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Mediterranean City-to-City Migration
Dialogue, Knowledge and Action

Peer-Learning Event – Thematic paper

Cultural Policies: a Vector for Migrants' Inclusion in Urban Context

11-12 December 2019

Location: Casablanca, Morocco

This background document has been drafted by Phil Wood, for the purpose of the Mediterranean City-to-City Migration project (MC2CM). The document produced in the first phase of the project will constitute the ground for discussion of the regional peer learning event on "Cultural Policies: a vector for migrants' inclusion in urban context", taking place in Casablanca on 11 and 12 December 2019.

The objective of the document is to produce an evidence based policy analysis and recommendations on the place of culture regarding migrants' inclusion at local level in the Mediterranean. It specifically aims to explore the ways local governments can support a cultural approach to migration as vector of inclusion and opportunities at local level. It also introduces practices from the field, models, mechanisms and tools that have proved promising. Finally, the note raises a series of key questions to be addressed during the event.

ICMPD
International Centre for
Migration Policy Development

UCLG
United Cities
and Local Governments

UN HABITAT
FOR A BETTER URBAN FUTURE

TABLE OF CONTENTS

1 Executive Summary

There is an intimate relationship between migration, local integration and culture in the Mediterranean region, and municipalities and their partners have vital roles in formulating policy and the initiating action.

There are a number of reasons why Mediterranean municipalities should adopt the expertise of the cultural sector in thinking about migration and integration. Human mobility in the Mediterranean has been portrayed in negative terms in the popular imagination and there is a need to change the narrative to one which is more empathic and constructive. Culture works here because:

- It gives people a sense of belonging.
- It raises their self-esteem and enables them to develop their skills.
- It offers alternatives for therapeutic care of those with trauma.
- It gives newcomers a possibility to contribute to the host city.
- It raises awareness and understanding of the issues of migration in the host community.
- It offers various channels for communication and non-contentious ways through which to discuss difficult questions about change.
- It is not just a social welfare issue but gives people the chance to become agents of their own fate.
- It creates a climate in which the mixing of ideas can lead to innovations in all aspects of society and the economy.
- It opens cities up to opportunities of international links for fellowship and trade.

This report sets out the key building blocks which municipalities in the Mediterranean region can use to do this.

It draws upon a wide range of good practices from the Mediterranean region. In some cases the municipality is the driving force whilst in other cases it has created the strategic space in which others have been able to innovate

There are caveats to be considered however. In some parts of the Mediterranean region, local government is weak or makes inadequate use of its powers to realise these opportunities. In some cases cultural institutions are rigid and hierarchical and dialogue with migrants groups is poor, and municipal staff does not represent the diversity of their populations. Urgent and deliberate action is required, because improvement will not happen on its own.

A final principal which should be at the forefront going forward is 'nothing about us, without us, is for us' so migrant and refugee groups and individual arts practitioners must be involved in anything municipalities and cultural institutions choose to do.

Regional Peer-Learning Event | Casablanca, 11-12 December 2019 – Thematic paper   1
Mediterranean City-to-City Migration
Implemented in the framework of the Dialogue on Mediterranean Transit Migration (MTM)

2   A Cultural Strategy for Migrant Inclusion at local level

2.1   Conceptual relation between culture, inclusion and migration

Migration is not a problem. Migration is a natural phenomenon which has always characterised the human race – and always will. The problem sometimes arises from the limited ways in which it is conceived, seeing migrants as an undifferentiated mass of 'them', which poses a threat to the security of 'us', and that this is a problem which can only be controlled by the legalised and securitised force of the nation state.

To be sure there are difficulties to be resolved when migration is forced or unregulated and when it happens too quickly without sufficient preparation. But this can be said of all aspects of human mobility and consumption, such as traffic congestion and mass tourism, or the depletion of habitat and the seas, but migration is more emotive, so we need to take a broad view. History tells us, and a scan of contemporary economics and demographics will confirm, that 'the migrant' is not a type of person or a fixed identity, but an element of the human condition. We, our forebears and our offspring all fall somewhere along a spectrum in which migration was, is or will be a life experience. Without doubt we are at a moment in human development when the questions and contradictions appear particularly irreconcilable, but we have passed through many such periods in the past.

Culture and inclusion
Fortunately, we humans have evolved a way of approaching and negotiating our way through complex and emotionally-charged conundrums for which simple black and white solutions will not do. This is a body of sensibilities, insights, skills and institutions which have come to be known as culture or the arts. They give us the sentiments with which to empathise with those who would feel threatened by the stranger and those who are threatened as the stranger, and offers new languages of inclusion by which all may communicate.

This is not new and should come as no surprise. Since Homer, mankind has been imparting stories of travel and encounter, not least in the Mediterranean basin. The cultural heritage of the region reminds us of the millennia of interaction, occasionally warlike, but generally concerned with the trading of goods and ideas. By rediscovering the story of the tolerant culture that spanned Morocco and Andalucia during the 12th century, harbouring the great Muslim scholar Ibn Rushd and his Jewish counterpart Maimonides, both of whom also contributing towards modern Christian culture, we are reinforced against the fallacy of a 'clash of civilisations'. Right now, when the daily diet of news coverage and rhetoric about the 'refugee crisis' can denude us of any confidence or agency, it is works of art such as Ai Weiwei's film 'Human Flow' which best equip us to think and act differently. So whilst the arts give us new ways to see we should also be clear about where it is most effective to act. Governments, borders and passports may be defining features in the regulation of flow, but they have few answers to the question of how can we live together.

