: when the refugee is out of danger, but he is living an uncertain life.
- Settling: when the refugee is trying to adapt to a new life in a new country.

Trauma is rarely associated to the first stages, but researches show that it commonly happens in the stages of survival and settling. Trauma has to do with adversity or a violent episode, but it also has to do with stigmatization, which leads us to the third concept.

Victimization

There is a general point of view about the refugees, mostly disseminated by the media, that refugees are victims. In fact, they are in many ways, but this point of view leaves aside the context, their stories, the fact that all of them are unique individuals, with different needs, expectations, points of view, as well as that they are individuals that have things to say.

Resilience

Promoting resilience is important for the process of empowerment and consequent integration of groups and individuals. According to Edith H. Grotberg (2003), there are three fundamental dimensions in resilience:

- Internal dimension: it is the internal support and positive elements of a person.
- External support: it is the external support that comes from family, friends, services, institutions.
- Social dimension: it is given through the social interaction and the ability to solve problems.

Promoting one of these dimensions can also strengths the others, facilitating the process of empowerment.

The role of art in building inclusive communities

New ways of relating to others are being generated, such as new experiences of networking and cooperation, social movements and experiments that involve mutual support. These new ways of relationships arise from the need to be part of a community, part of a context where lives are being developed.

Participation is the fundamental cornerstone for human development, as well as a means for its progress. Participation is an instrument for development, empowerment and social equity, allowing progress to happen, together with coexistence, citizenship and inclusion, based on the interaction between people who occupy, inhabit and give meaning to a territory (Cruz, 2012). It is through social participation that other types of involvement are generated, such as community, citizenship and political participation.

According to Giménez (2002, quoted by Cruz, 2012), "to participate is to be present in, to be part of, to be taken into account by and for, to be involved, to intervene in, etc. To participate is to influence, to take responsibility. It is a process that necessarily links subjects and groups; the participation of someone in something relates that someone to the others also involved. Being a participant implies being a co-agent, co-participant, co-operator, co-author, co-responsible".

Participation is understood as a process, which contains, within itself, a transforming action. Art could be an added element to this transformation, because it also carries within itself a transforming condition, in the capacity to transform emotions and generate ideas and thoughts. Cruz (2012) points out that art has the

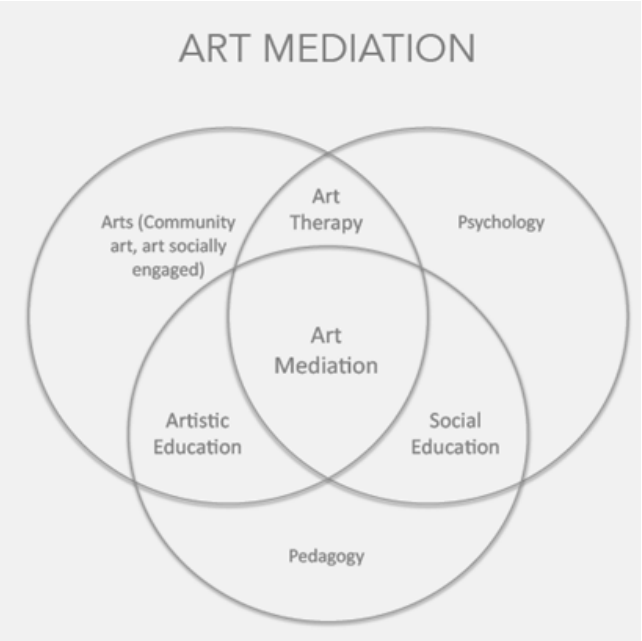
power to gather and organize, through artistic practices, combating social fragmentation, where the class is based on participation. Adding individual creativity and potential, it is possible to realize a problem to generate solutions, building up the sense of community. Cruces (2012, quoted by Cruz, 2012) explains that, in reality, creation has to do with creation itself, that is, with the search for meaning, with the production of meaning, not with the production of works. The basis for building inclusive communities, through an interdisciplinary work, is giving prominence to the people and communities in whom we are participants, favouring empowerment and the right to exercise citizenship. Art, in the field of social intervention, promotes people to actively participate in their community as full citizens, serving as a tool to create new narratives, where citizenship is placed at the centre of the social context. Cruz (2012) emphasizes that community art has three great functions: to reclaim the place, to reclaim the past and to claim memory.

