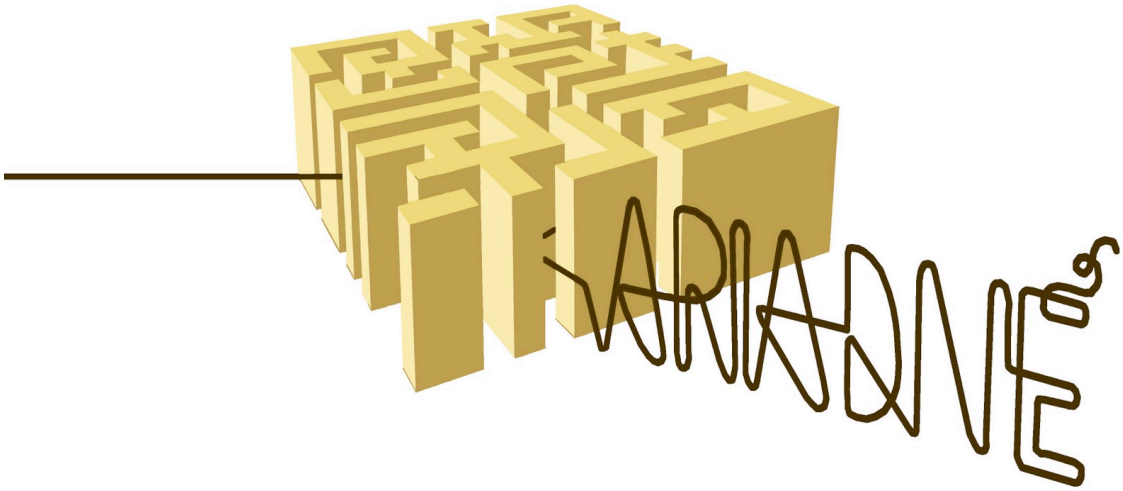

INVENTORY OF GOOD PRACTICES FACILITATING CROSS - CULTURAL ADAPTATION BASED ON ART

Project Number: 510255-LLP-1-2010-1-FR-Grundtvig-GMP

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Contributors to the Paper:

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Name of the practice	**F.RA.T.T. project: Fighting racism through theatre** (Spain, France, Germany, Italy, 2011-2012)
Name of the organization, or responsible	Cooperativa Giolli - Teatro dell'Oppresso
When did it take place	January 2001-December 2012
Where did it take place	Italy, Spain, France, Germany
Short description (no more than 100 words)	Study and compare different ways to deal with racism in order to improve the practice of national organizations, creating a comprehensive approach to this issue also creates empowerment of minorities in relation to racism and discrimination they suffered.
Group of migrants involved	Immigrants from four countries involved (Spain, France, Germany, Italy), citizens, activists, Arab-French youth with issues of justice, students, refugees, frightened Italian immigrant, young, old, women and immigrants, associations fighting against racism.
Art media	Theatre of the oppressed
Duration (total hours)	2 years
Duration (hours per week)	Various, depends from each partner and from the period
Socio-psychological focus (if any)	Racism. In Italy especially the feeling of insecurity experimented by many people.
Specific theoretical or methodological references	Bibliography in English: -Boal, Augusto, *Theatre of the Oppresed,* Routledge, London, Pluto Press,1979 -Boal, Augusto, *Games for actors and non actors,* Routledge, London -Boal, Augusto, *Rainbow of desire,* Routledge, London -Boal, Augusto, *Legislative Theatre,* Routledge (11, New Fetter Lane, London EC4P 4EE, England), 1998 -Schutzman, Mady & Cohen Cruz, Jan (eds), *Playing Boal: theatre, therapy, activism,* London, Routledge, 1994 -Paulo Freire , *Pedagogy of the Oppressed* , Penguin Book, 1972 -Baz Kershaw, *The Politics of Performance,* Routledge, 1992 -Zakes Mda, *When People Play People*, Zed Books, 1993 -Tim Prentki & Jan Selman , *Popular Theatre in Political Culture*, Intellect Books, 2000 -Eugene van Erven, Community Theatre, Routledge, 2001 -Boal Augusto and Jackson Adrian, *Aesthetics of the Oppressed*, Paperback, London (2006) -Freire Paulo, *Pedagogy of the Oppressed*, Penguin, Harmondsworth (1972) -Freire Paulo, *Pedagogy of Freedom*, Rowman & Littlefield, USA (1998) Bibliography in Italian: -Boal Augusto, Il poliziotto e la maschera. Giochi esercizi e

	tecniche del teatro dell'oppresso, La Meridiana, Molfetta-Bari (1993) -Freire Paulo, *Educazione come pratica della libertà*, Mondadori, Milan (1972) -Freire Paulo, *La pedagogia degli oppressi*, Mondadori, Milano (1971; nuova edizione: EGA, Torino 2002) -Freire Paulo, *Pedagogia dell'autonomia. Saperi necessari per la pratica educativa*, EGA, Torino (2004) Bibliography in French: -Boal Augusto, Stop! C'est magique..., Hachette, Paris (1980) Bibliography in German: -Boal Augusto, Mit der Faust ins offene Messer, Verlag der Autoren (1984) -Boal Augusto, Nuestra America, Satiren (1986)
Space (setting)	Various places in Spain, France, Germany, Italy, depending from each partner and from the period
Reasons for considering it a good practice (include indicators)	The aims of the project are related to: -empowerment, -intercultural process, -better awareness of one's strengths, weaknesses', etc. - emotional and creative process, -creation of common code of communication through TO, - the collective instead of the individual needs The main focus of the project is racism, and how immigrants cope with it starting from an empowered position. Although this objective is dissimilar with the ones of Ariadne project, there are a lot of similarities, due to the art medium that is used, and it is interesting to see how the stated objectives of F.R.A.T.T. are put in practice and how they evaluate it.
Web/contact address	Roberto Mazzini Giolli Societa Cooperativa Sociale http://www.giollicoop.it/index.php/en/fratt