Acting locally
These questions are best figured out in the messy, quotidian reality of the city street, the kindergarten, school, office and factory. Cities, and their municipal authorities, do not have the luxury of engaging in ideological dispute on who may or may not enter and why. They must deal on a daily basis with who is here and how to make it work. Cities have always been the epicentres of life's contradictions and incubators of new challenges, but their ability to solve the problems they cause defines their future – otherwise they stagnate and die.

Such is the tension now between nation state's inclination to exclusion and the pragmatic inclusiveness of city states that we have entered a remarkable period of institutional malleability. Places around the world are now variously describing themselves as 'cities of sanctuary', 'human rights cities' or 'cities of refuge' and Palermo's Mayor Orlando has declared an International Human Mobility Charter. Cities are now laboratories for experimentation in new forms of 'urban citizenship' which will confer status on the basis of residency alone, facilitating access to rights granted by the national or international (human rights) level, and plugging the gaps in rights through local action where possible. Not surprisingly, it is cities around the Mediterranean basin which are driving much of the innovation and taking leadership in these developments.

The most innovative cities understand that there is much more to citizenship than legal status – it also arouses questions of belonging and identity. Many municipalities are now coming to a realisation of the human condition as being composed of multiple and mobile identities, held together by an intercultural dynamic and a sense of belonging which is encapsulated by the identity of the city. The Ajuntament of Barcelona's ongoing intercultural city planning process exemplifies this emergent trend, particularly when combined with the participatory democracy of the Barcelona en Comú citizen platform. And how better to explain and operationalise such an apparently complex phenomena as urban citizenship and multiple intercultural identities than through the medium of the arts and culture?

2.2 Key considerations of a cultural policy-making process

To maintain sustainability in the midst of such complexity, all cities must make their own cultural policies which maximise social and economic inclusion of their diverse populations through arts and culture. In doing so cities need to take account of the multitude of potential policy goals, and that these can be attained by different actors employing a wide variety of resources, tools and methodologies, and their outcomes will be influenced by the nature of the prevailing policy regime, as well as deeper historic and cultural factors.

2.2.1 Municipal and other actors

First, in writing a strategy for the role of municipalities in arts and integration we should be aware that they are part of an increasingly complex patchwork of actors including supranational bodies such as the Council of Europe and UNESCO, national governments, independent cultural institutions, commercial media and cultural enterprises, international NGOs, community-based organisation and, finally, individual artists and cultural practitioners. Many of the examples of good practice, cited later in this report, are implemented by other actors **but the facilitating role of local government remains crucial**.

The balance of power and resources will also vary from one country to another. For example, in France the arts and cultural field is seen as the primary (and possibly only legitimate) means through which intercultural policy may be enacted. Furthermore, the arts are considered to be a vital and central function of the city administration and are accordingly well funded (it accounts for 20% of the total budget of the city of Lyon). In stark contrast, the municipalities of Greece or Jordan for example have very little devolved responsibility for either raising or spending revenue, and even less for the purpose of the arts and culture.

Also some State authorities take the leading and almost exclusive role in matters of immigration and integration leaving little scope for municipal action. On the other hand, the Italian central State can be unpredictable and often absent from the policy arena when action is required on integration, requiring a leading and often innovative role from regional and local governments.

2.2.2 Integration Policy Regimes

The prevailing policy model which is applied by a particular national jurisdiction towards the integration of minorities and/or foreigners must be taken into account. These vary widely, even between neighbouring countries, which might ostensibly appear to have very similar histories.

- In a **GUEST WORKER** regime newcomers are encouraged as workers who will fulfil contractually-defined sojourns, and they are expected to abide by local laws and customs, but are not expected to adopt local culture or to interact (beyond the requirements of the job) with local people, and nor are they invited to embed vestiges of their own culture.
- Under an **ASSIMILATIONIST** approach newcomers have access to full citizenship, but one model of language, customs and values predominates and all minorities and foreigners are encouraged to adapt to this. Diversity is seen as corrosive to the integrity of the state and uniformity is portrayed as a guarantor of equal treatment.
- Under **MULTICULTURALISM** newcomers are welcomed into full citizenship and their freedom to retain and develop their cultural distinctiveness is encouraged and their freedom from discrimination is protected in law. The model has been criticised for privileging group rights and distinctiveness but not doing enough to encourage cultural mixing and hybridity.
- **INTERCULTURALISM** is an adaptation of multiculturalism but the defining difference is that group rights are not privileged over others. The majority is expected to make adaptations to the minorities as well as vice-versa. Multiple identities and hybridity is expected and protected. It is a fluid and adaptive system where dispute is to be expected but should be managed by sophisticated mechanisms and a **culture of active citizenship**.
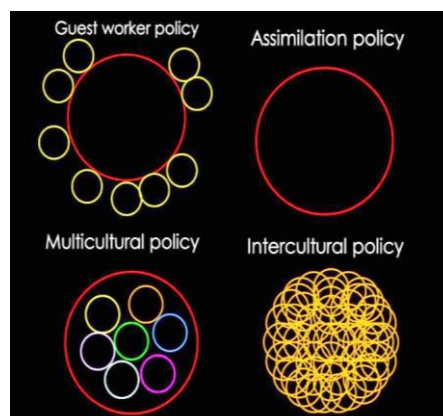
This report favours an Intercultural approach.

