

**LIVING  
TOGETHER:  
FOSTERING  
CULTURAL  
PLURALISM  
THROUGH  
THE ARTS**

**JULY 2018**





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This report has been prepared in the scope of the cultural policy studies of Istanbul Foundation for Culture and Arts by Dr. Feyzi Baban and Dr. Kim Rygiel.



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**1 FOREWORD**

By the end of 2017, there were almost 70 million people that had experienced forced displacement, 25 million refugees almost half whom were younger than 18 years old, 40 million people internally displaced, and more than 3 million asylum seekers, around the globe.<sup>1</sup> The number of people who are not citizens of any country and hence deprived of basic rights to education, health, access and participation to cultural life is estimated to be around 10 million.<sup>2</sup>

During the war that started in 2011 in Syria leading to economic, social, cultural, and individual changes and traumas that have shaken the whole world, Turkey has become the biggest host country for refugees with nearly 3 million people seeking refuge in the country. The official statistics indicate that more than 2 million of Syrian refugees, which make up 5% of the whole population, consist of children and young people between the ages of 0 and 25. With more than 5 hundred thousand registered Syrian people, Istanbul hosts the biggest group of refugees in Turkey.<sup>3</sup> A research conducted in 2014 reveals that the replies to the question ‘Would you be disturbed to have a Syrian as your neighbour?’ are equally distributed between ‘yes’ and ‘no’ among Turkish society.<sup>4</sup>

**1** UNHCR. 2018. “Global Trends: Forced Displacement in 2017.” June 25. <http://www.unhcr.org/statistics/unhcrstats/5b27be547/unhcr-global-trends-2017.html>

**2** UNHCR. 2017. “Global Trends: Forced Displacement in 2016.” June 19. <http://www.unhcr.org/statistics/unhcrstats/5943e8a34/global-trends-forced-displacement-2016.html>

**3** Republic of Turkey Ministry of Interior Directorate General of Migration Management. 2018. “Yıllara Göre Geçici Koruma Kapsamındaki Suriyeliler.” [Syrian Nationals Benefiting from Temporary Protection in Years] [http://www.goc.gov.tr/icerik6/gecici-koruma\\_363\\_378\\_4713\\_icerik](http://www.goc.gov.tr/icerik6/gecici-koruma_363_378_4713_icerik)

**4** According to the data presented in “Türkiye’deki Suriyeliler: Toplumsal Kabul ve Uyum Araştırması 2014” [Syrians in Turkey: Social Acceptance and Integration Research 2014] by Hacettepe University Migration and Politics Research Center. <https://data2.unhcr.org/en/documents/download/46184>

All these findings attest to the fact that the attempts to rebuild cultural policies on the equality principle of living together have become more important than ever. In this report titled ‘Living Together: Fostering Cultural Pluralism Through the Arts,’ we are motivated by our belief in the power of culture and the arts to foster the solidarity between local people and newcomers required for building a new sense of belonging.

This 7<sup>th</sup> report prepared in the scope of the cultural policy studies of Istanbul Foundation for Culture and Arts has been authored by Dr. Feyzi Baban and Dr. Kim Rygiel. Written at the time of the 15<sup>th</sup> Istanbul Biennial pervading the whole city with the theme of a *good neighbour* and intended as a strong message sent from Istanbul to the globe, this report should also be considered a praise for the firm suggestions put forward by the biennial, and an incentive to take the debate in the field further. With an emphasis on enrichment and diversification of cultural life in Turkey by the migration flows from Syria, Turkey’s neighbouring country with the longest land border, the report calls for abolishing borders through the arts to build a common future together.

We would like to thank to the authors not only for the elaborate conceptual framework they offer but also the inspiring examples they present from Turkey and Europe. We hope this report encourages people in the world of culture and arts to play active roles in the current debates and fosters, in the public space, new forms of alliances around the commons.

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## 2 INTRODUCTION

People are increasingly on the move today, as a result of war, conflict, famine, economic hardship, environmental disasters, family reunification, study and travel, to name but a few of the many reasons why people move. Societies everywhere are increasingly diverse as a result. In addition to growing mobility, communication technologies enable people to connect with one another across time and space and to remain connected with people and communities elsewhere. This growing societal diversity, and on-going connection to others living elsewhere, enables people to feel a sense of belonging to several cultural communities (whether national, ethnic, religious etc.). This diversity and sense of belonging to multiple communities poses certain challenges for nation-states. While cultural diversity has, in fact, always existed within nation-states, governments have often promoted the idea that the state's unity and stability can only be achieved by enforcing a singular and hegemonic national identity, under which all other identities are absorbed.