Name of the practice	**Arts as a tool for migrant integration**
Name of the organization, or responsible	Macedonian Museum of Contemporary Art
When did it take place	March 2011-June 2011
Where did it take place	Thessaloniki, Greece
Short description (no more than 100 words)	Workshops with the use of theatre, photography and painting. Participants were adult migrants coming from 9 different countries. The project aims to empower migrants through this creative process and help their integration in Greece. The first phase has to do with the communication between the participants. Art is a tool that puts aside cultural differences and creates bridges of communication through artistic creation. The second phase concerns the

	communication with the local population of the city. For this reason, at the end of the workshops, a big exhibition was organized showing the work of the participants and the different phases they came through during this project.
Group of migrants involved	Adult migrants from Serbia, Russia, Morocco, Libya, Albania, Afghanistan, Georgia, Armenia and Turkey.
Art media	Painting, photography, theatre
Duration (total hours)	4 months
Duration (hours per week)	Various, from 15 to 40
Socio-psychological focus (if any)	Enhance intercultural communication between migrants coming from different cultural backgrounds and empower them.
Specific theoretical or methodological references	There were no specific theoretical references used for this project and no research took place. The trainers and facilitators designed the workshops in a way to let the participants express themselves through the Arts, talk about the way they experience everyday life in Greece, difficulties that they come through, etc. The workshops aim was to allow both individual and group creativity.
Space (setting)	Macedonian Museum of Contemporary Art, Thessaloniki, Greece
Reasons for considering it a good practice (include indicators)	This project, although is not stemming from a sound theoretical research, bears a lot of positive elements: art was used as a tool for self-awareness, for reinforcing selfesteem and dignity and as a bridge for communicating and overcoming cultural differences. It also created a space for recognition of the individuals and their migrant communities by the members of the local community placing this event in an art institution of high status.
Web/contact address	http://www.mmca.org.gr/mmst/el/pop.event.htm?id=453 (information only in Greek) Contact person: Ms Triantafyllidou Maria maria@mmca.org.gr

Name of the practice	**“Where do you come from?” workshops**
Name of the organization, or responsible	Roland Beguin, Amaya Ha Minh EVAM - Etablissement Vaudois d’Accueil des Migrants
When did it take place	2009
Where did it take place	Two refugee reception centers: Centre d’aide d’urgence de Vennes (single men asylum seekers whose demand has been refused; waiting for second evaluation)
Short description (no more than 100 words)	A workshop for asylum seekers residing in refugee reception centers focusing on expression : with the objective of

	allowing the emergence of creativity, receiving what is given without pointing to difficult / traumatic elements or questions, center of the sessions: personal development Some key points: - Departure point: how to tell each other our story without being enclosed by the repetitive, limiting questions that are usually asked such as “where are you from?” - Space, motion, borders: refused asylum seekers leave their country of origin because they no longer want / can live there. They arrive to a place which does not want them, in the end they are in a ‘nospace’ a ‘lack of space’. The workshops objective became to offer a border which can be crossed freely, within which there is free circulation and motion connected to creative production. The proposition was then to paint on paper hanged on the walls of the refectory, standing and moving between painting and the paint, the brushes exposed on the tables. - Motivations: most of the residents do not spend time telling their stories to their mates / listening to their peers’ stories: they are focused on obtaining the permits, getting a job and leaving the residence. They are usually open to any activity directly linked to this objective, and refuse all activities that could divert them from the objective.
Group of migrants involved	Asylum seekers residing in refugee reception centers
Art media	Big format common painting
Duration (total hours)	36
Duration (hours per week)	1 session per week for 3 months
Socio-psychological focus (if any)	Identity transitions, changes, the interactive nature of identity, identity threats of the position of ‘immigrant’
Specific theoretical or methodological references	Theoretical references: - Winnicott D.W.(1971)Jeu et realite - editions Galimard 1975 - Stitelmann J.(2002) Au-dela de l’image Ed. des Deux-Continents – Genev - Broustra J. (2000) Abecedaire de l’expression Edition Ceres – Ramonville-St-Agne - Rogers C.-R. (2001) L’approche centree sur la personne Editions Randin - Lausanne Challenges: - Language: no common language, use of English as a second best option which is not spoken by anyone perfectly, not even the facilitators (= certain equality). No capacity of sophisticated verbal expression, sometimes spoken on native language and then translated. The proposed creative tasks

	were implemented without language, demonstration, gestures, mimicry taking the place of words. - Opening a secure space where the physical conditions are not there: no closed space, no intimacy - Handling non continuity of participation due to the volatility of the population. A 6 people constituted the core of participants - What is to become of the works after sessions? The open question of whether they'd like to keep the pieces of throw them away resulted mostly in refusing both: throwing away and keeping. Most participants asked the facilitators to keep the pieces, which lead to reflection on the meaning of leaving a trace in a country which refuses entry for them. The strategy adopted was to keep the works during some weeks and then bring them back to consecutive sessions and propose the creators to complete them, tear them apart, do sg with them. - The "ridicule" of the idea that two Swiss men propose to paint to men living in very disadvantaged circumstances.
Space (setting)	Inside the refugee reception center, in the cafeteria, where residents take their meal twice a day, either to take it to their own room or have it on the spot. As a consequence it is not a closed area, people come and go: impossible to provide for intimacy and emotional security. The final setting was such that once a week the facilitators went to have dinner together with the residents, and after the dinner stayed on and proposed the activities. Part of the refectory was invested for the activities, which was visually marked by two tables. Role of the preliminary visits: As the sessions were held in the reception center, the facilitators put special emphasis on 'absorbing' the ambiance of the spaces, they did this with 3 preliminary visits at different moments of the daily cycle of the center, having lunch, interacting with residents, observing.
Reasons for considering it a good practice (include indicators)	A definite focus on immigrants, with attention cast on the specificities of the target group: time and effort spent on the preliminary visits, understanding physical and psychological context of the participants. Adaptation to circumstances which are very far from ideal, and even in such a condition being able to engage with the participants. Indicators tackled: as an "emergency" support action it does not have very wide ambitions, it mainly focuses on the slow wakening of creative capacities, mostly linked to the indicator "safe space where people feel free to talk and create".