2.2.3 Target Audiences and Participants

Next the policy needs to take account of different sectors within a diverse mobile population who will have different needs, expectations and potentialities. For the sake of simplicity the following four categories are salient:

TARGET AUDIENCE/PARTICIPANT	
IRREGULAR MIGRANT Someone subject to movement outside the regulatory norms of the sending, transit and receiving countries. It includes the Asylum Seeker who seeks safety from persecution in a country other than their own and awaits a decision on the application for refugee status. The Refugee who, owing to a fear of persecution, is outside the country of nationality and is unable to avail themselves of the protection of that country. It may also include a Stateless Person, and Undocumented Minor and a person subject to Trafficking or other form of irregular status.	**SETTLED MINORITY** This may be people of an ethnic background which has resided in an area throughout history or it could also be the second and third generation descendants of newcomers. Such groups may have retained attachments to cultures of origin and now have a developed infrastructure through which to express these. Others may have largely assimilated, perhaps only identifiable due to signifiers such as skin colour, and may adopt the same attitudes as the ethnic majority towards newcomers.

Regional Peer-Learning Event | Casablanca, 11-12 December 2019 – Thematic paper   4
Mediterranean City-to-City Migration
Implemented in the framework of the Dialogue on Mediterranean Transit Migration (MTM)

NEW MIGRANT

People who have a legal right to reside in the host country, albeit that this may be permanent in some cases, whilst subject to time limitations in others either at their choosing of the individual or the State. In most cases they have a defined sense of purpose and of identity. A sub-sector is the expatriate, which controversially is often distinguished from 'migrant', because these people have travelled out of choice from a 'developed' country, either for work and business, extended tourism, domicile or marriage.

SETTLED MAJORITY

The ethnic majority are easily overlooked in strategies, it being assumed that integration is something that only concerns minorities or newcomers. But if an intercultural approach is being adopted it is essential the majority is also prepared to accept and adapt to change. Majority groups are also extremely diverse holding very different relationships with arts and culture ranging between cosmopolitan high art, global mass culture, traditional folklore and hybrid subcultures. Their relationships with the integration process are equally diverse.

2.2.4   Types of Cultural Practitioner

Thirdly, within minority and immigrant groups in particular, it is important to understand the different kinds of relationship which people may have with arts and culture, for example:

- **COMMUNITY GROUPS**
  Particularly in relatively new migrants groups but also in longer established and more dispersed communities, there is a need for collective gathering and action. This may lead to kinds of collective creative expression and the transplanting of cultural forms into the host country, for example the Caribbean-style carnivals now found in the Netherlands and UK.

- **ELDERS AND MASTERS**
  Associated with the above may be individuals who are the 'keeper of the flame' retain the pure expression of a cultural entity (often in oral form) now divorced from its source. They may seek to defend the purity of the form, resisting influences from the host country and global culture, and acting as arbiters of taste.

- **YOUTH AND EMERGENT ARTISTS**
  For many youngsters of second generation, particularly if discrimination is commonplace in the host country, the arts may be one of the few viable roles for conferring a strong identity and offering a route to economic betterment (sport being one of the other legal alternatives). There are other youngsters whose natural inclination or talent might be in the arts, but who are prevented by extended family networks who would prefer them to choose a career in a more conventional field such medicine, finance or the law.

- **ESTABLISHED ARTISTS**
  Many established artists choose to sojourn or migrate elsewhere and to some extent we can assume them to be conversant with the rules of, and competent within, the global cultural market. However, with the growth in forced and irregular migration people who may be established arts practitioners are being thrust into an unstable new life in a host country where they are not recognised for their abilities, and do not understand the local conventions. This is a growing group in particular need of recognition and support

2.2.5   Challenging Preconceptions

Finally there should be a recognition that internationally there are cultural differences in the way that issues such as 'the role of the arts' and 'intercultural dialogue' are interpreted, and this may predispose some cities to certain courses of action.

For example, one city might have a tradition looking outwards for international exchange but has overlooked the need for intercourse between its own neighbourhoods. Another city may enjoy importing high-profile artwork from outside but has neglected the needs of its own youngsters for opportunity. Whilst this Cultural Policy should not to seek to impose a uniform way of thinking upon all cities, it should spur cities to ask themselves questions about the cultural preconceptions they hold and the influence these may have upon the range of potential actions available to them.

2.3   Turning Policy into Action

For the purpose of cultural policy making it is necessary to break down the processes of migration and integration into some of their principal component. These are set out in the table below.