Art mediation

The involvement of the arts in the processes of human and social development is not new and has been used for a long time in disciplines such as psychology, social education, etc. Art mediation appears to be a response to actual social necessities. It is a new field of interdisciplinary practices, where education, arts and social intervention generate a dialogue committed with the empowerment of excluded individuals and groups.

Moreno (2010) defines the concept of arts mediation as "an interdisciplinary field of practice that uses concepts from the sciences of psychology, art therapy, artistic education, sociocultural entertainment and social education, for individual/community development and social intervention through art".

Although art mediation has been carried out for some time by educators, social workers, artists and teachers, in different educational centres, there was so far no theoretical or methodological framework uniting these practices through the common points between them.



Disciplinary confluences of art mediation. Source: Carlos Criado Pérez (in Moreno, 2016).

Although art mediation has been carried out for some time by educators, social workers, artists and teachers, in different educational centres, there was so far no theoretical or methodological framework uniting these practices through the common points between them.

Moreno y Cortés (2015), on their part, defined art mediation as the methodologies of intervention where art serves as a mediator between the individual, his/her ideas, values and environment, the context to which he belongs. Art mediation aims to improve people's lives. Art is used not as an end, but as a mean to facilitate processes that promote psychosocial transformation and well-being, bringing with it a series of benefits:

- Encourages resilience.
- Facilitates creative processes and develops critical thinking.
- Promotes and develops confidence, autonomy and self-esteem.
- Promotes and improves mental and physical well-being.
- Improves the communication of ideas and information.
- Involves the individual and makes him/her participate.
- Creates social capital.
- Strengthens and promotes the development of communities.

- Strengthens the identity of a community.
- Promotes social inclusion.
- Activates social transformation.
- Reduces offensive behaviour.
- Alleviates the impact of poverty in communities.
- Promotes a culture of peace.

Art mediation can be understood as an individual process (centred on the individual) and/or a collective process (centred in the context). According to Moreno (2016), on an individual level, art allows the individual to leave their daily reality and access another reality that allows an understanding of his/her own biography and fears, initiating an internal process of transformation. Art mediation facilitates the rise to a universe that includes creativity, imagination and the ascent to the symbolic world, allowing the individual to invent, play and recreate his/her own reality, helping him/her to unblock the internal contents, favouring the contact of the individual with his/her true psychic core, rescuing the healthy parts of the individual and their potentialities, allowing the symbolic elaboration and consequent overcoming of unconscious conflicts.

On a collective level, art mediation allows sharing, through artistic experiences, spaces for coexistence and dialogue between groups, creating acceptance, new social networks and strengthening the bond between people. Art mediation interventions are based on artistic activities. According to Moreno (2016), art mediation workshops are safe and trial-free workspaces where, through the use of different artistic languages and expressions, the possibility of providing accompaniment and transformation processes is offered. It creates the opportunity for those in the group to express themselves according to their own interests and needs, promoting artistic creation (symbolic creation)[1] and sharing reflection on productions. The workshops are structured in two phases: production and shared reflection. Art mediation can be applied to different groups in different contexts.

Art and the refugees

Having experienced traumatic, sad and violent events, refugees have a strong need to work on their emotions. With art we can approach subjects that are taboo or trauma and that are more complicated to openly talk about. Traumas can be expressed through drawings, songs or other artistic expressions without the refugees feeling uncomfortable. In cases of trauma, according to Cyrulnik (2009), art can be used as the "third way", overcoming silence and words. That is, when an individual cannot talk about what has happened to him/her, they will be able to use artistic production for the liberation of his/her own pain, finding a way to talk about his/her history indirectly, preserving themselves, being able, through art, to give a testimony of what happened.

Artistic activities can enable the dissemination of messages on a variety of levels: conscious, subconscious, visual and verbal. This range of options makes communication richer and creates more probabilities of staying in the minds of refugees. Displacement makes it difficult for refugees to maintain local traditions, such as dance, music and theatre. Artistic activities can make these traditions revised, continued, and passed on to other generations. Isolation, segregation, poverty and psychosocial conditions experienced by refugees make them feel forgotten by the outside world. Art can help draw attention to them. Participation in artistic activities is a connection to normal life.