Web/contact address	Roland Beguin http://www.evam.ch/fileadmin/groups/1/Presentations/Beguin_Memoire_Art_Therapie.pdf

Name of the practice	**Voix de jeunes filles**
Name of the organization, or responsible	Paracommandart: Werner Moron Federation des Maisons de Jeunes en Belgique francophone
When did it take place	2007-2008
Where did it take place	Belgium, French speaking community, Maisons de Jeunes d'Evelette, Sclessin, XL'J
Short description (no more than 100 words)	The objective of the work was to tackle "mixite" – heterogeneity in contemporary Walloon society, and in particular tackle how this diversity influences the lives of young women and girls living in cultural contact zones.
Group of migrants involved	NOT all immigrants: girls / women between 8 and 24 years
Art media	Mixed: - 'Lending the voice': reading texts of women authors talking about the loss of their brothers / sisters / parents in conflict zones. An audio CD was created with the texts - Installation of a female buste covered by selfportraits of the girls / women participating: pictures of their eyes, their look - Photographes with pinhole camera (rudimentary camera consisting of a box with a small hole and a light-sensitive picture) - Multimedia / video projects - Own texts /discourses about femininity
Duration (total hours)	Two years in total, variable participation by different centers, different girls / women: open workshops.
Duration (hours per week)	
Socio-psychological focus (if any)	- awareness of the multiplicity of voices within one 'single' feminine identity - empowerment - valorization of individual contributions by several professionally delivered visible outputs
Specific theoretical or methodological references	Real journey – dreamed journey (Werner Moron): contrasting the objective representation of oneself, one's surrounding with a subjective / wished representation.
Space (setting)	
Reasons for considering it a good practice (include indicators)	Choice of subject: working with diversity through a "sensitive zone" in cultural diversity, which is femininity. By revisiting femininity with different tools, a multiplicity of perspectives, "voices" are added to one's own femininity which then can contest / enter in dialogue with the

	limitative representations proposed / expected / forced by others. Indicators: - meaning - empowerment as individuals and members of a sometimes devalorized group of women - can help to transform / reevaluate negative emotions (eg. tied to bad representation of femininity in majority society or own cultural group) - tackles cultural difference, although not very explicitly just by juxtaposing different cultural patterns of being woman
Web/contact address	Werner Moron, Emilie Rouchon http://www.wernermoron.be qg@paracommandart.org

Name of the practice	**"Home abroad workshop"**
Name of the organization, or responsible	Élan Interculturel
When did it take place	March 2010
Where did it take place	Paris
Short description (no more than 100 words)	The five days long residential workshop was targeting at women who arrived to a new country to accompany / join their partner without a work contract or any concrete institutional framework. The objective of the workshop was to: - To develop competences for self-reflection, networking, and intercultural communication - To get acquainted with tools of cognitive and intercultural psychology that can help the crosscultural transition - To gain insight into the psychological and cultural mechanisms involved in intercultural adjustment - To learn to identify and mobilize own resources for the transition process.
Group of migrants involved	Women who arrived to a new country to accompany / join their partner, not fully 'integrated'. The 11 participants were residing in 9 European countries, but were originally from 10 others, representing three continents. All spoke English, which was the official language of the course.
Art media	The workshop was not primarily an arts workshop, though it integrated several art exercises: - drawing - writing - photomontage: creating a montage of what one's

	life is about now, based on pictures brought from home - games of contact improvisation and drama to explore the dynamics of communication - forum theatre: to play out culture shock
Duration (total hours)	30 hours
Duration (hours per week)	1 week; 6 hours / day
Socio-psychological focus (if any)	The basis of the workshop was the observation that the situation of becoming a "follower" can have very specific psychological consequences, which make the adaptation process difficult even when the individuals have the 'objective' competences / skills needed for the process. This can be brought back to an "identity shock" that shutters the individual's capacity to satisfy basic functions related to identity such as: being competent, having a "meaning in life", being connected, acting on intrinsic motivation whereby acting on autonomy (see Vignoles, Breakwell). The consequence is that people feel inertia, they report to be slower, less competent than before, they may develop negative attitudes towards the host society, and especially a low self-esteem. The core of the methodology was based on the idea that a transfer of practical / cultural knowledge would not make any impact, and that it was in fact the motivational situation that needed to be worked on.
Specific theoretical or methodological references	- Cohen –Emerique: approach of critical incidents and culture shock - Breakwell, Vignoles, Terror Management Theory: work on identity motives - Csikszentmihalyi, Seligman: positive psychology - Boal: theater of the oppressed - Humanistic psychology: focusing on the motivation - Non formal education - Coaching
Space (setting)	40m^2 closed modulable dance room (parquet), whose walls have been covered with different productions of the participants
Reasons for considering it a good practice (include indicators)	Indicators: - importance of safe place - emphasis on motivation, autonomy, activisation: "flying from the nest" - empowerment: focuses on the exploration of own resources and possibilities - an action plan is made at the end of the session to help continuity; + tools to structure one's life are also offered - transforming negative emotions: through sharing experiences across countries, the bad representations about host society and self blaming are lifted - being an exclusively migrant group although it

	helped create connections amongst them it could not help create links with majority societies (also because participants were living in different countries)
Web/contact address	www.elaninterculturel.com