The sections that follow describe these key components, and illustrate it with examples of arts and cultural activity (almost exclusively within the Mediterranean region) which is either delivered directly by, or with the encouragement of, local authorities.

KEY COMPONENTS OF THE INTEGRATION PROCESS				
RECEPTION OF NEWCOMERS	**Welcoming**	**Orientation**	**Therapy**		
PERSONAL DEVELOPMENT & INCLUSION	**Education & Language development**	**Culturally-sensitive health & social services**	**Contact and encounter**	**Mediation & conflict resolution**	**Self-expression**
COMMUNITY DEVELOPMENT & PUBLIC SPACE	**Local identity**	**Collective expression**	**Public space**	**Audience development**	**Group expression**
MEMORY & HERITAGE	**Retaining homeland links**	**Settled majority adjusting to mixed neighbourhoods**	**Understanding diversity in history**	**Intergenerational dialogue**	
EMPLOYMENT & CULTURAL INDUSTRIES	**Vocational training**	**Employment**	**Entre preneurship**	**Trade and business development**	**Creative career development**
NEW & BALANCED NARRATIVE ON DIVERSITY	**Public discussion of sensitive issues**	**Cultural competence of public officials & the media**	**Anti-rumour**	**Anti-discrimination**	**Citizenship & democratic participation**

2.3.1 Reception of Newcomers

The first few months of a newcomer's arrival in a strange city can be crucial. If they feel unwelcome, or fail to make important administrative and social connections at this time, they may never fully adapt to their new surroundings and may never feel that they truly belong.

There are three significant elements to this process:

Orientation is a largely bureaucratic process of connecting individuals and families with key institutions and process such as registering with the social security system, finding a school, opening a bank account etc. However, it can also involve orientating oneself physically in the neighbourhood and city centre through a guided walk, as well as orientating within the more implicit customs and values of the new home. It is with the latter where culture and the arts may have a role to play, for example through **telling local stories**.

Welcoming is a more symbolic act – perhaps even a rite of passage - whereby the newcomer is given a clear signal that their new community acknowledges their presence. It might be an invitation to a formal event involving the Mayor or other prominent citizen or institution, or an informal celebration in a neighbourhood centre.

Art Therapy. Also many new arrivals may have found the process of migration dangerous and they may be suffering symptoms of trauma. Equally they may have endured many years of oppression before leaving home. These impede their ability to come to terms with their new home, and may condemn them to living a life in limbo. This is a field in which **Art Therapy** has many valuable insights and skills to offer.

ART THERAPY IN AMMAN
In the #IDRAW project at the Al-Mahd for Training & Social Development in Amman, about 20 Syrian refugee children participate in weekly workshops. Aged 7 to 12 years and fatherless and direct victims of the conflict, art therapy sessions help them overcome psychological wounds and integrated gradually into the daily life of the host. Painting and drawing helps to better identify children's psychological problems, enabling them to express their feelings and channel their pain. It allows clinicians to better understand what is happening to kids who perhaps may not dare to verbalize their experiences Through the close relationship of art therapist and patient, sensitivity reawakens, empathy and trust are rebuilt, and that facilitates communication. Children also discover new skills and abilities to help them imagine and build a better future. To measure their progress periodically they are asked to paint on a new idea, using new colours and new resources to stimulate their imagination and creative spirit. This works comes about through the collaboration of a Spanish NGO Global Humanitaria and local authorities. https://www.facebook.com/globalhumanitariajo/

- A proven form of therapy derives from the folklore and gastronomy of both host and migrant cultures – the universality of bread, and the therapeutic practices of making it. **Bread Therapy** began Nadezhda Savova at her old family house in Gabrovo, Bulgaria and has since spread around the world through the Bread Houses movement and has spread to 20 countries.[1]

- The Center for the Future of Museums makes a persuasive case that **Welcoming New Citizens is A Natural Role for Museums** because it represents so many different layers of meaning about a community's pride in itself.[2]
- From the ancient to the hyper-modern, **NewHere**, is a digital map for refugees arriving in Vienna. NewHere is an interactive digital platform which collects offers for refugees and makes them more accessible through pictograms and in multiple languages, thereby, providing a tool that empowers refugees to navigate their new environment independently.[3]
- In Malta, **Explorers** is a project by Migrant Women Association Malta to enable recently arrived women to tell the stories of their migration through different artistic media, whilst simultaneously being introduced to resident women who will buddy them through their early weeks on the island.[4]
- Meanwhile, in Croatia and Slovenia, the **Storytime** project has the twin aims of fostering access to the culture of refugees in the host society through stories from the countries of origin; and also helping child-refugees to access European culture while still not speaking the language of the host countries through European children´s stories published in Arabic.[5]

2.3.2   Personal Development and Inclusion

An intercultural approach to integration considers individual rights alongside group identities. Access to education and language training is vital, and the arts offer insights here. Also information about health using various non-verbal/textual arts media, such as cartoons, are valuable. Both newcomers and settled individuals have a part to play in the formation of encounters and relationship-building between strangers. Forcing people to mix rarely works and may result in resentment, so genuine skill is required to construct the trust and curiosity which form the basis of willing encounter. There is also an important role for the arts in mediating misunderstanding or potential conflicts between different groups. Many artists have an implicit understanding of this and the ability to create stimulating and authentic settings.