Today, nation-states face a double challenge: They have difficulty maintaining the idea of national identity in the face of ethnic, religious and cultural groups' demands within society, on the one hand. They also face challenges trying to absorb newcomers (immigrants, refugees, undocumented persons etc.) who may not share the same cultural and religious worldview of their newly adopted countries, on the other hand. Tensions arising from this double challenge are visible everywhere, creating both risks and opportunities for living together in increasingly diverse societies. Within this context, culture and the arts can play a significant role in fostering inclusion and participation of culturally diverse communities and in integrating newcomers.

This report makes the case for the importance of investing in culture and the arts as a way to respond to the ongoing challenges that governments face around facilitating the peaceful living-together with others in societies that are increasingly diverse and pluralistic. It was only three years ago that UNESCO celebrated the 10<sup>th</sup> anniversary of the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, which in 2005 first acknowledged the importance of fostering and protecting cultural diversity as a ‘defining characteristic of humanity,’ one which is both ‘indispensable for peace and security’ and essential ‘for the full realization of human rights and fundamental freedoms proclaimed in the Universal Declaration of Human Rights and other universally recognized instruments.’ In keeping with core principles outlined in the UNESCO Convention, this report examines the ways in which arts and culture provide a healing power to marginalised individuals and groups by encouraging their self-expression and representation in the public sphere. It also acknowledges the importance of culture and the arts as vehicles for civic education and democratisation, where the arts can create greater inclusion, integration and opportunities for public participation. However, the report’s main focus is on the potential for creative and artistic projects to create more inclusive societies by fostering a spirit of radical cosmopolitanism, or the idea that we are all interconnected as part of a larger common humanity but one with which we come to identify through our own particular diverse cultural (and other) identities.

The report first provides a background context for understanding the current challenge of living in culturally diverse societies. Until recently, governments have often favoured one of two policy approaches to deal with diversity within their countries: assimilation or multiculturalism. Assimilationist approaches identify growing pluralisation as a risk to the integrity of national coherence. Under assimilationist policy, governments demand that newcomers give up other cultural affiliations in order to better integrate within the host society. Multicultural policies, on the other hand, encourage further pluralisation by recognising the unique identities of different groups and communities. Yet they do so in ways that risk segregating these new communities. In contrast to both assimilation and multiculturalism, radical cosmopolitanism provides an alternative approach towards living together. It is based on emphasising the relationality of human beings and their capacity to transform one another through interaction. From the perspective of radical cosmopolitanism, living together does not privilege citizen over non-citizen groups nor the host's culture over that of the guest's culture. Rejecting the hierarchical placement of groups and identities, radical cosmopolitanism encourages pluralism by fostering a deeper understanding of the cultures informing various identity positions and by promoting interactions between them towards an ever-evolving understanding of community. Here, culture and the arts can play a crucial role in fostering pluralism by creating deeper understandings between different groups such as between newcomers and local populations. Furthermore, artistic and creative projects provide platforms to restore voice and give visibility to marginalised groups who may be excluded from full participation in society.

This report will focus on the role of culture and the arts in facilitating the long-term living together of newcomers and locals. By promoting alternative forms of living together that respect the dignity of newcomers, artistic and creative platforms can enable newcomers to become equal members of their newly adopted countries. The subject matter and timing of this report coincides with the arrival of over 3 million Syrian refugees (in addition to other non-Syrian refugee communities) in Turkey, with many Syrians potentially becoming long-term residents and, possibly, even citizens. Living together is a complicated process, taking place at many levels, through legal frameworks, institutional support, leadership and everyday interactions among Syrian and Turkish peoples.

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### 3 METHODOLOGY

The aim and organisation of this report is four-fold:

- 1) To provide a background review of academic debates around the role of culture and the arts in assisting newcomers (particularly refugees and migrants) in integrating within host societies.
- 2) To introduce the idea that culture and the arts play, what is an often underappreciated role of fostering cultural pluralism within society and in ways that are transformative of our understandings of the meaning of community and membership, that is of who can belong and engage in meaningful participation and citizenship practices.<sup>1</sup>
- 3) To provide an overview of some key cultural and arts projects in Europe that we feel reflect this transformative potential to foster cultural pluralism through radical cosmopolitanism.
- 4) To provide an overview of some key cultural and arts projects in Turkey that that we feel reflect this transformative potential to foster cultural pluralism through radical cosmopolitanism.