Name of the practice	**Self portrait**
Name of the organization, or responsible	Artemisszio Foundation, Menedek Association, Fact Organization
When did it take place	2008
Where did it take place	Asylums, refugee reception centers in Budapest and in Debrecen
Short description (no more than 100 words)	The aim of the project is to help the integration of the migrants and gipsy people to the society and increase the number of the organizations which dealing with the different groups of the society. Under this process they disapprove the original way that they show the discriminated groups in the sense of the majority of the society, but rather assure them the opportunity to introduce themselves realistically and genuinely.The project establish creations which truly representative the groups and to relay a view for the society without stereotypes. They make four portrait films, many photos mixed graphics and paintings which reduce the rejected attitudes against the groups participating in the common work, and grease the equal skids.
Group of migrants involved	Refugees and migrants in Hungary in asylums and nonmigrant artists worked together. (Later they did it with homeless and roma people as a continuation of the project.)
Art media	Film, paintings, photo, graphics
Duration (total hours)	40 hours/week The artistical process consists of three basic steps: the preparation work (storytelling, conversation with the target group), the creative phase and the afterwork.
Duration (hours per week)	Three weeks workshop camp. 9 hours/week
Socio-psychological focus (if any)	
Specific theoretical or methodological references	Self Portrait got people involved in producing films, photographs, paintings and writing as a way of expressing their own identity and personality. They make a creative statement trough conversation and strory telling about who they are, how they want to be seen and reveal their own experiences, hopes and dreams for the future. Method by Nick Oldham by from media19.co.uk
Space (setting)	Refugee reception center rooms and outdoor.

Reasons for considering it a good practice (include indicators)	Migrants and refugees in this project shared their personal stories with artists and then inspiring each other they worked together in an art camp and prepared a selfportrait with different art methods (photo, video, paintings). The storytelling and then brainstorming helped to integrate and value/ reconsider the past and some of them became aware of their strenghts, weaknesses and identity during the storytelling and the reflection on the artistical materials. It helped to integrate their own heritage, because the project's target group also the majority to fight against the prejudices. Work exhibited in public spaces including billboards and transport networks. The photos, videos were presented in a big event, where all the migrant, refugee participants participated and so their self-esteem and social network improved.
Web/contact address	http://www.menedek.hu/onarckep Contact: Meszaros Attila, mesata@gmail.com

Name of the practice	**Moving Lives**
Name of the organization, or responsible	Funding Partners: The City Parochial Foundation, Jack Petchy, Lloyds TSB and Microsoft Community Grants Project Manager- Tiffany Fairey and Liz Orton Partners- The Trinity Community Centre and Project Dost PhotoVoice Facilitators: Vik, Douglas Nicholson, Gaby Motola and Amy Crabtree
When did it take place	2007
Where did it take place	East London
Short description (no more than 100 words)	Moving Lives is a photography and digital-storytelling project giving a voice to young refugees living in East London and helping them integrate into the UK. Many young refugees find the social isolation one of the hardest aspects of life to cope with when arriving in the UK, and one of the greatest challenges to integrating into UK society. Young unaccompanied refugees, in particular, can experience extreme isolation living alone or with people they do not know. The young people learn some of the latest digital media technologies.Through the stories they get a glimpse into the lives of young refugees living in London. The stories take us behind the headlines, where refugees are so often portrayed as statistics, victims and scroungers. Through Moving Lives, young people represent themselves as they want to be seen and heard: as individuals with hopes, histories, ideas and dreams.
Group of migrants involved	There have been five workshops throughout 2005, for 32 young people, between 12 and 17 years old - from

	Afghanistan, Albania, Angola, Bangladesh, Cameroon, Congo, Ghana, Iran, India, Lithuania, Nigeria, Pakistan, Romania, Rwanda, Somalia, Uganda, United Kingdom, Vietnam and Zimbabwe. Twenty five of the participants are young refugees, most of them newly-arrived in the UK and nearly all separated form their parents and family. As young teenagers, they are already at a vulnerable time in their lives.
Art media	Photography, digital storytelling
Duration (total hours)	5 workshops
Duration (hours per week)	No data
Socio-psychological focus (if any)	To use a camera with the aim of supporting the migrants to define, communicate and improve their situation.
Specific theoretical or methodological references	PhotoVoice projects work to provide a platform for marginalised communities by enabling them to represent themselves to audiences, to tell their own stories and put forward their points of view by presenting the world as they see it. In doing so, organisations and communities gain tools and opportunities to push for social change and to create knowledge, understanding and imagery about the issues that are affecting them. In a world where often a single point of view or story dominates enabling communities to speak and be heard and seen, creates alternatives to mainstream and professional perspectives and imagery. PhotoVoice uses participatory methods to work with beneficiaries and partners to provide tools for advocacy and create and support a process where participants define and communicate their issues and concerns using photography and digital media More: http://www.photovoice.org/whatwedo/info/photovoicemethods-and-process Manual: http://www.photovoice.org/shop/info/publications Methodology series: http://www.photovoice.org/shop/info/methodologyseries
Space (setting)	Trinity Community Centre in East Ham, brings together newly-arrived refugees with young people who have lived and grown up in East London all their lives
Reasons for considering it a good practice (include indicators)	The workshops help overcome barriers, and build lasting friendships. Moving Lives helps young refugees make the transition to life in the UK by building confidence in their voices, and providing a means for them to speak out about their hopes, fears, experiences and ambitions. Their stories reflect some the concerns and interests of young teenagers around the world: they are about growing up, music, ambitions, hair styles, families, football, education, mobile phones, journeys, UFOs, and creating new lives in the UK. What shines through in all of the digital

	stories is the positive spirit of the young people, and their sense of determination to succeed in spite of the circumstances.
Web/contact address	http://www.photovoice.org/projects/uk/moving-lives