Art also can create new paradigms of thought, empowering people, helping them to develop a critical sense about things, being able to see problems in the context where they are inserted, through their own filters, questioning and creating tools and opportunities to transform it.

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[1] The process of symbolization allows the individual to access culture, creating a better understanding of the world and its relationships. Piaget (1959) points out the word and representation as key elements of the process of symbolization. Winnicot (1994) explains that the symbolic process is an intermediary between the creative individual and the world (Moreno, 2016).

Marina Clauzet

Marina Clauzet is a Brazilian graduated in Architecture and Town Planning, a field in which she worked for many years. She comes from a family of artists and has always had a great interest and a special bond with the arts. For 8 years she lived in Australia, where she worked as an architect and also volunteered for a non-profit social enterprise, which supports refugee women and asylum seekers to become financially independent and settled in Australia. The stories, life experiences and daily contact with these women have brought her to a deep transformation. Her work for this organization made her desire grow to work with education and social inclusion of refugees and immigrants. In 2014, she left her work in architecture and travelled for 8 months in Asia, also visiting social and community projects. For her, art has always been a powerful tool for self-knowledge and she believes it is also a powerful tool for social transformation. In 2015, she moved to Barcelona, where since then, she has been doing a Masters in *Art Mediation: Art for Social Transformation, Social Inclusion and Community Development,* at the University of Barcelona, where her research is related to themes such as arts, immigration and social transformation. Since last year she has been doing a traineeship in an organization that develops a project that contributes through the arts to change the self-perception of children in excluded areas of Barcelona. She also volunteers for an institution developing artistic activities with immigrant children in after school hours.

Photo credit: Triennale Design Museum_Staircase Reflection by MANYBITS on Flickr// CC BY 2.0

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/PROCEEDINGS

6th ENCATC Academy on Culture in External Relations – The question of culture in Europe's refugee crisis

By ENCATC

On the 27-28 March 2017, 33 participants gathered for ENCATC's 6th Academy on Culture in External Relations. The two-day intensive learning programme focused on "the question of culture in Europe's refugee crisis". Participants were a diverse group, representing the European Commission, European Parliament, European Committee of Regions, universities, consultancies, foundations, national institutes for culture, cultural networks, and cultural organisations.

The Academy was opened by ENCATC Secretary General, GiannaLia Cogliandro Beyens, who welcomed the participants coming from Belgium, Germany, Italy, Spain, and the United Kingdom. To set a common stage and context for all participants, the Academy programme kicked off with a presentation by Professor Gerald Lidstone from Goldsmiths, University of London. It was important to review how Member States remain divided on how to address the refugee crisis. The context is rapidly

evolving. This has led to policy makers and public authorities being overwhelmed, preventing strong leadership from emerging. Furthermore, there is no common strategy. Governments have been unable to cope, provide the necessary human resources or allocate needed financial means. Frustrations from local populations have led to the fray of social ties, rise in national sentiments and right-wing politics.

Next, Andrew Murray, Director of EUNIC Global, presented culture in external relations at the EU level. He talked about the policy shift and strategy the European Union has for using culture in external relations and the need for a better coordination of efforts towards a strategic European approach. He explained the aim is not to "Europeanise" culture, but to bring it in all its diversity to a global level.

Having the context, what can the arts and cultural sector do? What is their role of play? How and where can the biggest impacts be made? To answer these questions and stimulate discussion, cultural professionals leading projects that directly involve refugees shared their experiences, challenges, and successes.

John Martin is the Artistic Director of Pan Intercultural Arts in the United Kingdom. Under his leadership, Pan has seen success in its arts programmes for social change, taking an active role to help refugees improve their lives and find their places in their new homes and communities. Using artistic expression and creativity, Pan is helping refugees and trauma survivors to reconnect with their imagination, building trust and self-confidence. For John Martin, the programme demonstrates success when participants move on from Pan. They become "too busy" with their education, training, job, new friends that they no longer need the framework and safety that Pan provided. Success can also be more subtle too. This can be witnessed through more eye contact, improved posture, and better communication skills. Thanks to artistic expression and movement, skills that were "lost" or "beaten down" from having gone through traumatic experiences are able to slowly resurface and strengthen. While Pan has had great success with individuals and their families in the programme, it has proved more difficult to reach out to communities that are adverse or hostile to welcoming refugees. Also, their work demands so much to be in the field that Pan's trainers, mentors and artists do not have the time or experience to engage and influence policy makers. This can be a frustration that the successes of arts for social change do not make the vertical climb where there is great potential to influence policy.