The main research questions guiding this report are:

- 1) What role or potential do culture and the arts play in opening up space in which to build community, break down binaries, and foster understanding across/through/around difference?
- 2) How do specific arts and cultural projects create new types of spaces and forms of community that might enable new understandings of belonging that transgress traditional binaries (e.g. citizen/non-citizen/refugee, insider/outsider)?

<sup>1</sup> a.n. We refer to this transformative potential as fostering a spirit of radical cosmopolitanism.

In order to address these questions, a review of the literature across a range of social science disciplines was conducted. This literature review looked at the perceived benefits of culture and the arts in welcoming, assisting and integrating newcomers (particularly refugees and migrants). This academic literature review was complemented by a review of several recent policy reports in the area. In particular the following reports were key to our findings: A 2016 report overseen by the European Expert Network on Culture and Audiovisual (EENCA) and written by Elaine McGregor and Nora Ragab, entitled *The Role of Culture and the Arts in the Integration of Refugees and Migrants*; a 2017 European Union report, written by the working group of EU member states' experts on 'intercultural dialogue in the context of the migratory and refugee crisis under the open method of coordination,' entitled *How Culture and the Arts Can Promote Intercultural Dialogue in the Context of The Migratory and Refugee Crisis*; and several former reports by İKSV, particularly its 2017 report, *Public Engagement in the Arts*, and its 2014 report, *Re(thinking) Arts Education in Turkey*. These recent reports reveal that there is a great deal of interest within Turkey and Europe more broadly, and within arts institutions as well as policy and government circles more specifically, in investing in arts and cultural policy as a way of facilitating cultural pluralism, intercultural dialogue, and ultimately belonging and integration of newcomers in society.



This literature review was importantly supplemented by interviews with members of cultural organisations and artistic projects. These interviews provide a ‘bottom-up’ approach to thinking about cultural policy from the perspective of often smaller, civil society groups that use cultural and artistic forms at more local levels. These interviews bring a more contextual understanding of how projects might ultimately broaden notions of community and belonging and thereby foster cultural pluralism. We employed a semi-structured, qualitative interviewing method. This provided some structure to the interview but permitted deviation as well, following the lead of interviewees as to where and when they wanted to speak about more detail or different topics. Interviews were conducted specifically for the purposes of this project in Istanbul in October 2017 but also for the larger research project, upon which this report draws, in Gaziantep, Berlin, Copenhagen, and in the South of Italy from 2015-2017 during several field research trips.

Finally, we have provided a mapping of several cultural and arts initiatives in Europe and Turkey. The number of projects in this area is high and we can in no way claim to be comprehensive. Rather, we have tried to provide a summary of creative initiatives with focal points that are in line with the sentiments expressed in this report on the role that culture and the arts can play in fostering cultural pluralism. As well, in order to narrow the scope of this report, and given the focus of our own research, we have concentrated on cultural and artistic initiatives pertaining to refugees and migrants. We have summarised these in the Appendix. We have then selected and delved into a few selected projects to explore in greater details the dynamic workings of the projects to show the ways in which they embolden a spirit of radical cosmopolitanism and how they build alternative forms and ways of thinking about community and who belongs within it.

**3 1 DEFINITIONS**

In this report we use several terms. Some of these terms, such as radical cosmopolitanism and citizenship, are developed further in the report. A few key definitions are provided here though at the outset.

**Culture:** Following Clifford Geertz (1973) and others, we follow Paul Kuttner's (2015, 71) use of culture more broadly as 'an ongoing process of collective meaning-making.'

**Cultural production:** Cultural production is one visible form of culture or meaning-making understood as '[...] the creation and consumption of various forms of symbolic creativity including mass media, language, slang, fashion, and the arts' (Kuttner 2015, 71). Cultural production refers 'to the broader landscape of cultural practices, processes, and products that may or may not be included under the discursive banner of the arts as practices of symbolic creativity' but which nonetheless involve engaging in creative work that reflects the particularities of material and symbolic relations that shape people's lives (Gaztambide-Fernandez 2013, 215).