Name of the practice	Body mapping
Name of the organization, or responsible	Art2be: Art for positive living and social change GTZ (German Development Cooperation), TICAH (Trust for Indigenous Culture and Health) and DAH, the German umbrella body for HIV/Aids-related groups and organisations in Germany.
When did it take place	21st November – 20th December 2008
Where did it take place	Berlin
Short description (no more than 100 words)	Body mapping workshops brought together women and men to share their stories and paint their body maps. Most of these women, men had neither picked up a paintbrush nor done any artwork since leaving school. They were enthusiastic about embarking on this exercise and courageous about telling their stories. The women drew silhouettes of their bodies on large pieces of canvas and then painted them to tell us about the different parts of their bodies, what illnesses they experience and what they do to keep the different parts healthy. The process raised powerful emotions for the women and men from their fears about dieing and leaving their children, to the joy of inking up their hands and feet to make prints on their maps, to the pride of producing a beautiful and compelling painting of self-expression. The other main point of body mapping are the dance and movement and trough these activities painting the different parts, illnesses, representations of the body. Body mapping can be used by any group of people interested in exploring the relationship between physical well-being and cultural, medical, or social realities which influence that well-being. Finally there are many paintings which can be exhibited.
Group of migrants involved	20 together 10 men and women of diverse sexual orientation and cultural backgrounds with two-thirds of the participants having immigrated to Germany from Ethiopia, Columbia, Somalia, Turkey and Algeria.
Art media	Body mapping (dance, movement, painting)
Duration (total hours)	3 days, 20 hours
Duration (hours per week)	20 hours
Socio-psychological focus (if any)	Body mapping can be used by any group of people interested in exploring the relationship between physical well-being and cultural, medical, or social realities which

	influence that well-being.
Specific theoretical or methodological references	http://www.womenandaids.net/resource-centre/bodymapping-project.aspx Annette Schwalbe*:* **LIFE IN YOUR HANDS – Body Mapping with adults living with HIV/Aids in Kenya** **Cifuentes, M.** (2006) *Art for Action on HIV/AIDS*. In Msanii, Vol 14, no.1, pp.8-11 **Levy, F.J**. (1988) *Dance Movement Therapy – A Healing Art*. Virginia: The American Alliance for Health, Physical Education, Recreation & Dance **Scott-Danter, H.** (1998) Between Theatre and Therapy: Experiences of a Dramatherapist in Mozambique. In Dokter, D. (Ed.) *Arts Therapists, Refugees and Migrants – Reaching across Borders*. London: Jessica Kingsley Publishers
Space (setting)	-
Reasons for considering it a good practice (include indicators)	Body Mapping is a creative-therapeutic process which allows to piece together past and present, gather strength and experience from each other, celebrate beauty and life force, dare to share and paint our dreams for the future, our ideas about what it means to be healthy. Therapeutic approach to sharing our strategies for staying healthy, and telling our stories to family and friends, community, and policy-makers.
Web/contact address	http://www.art2bebodymaps.com http://www.ticahealth.org

Name of the practice	**Planta inquilina**
Name of the organization, or responsible	Independent artist
When did it take place	2008
Where did it take place	Budapest
Short description (no more than 100 words)	The project was an “environmental theatre project” involved 40 migrant people living in the 8. district where many migrants are living. Environmetal theatre is a a branch of the New Theatre movement of the 1960s that aimed to heighten audience awareness of theatre by eliminating the distinction between the audience’s and the actors’ space. The artist who made installations and public space statues worked together with migrants and they created together a performance. The actors were the migrants and they performed their activities that they are doing in every day life as well. With that project the director has brought up the migrants to their living space, environment (8th district, garden) and also to the people from the host society who are living there.

Group of migrants involved	20 migrants from different countries living int he 8th district
Art media	Environmental theatre
Duration (total hours)	100 hours
Duration (hours per week)	4 hours/week
Socio-psychological focus (if any)	-
Specific theoretical or methodological references	Method: -a bit drama pedagogy but also storytelling individually and on group level as well -bringing personal objects to create stories not about migrant identity - integrating their own skills into the performance (there were people singing in a choir, and also a girl who danced) Richard Schecher: 6 axioms for environmental theatre: http://www.jstor.org/pss/1144353
Space (setting)	In a botanical garden in the 8th district, which is a special garden, space in the district and the district is the most diverse place in Budapest.
Reasons for considering it a good practice (include indicators)	The performance based on the migrant's own skills and abilities and didn't want to ask something from them which was not natural or comfortable. Because of that many times the migrants have to work alone practicing their own part in the performance, they became during the process very independent and self-conscious. Artist and migrants worked together totally in partnership, there was a facilitator who led the audience in the garden during the performance and he was a migrant as well, so he received big responsibility, which gaves him motivation, responsibility and independence. It reinforced the dignitiy and self-esteem during the preparation time but also because they presented their performance in front of hundreds people from the host society. Summarized: - work in mixed group of migrant and nonmigrant - makes connections to the host society - it linked to their skills, and their own ability - it empowere and help to raise their self-esteem it was very innovative (environmental theatre)
Web/contact address	Schermann Marta director, youtube: http://www.youtube.com/watch?v=tj3ELQMjlZ4

Name of the practice	**Proyecto Hipatia**
Name of the organization, or responsible	Belén Sola
When did it take place	-