- In Lyon the **Maison des Passages** intercultural centre works with schools with diverse pupils to explore their plural identities in shows where "everyone mixes, rubs shoulders and invites their classmates to discover and get to know one another better".[6]
- North Africa should be understood not only as a source of refugees but a recipient. **Outa Hamra/Red Tomato** is a Cairo-based theatre which supports new writing about and by refugees and migrants.[7]
- Torino demonstrates museums can play a more expanded role in integrating hosts and newcomers. Two projects were recently launched by the **Egyptian Museum**: 'Fortunato chi parla arabo' offers free entry for Arabic speaking audiences. The second is a form of mediation of the collections in Arabic, and is offered by a group of migrant-origin women trained in curatorial skills.[8]
- Not surprisingly, gastronomy is the theme for bringing people together in Donostia. "**NextDoor Family**/ La Familia de al lado" started in 2012, and brings migrant and Basque families together around hosting meals. The project focusses on building relations among families within the same neighbourhood but has now spread across the Basque Region.[9]
- **The Syrian Monologues** was an international solidarity call for artists living in countries where Syrian refugees have fled to simultaneously perform a theatre piece around the world. In September 2015, the Palestinian Ashtar Theatre worked with 120 Syrian refugees in in Amman, and the monologues are the result of a writing workshop. A year later the show was held in numerous countries.[10]
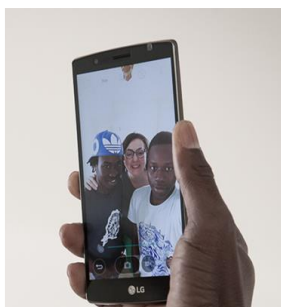
FILM-MAKING IN ROME

Re-future introduces a new approach to cultural integration concerning Unaccompanied Refugee Minors. During an intense year of training on video literacy, using their smartphone cameras, they learn a more mindful approach to the use of videos and a deeper observation of the reality around them. They also learn technical skills in electronics and equipment repair. Through the universal language of images, they recount their story from their point of view. The videos are then edited into documentary films which will be distributed and seen by mainstream cinema audiences, who will discover their life and the meaning they give to the word integration.

Some of the films have already been screened at an international film festival. Academic research, observing the video materials produced during the workshop, will evaluate how the observation of reality and the use of images can stimulate and help in the integration path. After the training the youngsters' cultural integration path will be tracked through the legal guardianing process.
https://www.re-future.eu/

2.3.3 Community Development and Public Space

Before they can identify with a whole city, most newcomers need to find their identity, and a sense of security, within their immediate neighbourhood. This may be provided by the presence of co-ethnics and cultural expression through food and fashions, music and media which are comforting and reinforcing. New lifestyles create new uses and value for property and districts which may have declined. Many such districts now thrive and some have even grown to become a major part of the (positive) identity of the city as a whole. The arts have a valuable role to creating and sharing narratives between groups which may be spatially segregated. There is also a role here for architects, urban designers and art in public space.

- **Beit Hagefen** in Haifa is Israel's oldest multi-ethnic art centre. It runs the Holidays at Home festival in recognition of Hannukah, Christmas and Eid in the mainly Arab Wadi Nisnas area. A lasting legacy is that each year a group of artists are commissioned to produce works of public art which are placed on permanent display, which makes Wadi Niswas a quite remarkable mixture of living landscape and outdoor gallery.[11]

- The public library lies at the heart of any neighbourhood, and is also a window into active citizenship, but to remain relevant it must adapt to the changing local population. This challenge is taken up by Carlos García-Romeral Pérez - Head of **Madrid Public Libraries**. He says the public library must not be alien to the geographical space it serves, so must be transformed, in the spaces and content of the collections and in the functions of the staff, into a socio-cultural dynamism. It is not a neutral space but proactive where programs of deep social depth are developed. The librarian should be a social actor able to know social problems in advance and prevent them through social interaction.[12]

- "El Gancho" was the poorest and most mixed quarter of Zaragoza. **La Carrera del Gancho** was founded in 2004 as a social and cultural enhancement programme, to promote inter-cultural coexistence and improve social cohesion, carrying out educational and preventive work and strengthening the capacities of the community to respond to their challenges. It was born from problems and conflict, motivated by the urgent need to alleviate severe social deprivation. It is still going strong as an annual festival.[13]

- Since 2014 Limassol in Cyprus has run the annual "**One city, the whole world**" festival, to help the smooth integration of refugees and immigrants into the local community. It highlights intercultural artistic events as a magnet to engage migrant workers and their families with educational programs, information and social support on matters relating to their daily lives, and addressing any problems, including anti-discrimination actions.[14]