**The arts:** The arts can be situated within this larger field of cultural production. The benefit of situating the arts in this way is that ‘(...) rather than seeing the arts as separate from everyday life, a cultural production approach frames artistic practice as part of a larger, ongoing process of creating and redefining our shared cultural space through symbolic creativity and interaction. Art is understood as a culturally situated activity involving “actual people, under real social circumstances, in particular cultural contexts, and within specific material and symbolic relations”’ (Gaztambide-Fernandez 2013, 226). Situating the arts within everyday life compliments the report’s goal of showing how culture and the arts can advance more peaceful and pluralistic ways of living together. The arts include here a variety of forms of creative activity including: the “fine” or “high” arts (ballet, opera, theater), the “folk” arts (spirituals, folk dances), and the “popular” arts (pop music, television, the creative use of social media)’ (Kuttner 2015, 71).

**Citizenship:** Citizenship is most commonly understood as referring to a legal status and membership within a political community (most often that of the nation-state), which confers both duties and rights. However, in line with more sociological approaches, we use the term citizenship in broader terms to include the *practices* of citizenship. Practices include ways of enacting oneself (*as if*) a citizen in the community, independent of legal standing, by engaging in forms of participation in public spaces and ways of belonging and identification with the community independent of legal status. Scholars speak about this broader definition of citizenship in various ways as ‘performative citizenship’ (Isin 2017), ‘inclusive citizenship’ (Lister 2007) and as ‘citizenship from below’ (Nyers and Rygiel 2010). The benefit of this broader definition is that it enables us to nuance discussions around citizenship and the boundary of who does and does not belong. Broader definitions place the politics and struggle of belonging, rights and duties at the centre of our discussion, rather than assuming these issues to be already settled *by definition* from the outset. Individuals may have legal status, for example, but be unable to effectively access rights or perform duties and/or to feel themselves (despite being legally citizens) to be outsiders or second-class citizens. Others, who may lack legal status as citizens, may find ways to participate in society and may feel a sense of belonging to the polity irrespective of status. This broader definition accounts for this gradation in positioning relating legal status to intersectionality and a range of other ways of belonging that may be influenced by reasons of religion, ethnicity, race, gender, sexuality and class.

**Cultural citizenship:** Within this broader understanding of citizenship, culture and the arts play an important role. Cultural citizenship refers in the broadest sense to the ability to participate in meaning-making in society and rights to representation and recognition through access to forms of cultural production, including the ownership, production, distribution and consumption of cultural goods. Cultural citizenship is '[...] broadly concerned with the development and recognition of cultural diversity on the one hand, and full cultural and political participation on the other' (Kuttner 2015, 72).

**Cosmopolitanism:** Cosmopolitanism refers in its broadest sense to a belief in the interconnectedness and equal worth of all human beings. Historically, cosmopolitanism involved ways of thinking about what unites people despite their differences. Martha Nussbaum (1996, 3) defines cosmopolitanism as follows: 'We should recognise humanity wherever it occurs, and give its fundamental ingredients, reason and moral capacity, our first allegiance and respect.' As Nussbaum emphasises, traditionally, cosmopolitanism has prioritised one's allegiance to humanity over one's immediate allegiance to a specific cultural attachment.

**Radical cosmopolitanism:** Radical cosmopolitanism refers to an approach, which aims to overcome some of the shortcomings of traditional cosmopolitanism. In trying to find a common framework that might unite people across their differences, traditional cosmopolitanism privileged one particular set of cultural experiences over another (such as, privileging the Colonial West over the Colonised East). In contrast to traditional forms of cosmopolitanism, radical cosmopolitanism rejects the idea of privileging one set of cultural experiences over another as this creates hierarchy among human communities. To avoid this, radical cosmopolitanism requires a simultaneous double process of, first, building the desire to recognise that we are all part of a common humanity and, second, recognising the need to acknowledge the question of difference that comes with the premise of living with others (Baban and Rygiel 2014). Artistic and cultural forms of production provide important vehicles for expressions of radical cosmopolitanism. As Nikos Papastergiadis (2012, 9) notes, the rise in ‘new globally oriented artistic practices are also expressive of a worldview’ which he calls ‘the cosmopolitan imaginary’, which following the work of Anthony Appiah, he describes as ‘the ‘imaginative engagement’ with the other, noting, ‘Ethical relations with the other, political networks for activating social change, and cultural platforms for facilitating exchange have become powerful themes that have informed the practice of contemporary artists.’