Where did it take place	-
Short description (no more than 100 words)	A project based on writing and producing a magazine by imprisioned women, about their lifes, feelings and events. The project accomplishes the autonomous work and also the collective one, making visible women in prison. The project was founded by the Museum of Contemporary art, MUSAC, and in 2010 it was exhibited in it.
Group of migrants involved	Women in prison (80% immigrants)
Art media	Writing
Duration (total hours)	5 years
Duration (hours per week)	No information
Socio-psychological focus (if any)	-
Specific theoretical or methodological references	Theoretical references: - Project based research. - Narrative therapy. - Constructivism. Challenges: - Be able to develop an own project, leaded by themselves. - Opening a secure space where to express feeling . - Be able to transform emotions and feelings to sentences and coherent narration. - transforming negative emotions: through sharing experiences.
Space (setting)	Prison
Reasons for considering it a good practice (include indicators)	Generation of a space for security and containment. o Adequate physical conditions (lighting, hygiene, security). o Qualified staff (with art and social training) and sufficient (in number). o Proposals adjusted to the resources and the capacities of the environment. o Proposals adjusted to the the user's resources and capacities. o Proposals adjusted to the user's demands and needs. o Proposals adjusted to the goals that describe them. • Generation of a space of acceptance, inclusion and equity. o Offer of proposals that are nondiscriminatory (for reasons of gender, religion, age, etc.). o Availability of times and spaces to deal with doubts, questions and/or proposals. o Participation of the users in the creation and development of new proposals. o Availability of resources and strategies for

	conflict resolution. • The art proposals have an experiential character, are process-oriented and consider the result as one more part of these processes. • The art proposals promote and facilitate the coexistence and the integration of people of different origins and cultural manifestations. • The art proposals promote knowledge and depth, both in the host culture and in the culture of origin. • The art proposals are close and accessible enough for the users, so that they can feel involved in them. • The art proposals favour the visibility of the different cultural groups and gender differences as much as of the various participating individuals; they promote a social discourse that recognizes and values the users' singularities, and they aim at spreading their values and cultural richness.
Web/contact address	http://deacmusac.es/proyecto-hipatia-pedagogias-degenero-en-espacios-de-reclusion

Name of the practice	**En torno a Hansala**
Name of the organization, or responsible	Rogelio López Cuenca, Montserrat Soto, Alfredo Cáliz and Chus Gutiérrez
When did it take place	-
Where did it take place	-
Short description (no more than 100 words)	Created by artists, moviemakers and migrant people form Magreb, the project reflects on how migration is seen from the origin country perspective and from the country of destiny point of view, decoding racism and cultural representation, stereotypes in mass media, inner images of migrant. It has been launched by the Museum of Contemporary Art, Burgos.
Group of migrants involved	Magrebian people above all, and other origins
Art media	Video, audiovisual media
Duration (total hours)	1 year
Duration (hours per week)	Once a week
Socio-psychological focus (if any)	-
Specific theoretical or methodological references	Constructivist/ narrative
Space (setting)	MUSAC, Museum of Contemporary Art
Reasons for considering it a good	Generation of a space for security and Containment:

practice (include indicators)	- Qualified staff (with art and social training) and sufficient (in number). - Proposals adjusted to the resources and the capacities of the environment. - Proposals adjusted to the the user's resources and capacities. - Proposals adjusted to the user's demands and needs. - Proposals adjusted to the goals that describe them. Generation of a space of acceptance, inclusion and Equity: - Offer of proposals that are nondiscriminatory (for reasons of gender, religion, age, etc.). - Availability of times and spaces to deal with doubts, questions and/or proposals. - Participation of the users in the creation and development of new proposals. - Availability of resources and strategies for conflict resolution. The art proposals have an experiential character, are process-oriented and consider the result as one more part of these processes. The art proposals promote and facilitate the coexistence and the integration of people of different origins and cultural manifestations. The art proposals promote knowledge and depth, both in the host culture and in the culture of origin. The art proposals are close and accessible enough for the users, so that they can feel involved in them. The art proposals favour the visibility of the different cultural groups and gender differences as much as of the various participating individuals; they promote a social discourse that recognizes and values the users' singularities, and they aim at spreading their values and cultural richness.
Web/contact address	-

Name of the practice	**Batuko Tabanka**
Name of the organization, or responsible	Women migrants from Cabo Verde in a small fishermen village of North Spain, Burela. They have founded, supported by Bog-Avante, an association for social inclusion, a musical group related to batuke, a tradicional music from Cabo Verde.
When did it take place	-
Where did it take place	-
Short description (no	-

more than 100 words)	
Group of migrants involved	Migrant women from cabo Verde, Africa.
Art media	Music
Duration (total hours)	2 years
Duration (hours per week)	No information
Socio-psychological focus (if any)	-
Specific theoretical or methodological references	Theoretical references: Carnacea, A. y Lozano, A. (eds) *Arte, Intervención y Acción social. La creatividad transformadora.* Madrid, Grupo 5. (Art, Intervention and Social Action. The transformative creativity). Challenges: - Opening a secure space where the physical conditions are not there: no closed space, no intimacy - Handling non continuity of participation due to the volatility of the population. A 6 people constituted the core of participants - What is to become of the works after sessions?
Space (setting)	-
Reasons for considering it a good practice (include indicators)	Generation of a space for security and containment: - Adequate physical conditions (lighting, hygiene, security). - Qualified staff (with art and social training) and sufficient (in number). - Proposals adjusted to the resources and the capacities of the environment. - Proposals adjusted to the user's resources and capacities. - Proposals adjusted to the user's demands and needs. - Proposals adjusted to the goals that describe them. Generation of a space of acceptance, inclusion and equity: - Offer of proposals that are nondiscriminatory (for reasons of gender, religion, age, etc.). - Availability of times and spaces to deal with doubts, questions and/or proposals. - Participation of the users in the creation and development of new proposals. - Availability of resources and strategies for conflict resolution. The art proposals have an experiential character, are process-oriented and consider the result as one more part of these processes. The art proposals promote and facilitate the coexistence and the integration of people of different origins and cultural manifestations. The art proposals promote knowledge and depth, both in the host culture and in the culture of origin.