URBAN ART IN CASCAIS

Cascais was at risk of becoming divided between communities of traditional Portuguese working class, people from former African colonies and new global migrants. The bleak high-rise social housing estate of Bairro da Torre was an epitome of this. It is now the flagship of the municipality's work with young people. An old school has been transformed into the Take.It centre (Talents and Arts with Kreativity and Entrepreneurship). As well as pursuing creative vocations the kids are also tutored in presenting themselves for employment. The most striking aspect of Torres is its giant portfolio of murals, many of which fill the sides of 5 storey tower blocks. Many other murals were created by local youth themselves. Most were completed in only three days but were made to a high standard, and are likely to be an attraction which will draw many visitors to Torres. Since the murals went up, there has been no random graffiti or tagging in the estate. The youths who completed the work speak with confidence about their work. They have all found themselves work during the course of the project. They are now acknowledged by the Mayor and they speak at local events to encourage other youths to follow in their footsteps. https://www.facebook.com/Galeria-de-Arte-Urbana-da-Torre-282966932138434/

2.3.4 Memory and Heritage

History usually provides a more amenable context in which to approach the topic of migration. Every place has a heritage of immigration, emigration and mixing even though it may not be reflected in the narrative currently adopted by the settled community. The museum and heritage professions, often in association with the media, have the skills to refashion communal narratives in subtle ways which can explain change as a natural rather than a threatening phenomenon. The management of memory is also important to the integration of minority communities. The ability to retain artefacts and traditions from home cultures, and the ability to pass them on to successor generations is reassuring. Whilst minorities will always do this for themselves, it is better when mainstream institutions give legitimacy to this rather than pursue assimilation.

- With the **Collective Memories – Collective Lives** project, the Critical Institute in Malta engages older people in day-care centres with different ethnic minorities to produce a community-based analysis of intercultural belonging. Oral testimonies are made available online, and memory boxes and photos from sessions exhibited to generate ongoing intercultural dialogue and community development.[15]
- In the **Checkpoints Project** children in Famagusta, Cyprus shared knowledge about stereotypes they face (or hold) due to their origins. Memory work and storytelling helped participants identify with one another. The target group include youngsters with EU and Turkish background as well as third generation refugees, who were displaced in 1974 and whose village now lies abandoned in the UN Buffer Zone.[16]
- Refugee Camps are made with the intention of being eventually demolished. With no history and no future they are meant to be forgotten, yet many have now existed for decades. How then do we understand the life and culture that people build in camps? "**The Architecture of Exile: Refugee Heritage**" is a travelling exhibition by r-flux designed to make us all reflect more deeply upon this.[17]

Regional Peer-Learning Event | Casablanca, 11-12 December 2019 – Thematic paper   10
Mediterranean City-to-City Migration
Implemented in the framework of the Dialogue on Mediterranean Transit Migration (MTM)

HOUSE OF MIGRATION MEMORIES IN BURSA
Bursa in north-west Anatolia is one of the fastest growing cities in the Mediterranean basin and over 80% of the population can trace their origins to migration in the last century. Many came from extreme rural settings to this bustling metropolis, but also from forcible movements or populations exchanges with many former parts of the Ottoman Empire. Not surprisingly many Bursa residents now have a great longing for the lifestyles and artefacts that they left behind, often under traumatic circumstances. **The House of the Exchange of Populations** was established in the Nilüfer district with the co-operation of local associations and the municipality. Its collection of objects relates to material culture of both the Greek Turkish inhabitants of an ancient village.

It also aims to promote research and knowledge on forced migration, local history and folk culture, which can be shared among local citizens, students and researchers. The general population of Nilüfer has benefited from the foundation of the House, gaining a cultural identity associated with cultural mixing. They can better appreciate the value of diversity and are able to reflect on issues such as memory, identity, local culture, national boundaries, human and cultural rights, as well as on their importance for the development of their region.
http://www.dergibursa.com.tr/gidenlerin-de-gelenlerin-de-anilarina-saygiyla/

2.3.5   Employment and Cultural Industries

Many migrants will already be skilled or professional practitioners and their best hope of finding integration is through the chance to continue their career, and to have their abilities acknowledged by their new community. Secondly the creative industries offer a space for youngsters of migrant background to express complex feelings in constructive ways, and offer a potential career path when others might be closed to them. Personal and community development will, as a by-product, also equip individuals and groups to integrate economically, but we should recognise the specific cases where the creative industries are pursued with economics as their primary purpose. Such fields are particularly amenable and fruitful to minority cultures in cities.

- The project **Inter-Kul-Tur-Istra**, carried out by the Association for Culture and Education PiNA, strives to valorise the multiethnic cultural heritage of the Slovenian Istra territory by training tourist guides from migrant communities. Skills development in cultural tourism, heritage preservation and management, aims to boost the employability of migrants empowering them to promote their communities to visitors.[18]
- The project **Near you (Blizu vas)** introduces a non-formal multimedia learning programme tailor-made for 60 migrants and refugees. A step-by-step learning experience delivers skills needed in the process of developing cultural products, making a good stepping stone for social inclusion, but also enhancing employment opportunities in media, cultural management and intercultural ambassadorship. DZMP of Ljubljana, Slovenia is the main coordinator of the project.[19]
- The Region of Tuscany is an active member of ICORN (**International Cities of Refuge Network**) and IPW (International Parliament of Writers) and offers sanctuary to writers persecuted because of their work. The Region provides financial support to local municipalities, who give housing, and maintenance, for writers and their families, for the integration into social and civil life of a community. The service enables writers to re-establish themselves as professional after the trauma of exile thus contributing to the economy of the families and the hosting localities.[20]

FUSION FOOD BUSINESS IN SICILY

Sapori Cult, in Catania, Sicily aims to create a food brand that promotes integration using traditional Sicilian herbs, African spices and local produce of excellence. The project involves migrant and Italian youth, as well as skilled professionals from the food sector. It promotes integration and social inclusion through extensive capacity building in food production technology, business, marketing, and communication. It creates job opportunities, using food as a symbolic location for creativity and intercultural growth.