## **4 SOCIAL INCLUSION, CITIZENSHIP AND LIVING TOGETHER**

### **4 1 CURRENT CONTEXT: WHY IS FOSTERING LIVING TOGETHER SO IMPORTANT TODAY?**

According to the United Nations, some 232 million people live outside their country of origin and more people today are refugees or internally displaced persons than at any other period since 1994 (UNHCR 2013). As the former UN High Commissioner for Refugees, now UN Secretary General, António Guterres (2014) has stated: ‘Societies across the globe are becoming multicultural, multiethnic and multireligious. Like it or not, we cannot stop this trend; it is inevitable. We do have a choice, however, in how we approach this. Do we embrace diversity as a source of strength, or do we play the populist game and make it a source of fear? I believe tolerance is the only responsible option.’

Guterres' appeal here is all that more urgent in 2018. European countries are at the forefront of migration concerns because they are key entry points for people relocating due to conflict, poverty, jobs and family. Yet, the past few years have witnessed a growing politics of fear across the globe, with right-wing parties and movements coming to power across Europe (including Golden Dawn in Greece, the Front National in France, the Fidesz Party in Hungary, Alternative for Germany (AfD) and the Patriotic Europeans Against the Islamisation of the West (PEGIDA) in Germany), compounded with the 2016 election of United States President Donald Trump, whose anti-immigrant rhetoric and policies have catered to white nationalist sentiment and fostered racism and xenophobia. This anti-migrant and refugee sentiment has grown, moreover, amidst greater numbers of refugees arriving from across the Middle East and Africa in neighbouring and European countries, desperately seeking protection, with more than one million people crossing the Mediterranean and Aegean seas as of the end of 2015 (UNHCR 2015). Contributing to these high levels of displaced peoples is the Syrian conflict, which is now in its sixth year and has displaced more than 12 million people, with over 5 million refugees now living in neighbouring countries, including Turkey, Lebanon, Jordan and Iraq (European Commission 2017). Turkey now hosts the largest refugee population in the world (European Commission 2017), including 3 million Syrians registered by the Government of Turkey (UNHCR –Syria Regional Refugee Response).



Given this complex reality today of people on the move and living outside of their countries of birth, learning to live with difference in diverse societies is one of the most pressing policy challenges of the twenty-first century. Faced with such realities, governments must learn how to peacefully govern societies that are increasingly diverse and multicultural amidst growing anti-foreigner public sentiment and the rise of right-wing parties. European governments have generally accommodated cultural differences through one of two types of citizenship policies: a) a liberal policy of multiculturalism that segregates newcomers or b) a policy of integration, which demands newcomers assimilate within the dominant national culture. More recently, a third and more exclusionary approach is on the rise, that of border controls and security measures aimed at restricting cultural plurality altogether.

Considerable research to date has focused on accommodating newcomers through official citizenship policies that promote integration, through multiculturalism or assimilation, or restrictive policies based on tightening border controls. Much less research has investigated the creative, citizen-led initiatives of civil society organisations within communities, which seek to circumvent these citizenship policies (multicultural, assimilationist or restrictive in nature) in favour of opening communities to newcomers and fostering cultural pluralism in ways that transform understandings about who is a citizen and who belongs to the community. It is here where culture and the arts can play an important role.

As outlined in greater detail in section 4.4, culture and the arts can play a significant role in fostering inclusion and participation of newcomers such as refugees and immigrants. While the benefit of culture and the arts is often discussed in terms of either a) its healing value or b) as a means to civic education, facilitating integration and inclusion, our focus here is c) the potential of culture and the arts to engage transformative ways of living together, informed by a spirit of radical cosmopolitanism that can produce inclusive societies. While less scholarly and policy attention has focused on this third aspect, we feel that this is an underutilised approach towards addressing the challenge of fostering pluralism and living together.

## 4 2 **CONCEPTUAL BACKGROUND: THE IMPORTANCE OF COSMOPOLITAN THINKING FOR FOSTERING PLURALISM AND PEACEFULLY LIVING TOGETHER**

This section of the report provides a review of background conceptual debates informing the research with respect to living together in culturally diverse societies in which large segments of populations have different ethnic, religious and cultural backgrounds from the dominant national culture.