	The art proposals are close and accessible enough for the users, so that they can feel involved in them. The art proposals favour the visibility of the different cultural groups and gender differences as much as of the various participating individuals; they promote a social discourse that recognizes and values the users' singularities, and they aim at spreading their values and cultural richness.
Web/contact address	-

Name of the practice	**Mujeres teatreras (Theater women)**
Name of the organization, or responsible	Supported by MINKA, center for promotion and solidarity, and Marco Canale
When did it take place	Women migrant – working as cleanwomen or caregivers in private houses – join once a week the theatre team and from an individual awareness, work and play their problems, lifes, and possible solutions.
Where did it take place	-
Short description (no more than 100 words)	-
Group of migrants involved	Latin-American Women migrants about 30 years old.
Art media	Theatre
Duration (total hours)	4 years
Duration (hours per week)	Once a week, every Saturday
Socio-psychological focus (if any)	Theatre of the oppressed
Specific theoretical or methodological references	Theoretical references: - Boal, A.: theater of the oppressed - Humanistic psychology: focusing on the motivation - Play therapy - Non formal education - Coaching - Carnacea, A. y Lozano, A. (eds) *Arte, Intervención y Acción social. La creatividad transformadora.* Madrid, Grupo 5. (Art, Intervention and Social Action. The transformative creativity) Challenges: - Opening a secure space of intimacy and freedom. - Develop the stage to a space of energy and overcoming of difficulties.
Space (setting)	Madrid, Lavapiés
Reasons for considering it a good practice (include	Generation of a space for security and containment: - Adequate physical conditions (lighting, hygiene, security). - Qualified staff (with art and social training) and sufficient (in

indicators)	number). - Proposals adjusted to the resources and the capacities of the environment. - Proposals adjusted to the the user's resources and capacities. - Proposals adjusted to the user's demands and needs. - Proposals adjusted to the goals that describe them. Generation of a space of acceptance, inclusion and equity: - Offer of proposals that are nondiscriminatory (for reasons of gender, religion, age, etc.). - Availability of times and spaces to deal with doubts, questions and/or proposals. - Participation of the users in the creation and development of new proposals. - Availability of resources and strategies for conflict resolution. The art proposals have an experiential character, are process-oriented and consider the result as one more part of these processes. The art proposals promote and facilitate the coexistence and the integration of people of different origins and cultural manifestations. The art proposals promote knowledge and depth, both in the host culture and in the culture of origin. The art proposals are close and accessible enough for the users, so that they can feel involved in them. The art proposals favour the visibility of the different cultural groups and gender differences as much as of the various participating individuals; they promote a social discourse that recognizes and values the users' singularities, and they aim at spreading their values and cultural richness.
Web/contact address	-

Name of the practice	**National Orchestra of Lavapies**
Name of the organization, or responsible	Impulsed by the Association "El Ojo cojo", is a project that encourages 14 to 24 years old young migrants from different countries, mostly form south America, to join and play music. Through it, the project helps young men and women to find a vital project, raise self-esteem, empower interculturality.
When did it take place	-
Where did it take place	Lavapiés, Madrid
Short description (no more than 100 words)	-
Group of migrants	-

involved	
Art media	Music
Duration (total hours)	1 year
Duration (hours per week)	Twice a week
Socio-psychological focus (if any)	Theather of the oppressed.
Specific theoretical or methodological references	Theoretical references: - Carnacea, A. y Lozano, A. (eds) *Arte, Intervención y Acción social. La creatividad transformadora.* Madrid, Grupo 5. (Art, Intervention and Social Action. The transformative creativity) Challenges: - Enrich the multicultural experience and tolerance through the access to art formation and expression. - Promote cultural and social integration through art. - Decode visual culture giving critical tools for social deconstruction, trying to build up a more tolerant society. - Promote selfdiscovery and selfsteem toward the self-construction of one's own life project.
Space (setting)	Lavapiés, Madrid
Reasons for considering it a good practice (include indicators)	Generation of a space for security and containment: - Adequate physical conditions (lighting, hygiene, security). - Qualified staff (with art and social training) and sufficient (in number). - Proposals adjusted to the resources and the capacities of the environment. - Proposals adjusted to the the user's resources and capacities. - Proposals adjusted to the user's demands and needs. - Proposals adjusted to the goals that describe them. Generation of a space of acceptance, inclusion and equity: - Offer of proposals that are nondiscriminatory (for reasons of gender, religion, age, etc.). - Availability of times and spaces to deal with doubts, questions and/or proposals. - Participation of the users in the creation and development of new proposals. - Availability of resources and strategies for conflict resolution. The art proposals have an experiential character, are process-oriented and consider the result as one more part of these processes. The art proposals promote and facilitate the coexistence and the integration of people of different origins and cultural manifestations. The art proposals promote knowledge and depth, both in the host culture and in the culture of origin. The art proposals are close and accessible enough for the users, so

	that they can feel involved in them. The art proposals favour the visibility of the different cultural groups and gender differences as much as of the various participating individuals; they promote a social discourse that recognizes and values the users' singularities, and they aim at spreading their values and cultural richness.
Web/contact address	-

Name of the practice	**Being Here**
Name of the organization, or responsible	Momentum Arts
When did it take place	2002-2006 (4 years)
Where did it take place	Southend, Essex, UK
Short description (no more than 100 words)	A participatory social inclusion arts regeneration project in Southend, Essex, UK with 1300 young people and 45 local artists leading a creative programme over 4 years from 2002-2006. Artists were recruited through a robust recruitment procedure. A recruitment process was devised that scrutinized artists' experience of working with young people as much as their technical and creative skills. They also atended a professional development programme before delivering Workshops. The migrant cohort used photography to take digital photographs to explore identity and the identity of Southend where they were living.
Group of migrants involved	Albanian/Muslim Refugees (6)
Art media	Photography
Duration (total hours)	25 hours
Duration (hours per week)	Over 3 months
Socio-psychological focus (if any)	Area of deprivation Economically deprived High unemployment Self confidence issues Race and Ethnicity differences
Specific theoretical or methodological references	-
Space (setting)	Community Centre and outside areas
Reasons for considering it a good practice (include indicators)	The project created a safe space for the migrants to express themselves positively and for them to have a positive impact on the wider community and explore life in the UK.