Sapori Cult is a project of experimentation in the food sector which foresees the development of quality products using traditional herbs and spices Hyblaean of African tradition. The project intends to develop a chain of learning and experimentation that begins with the cultivation of herbs and drying of fruits and vegetables, and continues through the exploration of flavour combinations and the marketing of products to local and international markets. Launched in late 2015, Sapori Cult is carried out in partnership with the social cooperative The Arcolaio and non-profit organization Cesvi and was foundeed by Barbara Sidoti.
https://tinyurl.com/y9v3frpl

2.3.6   Building a New and Balanced Narrative on Migration

In the current environment it can feel as if the city is always on the back foot having to respond to an endless stream of 'crisis narratives' that reinforce negative images of diversity in the public consciousness. Cities can confront each attack with a defensive shield of evidence, but sometimes this is not enough. Brexit and the election of Donald Trump are examples where campaigns which employed powerful calls upon the emotions defeated those based upon evidence, analysis and argument. Clinton and Bremain failed to heed a lesson learnt by the Environmental Movement after its shock failure with the Copenhagen Climate Summit in 2009.

Evidence, data and expert policy analysis alone could not persuade people and politicians to see things their way – they also needed powerful stories or myths, to counteract the anti-myths of their opponents. Myths tell us where we come from, where we are going and who we are. The pro-urban diversity movement needs better myths and the place it should look for them is in the arts.

TANDEM SHAML

is a matchmaking service enabling creative activists from north and south of the Mediterranean (who might otherwise never meet) to form professional collaborations over a two year period. Many use the opportunity to ask serious questions about the meaning of political participation and citizenship. For example Ines Touir of Beni khalled, Tunisia and Catherine Sabry of Marseilles (above) are both citizen journalists interested in climate change and its effects on migration. They took the chance to creates a curriculum for training the next generation of trans-Med citizen journalists using arts and new media skills.

Meanwhile Krystel Khoury of Beirut and Mario Corbi of Naples explored micro-scaled civil and artistic communities to question hierarchical political systems and the prospects for change. Ossama Helmy of Alexandria and Lydia Ziemke of Berlin used the stories of young people in Germany and Egypt as a starting point to inspire youth audiences to be the agents of their own fate.
http://www.tandemforculture.org/programmes/tandem-shaml/

ANTI-RUMOUR STRATEGY

first evolved by Barcelona city council and has now spread to many countries around the world.

Diversity-related prejudices and rumours that hamper positive interaction and social cohesion, and lie at the foundation of discriminatory and racist attitudes. It gives laypeople and local communities the practical tools to counter them, for example by empowering a network of "anti-rumour agents". Evaluation across 11 participating cities found there was a 10% fall in the number of people associating immigrants with crime, and a 10% increase in those who said they would comfortably share public space with people of another culture. The arts are often used to bring greater inspiration and creativity to the process. For example the Portuguese city of Amadora ran a 'Don't Feed the Rumour' campaign involving schoolchildren, employing painting, photography, kite-making and writing an anti-rumour song.
https://www.coe.int/en/web/interculturalcities/anti-rumours

MIGRANTAS

Migrantas is a collective of migrant women active in Germany and Spain who take the issues that arise in the daily lives of migrant women and to present them in ways which can be absorbed and understood by their fellow citizens. They appropriate the public space with images drawn directly from migrant experience. It begins with migrant women sharing their experiences express them in simple drawings, thus overcoming language shortcomings. Migrantas then culls common themes, for example the worry of one woman that other people in the street look on her as a potential terrorist. It then translates them into pictograms, a visual language accessible to all. Their simple, universally understandable images stir emotions. One of Migrantas' achievements is to make the pictograms visible in public urban spaces. They appear as posters where there is normally commercial advertising, as projected digital animations on public screens, as flyers or postcards or shopping bags. Thus migrant womens' perspectives and lived realities are taken out of the individual private space and made visible in the public space, creating an encounter which triggers reactions and self-reflection in the passer-by and influencing the narrative of the city.
http://www.migrantas.org/

2.4 Challenges and obstacles

Whilst the arts and culture and local government have much to offer in the creation of an integrated and inclusive society, the sector must take an honest look at itself and address some problems:

2.4.1 Awareness and Expectation

- In the course of producing this report a wide variety of studies and guidance notes on the issue of integration has been reviewed. With a few exceptions, those that focus on culture and integration make almost no reference to the potential role of local government. Expectations are placed upon national government and cultural institutions and profile is given to NGOs and arts practitioners, but it seems little is expected from municipalities – and this phenomenon is more pronounced in many parts of the Mediterranean basin than, for example in northern Europe.