To learn about an initiative in Brussels, ENCATC invited Sophie Querton, one of the co-founders of Refugees Got Talent (RGT). RGT is supporting refugees who were artists in their countries. Now living in Belgium, with the help of RGT, they are rebuilding their artistic networks. The artists are musicians, painters, sculptors, calligraphers, and photographers and are coming from Azerbaijan, Iran, Iraq, Morocco, and Syria. To support their artistic talent and creativity, RGT provides them free studio space and hosts weekly and one-on-one meetings. It organises concerts, exhibitions, conferences, and workshops. It also sets collaboration projects with other cultural organisations. Sophie Querton shared how she has seen first-hand the positive impact this network has made. Artists are able to help themselves settle into their new communities, reclaim artistic expression, and forge new connections. Being only one year old, RGT has also faced challenges. The process has been slow to build up and it was not as easy as initially thought to match RGT artists with local creatives. Also, as Sophie Querton was precise to underline, these artists have been through traumatic experiences. It is important to find a balance between following a structure for artistic programming and being flexible for the unpredictable. Many artists are dealing with loss of family, stressful administrative procedures, and uncertainty for their future.

These presentations made it clear, the point is not to victimise refugees, but provide support so they are empowered to build their future. This was stressed further in the presentation by Marina Clauzet from the University of Barcelona. She has working on the project Sisterworks which is empowering female refugees to gain new skills, confidence and mobility through arts and crafts.

To present the actions taken by the European

Commission to address the refugee crisis and new funding opportunities, participants heard a presentation from Silvana Verdiani, EU Cultural Cooperation Projects Officer at the Education, Audiovisual and Culture Executive Agency of the European Commission, Coordination Refugee Integration Strand. After the initial emergency phase, the EU and EU countries must ensure the social, cultural, political and economic integration of the new arrivals. Through the Creative Europe programme, the EU is able to fund activities that recognise and celebrate the contribution refugees and migrants make to cultural diversity in Europe. In April 2016, the European Commission launched a new call for projects and for the first time it required partnerships from culture and media to work together. The 12 selected projects selected for €2.35 million funding under Creative Europe cover a range of sectors: creative writing, publishing, libraries and museums, dance, music, theatre, digital arts, film, video, graphic arts, painting, drawing, and photography. Many of the projects are focused on telling the stories of refugees. Another common thread between them is encouraging the sharing of experiences between refugees and host communities. The Commission will be closely monitoring the outcomes of these projects for the design of future calls and budgets.

To conclude the Academy's programme, Gerald Lidstone presented on the topic of evaluation which can be a challenge for many projects. The discussions in this session brought up alternative ways to measure impact. To overcome language barriers evaluation surveys can use visual cues to express mood and changes in attitudes. Or artistic expression can be employed such as using clay for participants to sculpt representations of themselves at the start of the programme and at the end, then comparing the two.

Finally, the Academy's learning environment proved extremely useful to the participants for sharing their challenges: *How can best practice be transferred to other contexts?* For example, the work Pan is doing can be inspiring for other cultural organisations, but it is naive to think its model can simply be copied and pasted to other countries and cultural contexts. Refugees Got Talent has also had invitations to set up similar initiatives in France and Norway, but at this stage of the project it is not feasible to expand the project. Or *how can transnational cultural projects cooperate effectively when each country treats refugees differently?* In the case of the projects funded by Creative Europe, this will be a challenge as well as dealing with different Member State's travel restrictions for refugees, legal status, working permissions , and more. And *what is needed for professionals leading and carrying out these projects?* There was general consensus that more training for professionals is needed. The Academy was highly appreciated for its learning environment and participants said more training offers for the sector would be welcome.

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