	The migrants experienced a feeling of welcome by engaging in the project. The project was innovative in terms of its message. The project started out as an artist-led process but naturally evolved to a participant-led centred idea of things. The participants produced photographic works of arts of Southend. Language barriers existed between participants and the artist and the artist had to be very imaginative. Legacies – Turning the Tide – documentation of the overall project – available in hard copy. Skilled artists in social inclusion settings with migrant community which led into heritage project Untold Stories and was the plaftform for our focus on diversity and social inclusion. Also, it launched our work with social inclusion and social change and the project changed our perceptions of the use of art to cure problems to providing people with the tools to help themselves.
Web/contact address	www.momentumarts.org.uk Turning the Tide documents and tracks the highs and lows of the Being Here project including the creation and management of this participatory arts project from start to finish. It is a helpful guide for project managers and offers an insight into what impact the project had on participants. Hard copy and E-versions available.

Name of the practice	**Untold Stories 2007-2009/10**
Name of the organization, or responsible	
When did it take place	
Where did it take place	
Short description (no more than 100 words)	The essence of Untold Stories was to preserve the heritage of Black and Minority Ethnic communities and their historical contributions to Cambridge through the development of publications, archives, online resources and exhibitions. There were four different strands: - Reminiscence - Local and Historical Role Models - Cambridge Untold - Cross Cultural Storytelling
Group of migrants involved	Mixed – Afro Caribbean, Black, Asian and Ethnic Minority groups Travellers Mill Road Shopkeepers – South American, Asian, Chinese.
Art media	Arts, Crafts, Visual arts, film, exhibition, storytelling

Duration (total hours)	Different depending on which strand. 10 primary school workshops – 1 session. Book took 6 months to research Various events throughout the project which also involved the wider community.
Duration (hours per week)	-
Socio-psychological focus (if any)	Multi-cultural Diversity
Specific theoretical or methodological references	-
Space (setting)	In community buildings, schools, churches, events in local theatres and museums.
Reasons for considering it a good practice (include indicators)	It provided a safe space where people were comfortable to talk and share their life and personal stories because Momentum Arts worked in partnership to gain trust prior to engagement with existing community groups (Menter). They conducted consultation with the beneficiaries during the project planning. This revealed the Chinese commuity did not want to become involved and the Afro/Caribbean community were keen to be involved. This created more awareness of cultural differences. Did it encourage people to fly – yes it brought different cultural groups together who would not normally mix. It gave the school children a chance to engage in new cultures and evaluate their sense of place. Is it emotional and real? Yes local people shared their stories and opened up different routes of communication – acted as a platform for minority groups to participate and express themselves. Did it contribute to empowerment – Yes it empowered minority role models to feel awarded for their contribution to the community and being inspiring. Reinforced dignity by re-connecting to things which had happened in the past and uncovering local heritage. Integrated with own heritage as the project was focused on 'preserving' and uncovering black community heritage. Culture as dynamic – yes more dynamic than perceived as it brought different groups together. Mutal process – yes inclusive and celebrated in the community for the community. Linked to other needs – increased levels of well-being and civic provide and social cohesion. Move from individual to shared situations – yes reminiscense shared with wider audience/community. The community cohesion and links have sustainability and the ethos can continue without us. The art action brought out visual tangible outputs and a sense of achievement which has a legacy. The project was innovative in certain aspects, celebrating role models. Interview with Nancy Hogg, Momentum Arts June 2011.
Web/contact address	http://www.untoldstories.org.uk/

	www.momentumarts.org.uk

Name of the practice	**Take me to Peterborough**
Name of the organization, or responsible	Encounters
When did it take place	November-December 2010
Where did it take place	Peterborough, UK
Short description (no more than 100 words)	In November and December 2010 Encounters led TAKE ME TO, an innovative project to discover places in Peterborough (UK) through the eyes of its inhabitants. Moving across the city by minibus, participants were invited to take part in a very personal tour - visiting the places in Peterborough that mattered to them and sharing their stories. Each participant was invited to listen to the stories of others in interesting and unexpected settings. Instead of looking at the city by geographical or community boundaries, the city was 'mapped' by individuals & experiences reflecting the remarkable history of the diverse culture of Peterborough.
Group of migrants involved	Mixed
Art media	Performance and 'Relational Art' which describes a body of work that creates a frame and a structure to look at relationships between people and themselves as well as their community and the place that they live.
Duration (total hours)	40 artist days plus planning
Duration (hours per week)	Variable
Socio-psychological focus (if any)	Peterborough has areas experiencing high levels of deprivation. There is high unemployment. This multi-cultural area has many race and ethnicity differences.
Specific theoretical or methodological references	-
Space (setting)	All across Peterborough
Reasons for considering it a good practice (include indicators)	The project provided a safe space where people felt free to talk and be creative as it was about exploring physical and emotional spaces and all particicpants were made to feel that their contribution was valuable. The project provided awareness of meaningful and fulfilling activities as the participants were from different cultural backgrounds and were given opportinuty to tap into their shared desire to connect with each other. The Project encouraged people to be independant as participants were encouraged to go to places and connect with cultures that they would not normally visit. The creative activity provided entry points

	into different peoples experiences and their cultures and individual sense of place. The participants used the creative process to connect on an emotional level but also to see different spaces in Peterbrough. In this respect the arts provided a safe and inpsirational place. The participants made pledges at the end of the project to continue to try new things and to meet with other on the to undertake different cultural activities. The project allowed people to work as a collective without losing the value of their own personal contribution. The project encouraged people to challenge fixed perceptions of the place they call home and, in doing so, many encountered increased levels of civic pride and an overall feeling of wellbeing. *Momentum Arts conducted interview with Encounters June 2011*.
Web/contact address	http://www.encounters-arts.org.uk/