- Meanwhile, in studies which do highlight the role of local government in migrant integration, there is generally an emphasis on issues such as education, social welfare or housing, but much less is said about the arts and culture as a field of intervention. From the author's own extensive experience of convening multi-disciplinary teams to develop city-wide strategies for integration, it is often the case that the municipality's own cultural institutions are the most reluctant to participate. This may be because they have no experience of multilateral cooperation on any issue beyond d culture, or it may be that they find immigration and diversity a threatening issue

2.4.2 Accessibility

- In many countries education in the arts and culture is not a subsidised or core part of state education and thus is only available to children with more prosperous parents. As such cultural professionals are only drawn from a narrow section of society and unrepresentative of the population as a whole. In some countries the discrepancy is extreme and – in this period of austerity - becoming even worse.

- The same may often be said for local government where it is difficult (or even statutorily impossible) for minorities to achieve employment in the public service. This can mean that local government lacks the expertise to understand the needs and potential of its minority communities.

2.4.3 Efficacy and Evaluation.

- When applied to social or urban issues cultural and arts programming may take many years to realise their effects. However, most funding for this kind of work is project-based and relatively short term, often terminating before sustainable results can be determined.

- Consequently, when applying cultural approaches to integration programmes, it is necessary for local government to make long-term commitments and to be sophisticated in its measurement.

2.4.4 Perceptions of the Mediterranean region

- Geopolitically – and in terms of migration flows - it has come to be seen not as an integral region, but as either a border or a transit zone. In the minds of both mobile and settled communities the final destination is 'somewhere else' e.g. northern Europe or north America.

- This creates a disincentive for anyone to invest in the prospect of long-term settlement and integration at the local level.

2.4.5 Urban change & the 'symbolic economy'

- Because the arts can be expressive, inspiring, optimistic and high profile they are often affective in the revalorising of declining or stigmatised neighbourhoods. However there is a risk that this might be taken as the starting point for gentrification processes which ultimately leads to resident populations being priced or forced out, leaving once diverse and cohesive becoming dominated by tourism and property investment.

- The most extreme example is central London, a city which has built its positive image upon the creativity of its artistic community, but which has now become too expensive for most artists to afford to live in. However, similar tendencies have been noticeable in Barcelona and, most recently, in Lisbon.

- Closer alliances between municipalities, migrant groups and the cultural sector are needed to find a counter-narrative to gentrification.

Regional Peer-Learning Event | Casablanca, 11-12 December 2019 – Thematic paper   15
Mediterranean City-to-City Migration
Implemented in the framework of the Dialogue on Mediterranean Transit Migration (MTM)

3   Recommendations

Overarching Principles

- There is an intimate relationship between migration, local integration and culture in the Mediterranean region, and that municipalities and their partners should bear a responsibility to formalise this through the formulation of policy and the initiation of action.
- The recognition that cultural policy and action should be formulated on the understanding that: *'nothing about us, without us, is for us'* in relation to migrant and refugee groups and individual arts practitioners.

Recommendations for Policy-making

- Where a municipality already has a strategy for integration, specific reference can be made within to the roles which the arts and cultural sector can play.
- Where a municipality does not have a strategy for integration, the local arts and cultural sector could formulate its own strategy for integration.
- A cultural strategy for integration should take account of the five KEY CONSIDERATIONS in this report, specifically Municipalities and Other Actors, Integration Policy Regimes, Target Audiences and Participants, Types of Cultural Practitioners, and Challenging Preconceptions.
- Furthermore a strategy should take account of the six POINTS OF INTERVENTION IN THIS REPORT, specifically Reception of Newcomers, Personal Development & Inclusion, Community Development & Public Space, Memory & Heritage, Employment & Cultural Industries and New & Balanced Narrative on Diversity.

Recommendations for Action by Municipalities

These are a set of actions and policies, which municipalities can implement to better support migrants inclusion:

- Design cultural programming from the bottom-up and involve more horizontal and collaborative ways of working.
- Promote the co-creation of programmes with minority audiences and arts practitioners.
- Programme work which will raise discussion of difficult questions and do not shy away from the possibility of conflict but use it as an opportunity for cultural mediation.
- Encourage cultural institutions to reach out beyond their physical location
- Appoint staff with specific expertise in minority culture and the experience of migration.
- Raise the general level of knowledge and cultural competence of all staff in municipal cultural agencies.
- Give opportunities for migrant arts practitioners to resume and develop their careers in their host city.
- In building library and museum collections, develop more meaningful dialogue between institutions and migrant cultural associations, and collect personal stories of citizens with a migrant background.
- Create grant programmes and other financial instruments to enable NGOs, migrant associations and individuals to initiate cross-cultural and international collaborations such as the examples given in this report.
- Initiate discussions with other municipal departments such as urban planning, economic development and education to consider new ways of collaboration around the issue of integration.

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