### 4 2 1 **ASSIMILATION OR MULTICULTURALISM? THE DIFFICULTIES OF MAINSTREAM APPROACHES TOWARDS MANAGING PLURALITY WITHIN DIVERSE SOCIETIES**

Over the past thirty years, populations across Europe and elsewhere have increasingly become culturally diverse as a result of the presence of guest workers and migrants, undocumented migrants and refugees, and the existing ethnic multiplicity within Europe's borders, a diversity that continues to challenge national identities (Talani 2012). In particular, national identities are often portrayed as having unified cultures and, thus, as unable to fully absorb cultural difference or properly acknowledge cultural distinctiveness (Rogers, Tillie et al. 2001; Ricciardelli, Urban et al. 2003). Debates about how to live with growing diversity often focus on two distinct strategies: assimilation and multiculturalism. The assimilationist approach regards the visibility of cultural differences of migrants, refugees and others as detrimental to the integrity and coherence of national identities. It yearns for an earlier time of nation-building when, through a great deal of forgetting and rewriting of history, national narratives absorbed different ethnicities within a single national identity. Assimilationist approaches attempt to erase cultural, religious and ethnic differences by demanding that minority groups shed their cultural belongings (Sackmann, Peters et al. 2003).

In contrast, multiculturalism is based on an acknowledgement of cultural, religious and ethnic differences. This approach assumes that individual freedom and integrity necessitate protecting cultural identity. Adherents of multiculturalism argue that depicting the public sphere as neutral or free from particularistic attachment is, at best, illusionary and, at worst, a vehicle for further marginalisation and dispossession of identities that do not fit within the hegemonic understanding of national identity (Taylor and Gutmann 1992). Furthermore, multicultural approaches assert that the ability to even represent a ‘national’ identity is only possible through the homogenisation of cultural differences at the expense of pluralism. As a result, multicultural strategies promote the recognition of cultural (and other) differences within the public sphere in addition to specific policies designed to protect the cultural belonging of minority groups (Kymlicka 1995; Kymlicka 2001). This recognition of cultural (and other) differences within the public sphere requires a shift in the way citizenship is understood. Citizenship policies must be reconceptualised to acknowledge and protect cultural plurality rather than promoting the idea of a singular national identity (Tully 1995).

Currently, neither assimilationist nor multicultural approaches towards managing diversity and difference adequately addresses the question of how to negotiate cultural diversity in the nation-state and within Europe, in particular. According to a EU opinion survey conducted annually by the European Commission (n.d.), EU citizens rank immigration as a top concern, with numbers growing from just 9% of survey respondents in 2012 to 58% in 2015, identifying immigration as a pressing issue (European Union 2017, 14). Perhaps this is not surprising given that 2015 was the year that some have called the 'long summer of migration' (Kasperek and Speer 2015), a period when hundreds of thousands of refugees arrived in Europe only to walk thousands of kilometres traversing European borders in search of protection. Within this context, space has opened up for various right wing groups across Europe to successfully exploit xenophobic reaction to these refugees, along with hostility towards Muslims and im/migrants. Far right parties, such as The Sweden Democrats in Sweden, Geert Wilder's Party for Freedom in Holland, The Front National in France and the British National Party in the UK (among others) have grown increasingly active within European countries. They have also become influential in shifting the tone and content of public debate about cultural minorities towards more exclusionary approaches and upsetting electoral balances in a way that pushes mainstream political parties to adopt election platforms sympathetic to xenophobic and racist policies.

This rather bleak picture has convinced many people in Europe that cultural plurality is not desirable but rather a problem (Finkelkraut 1995). Yet, cultural plurality is now a part of the European reality, embedded within the fabric of many European societies. The assimilationist approach is no longer sustainable, informed as it was by old-style forms of nation-building. Rather, today, with fast-paced population movements and transnational linkages, people see themselves as simultaneously belonging to more than one national community. As a result, cultural plurality within state borders flourishes, making it difficult to reproduce dominant national narratives that depend on forgetting other forms of cultural belonging and past histories of co-existence (Taras 2009).

If assimilation is an approach that is no longer adequate for maintaining the social fabric of the nation (one that is increasingly complex, transnational and plural), then the simple acknowledgement of cultural difference is equally inadequate for representing and negotiating differences in the public sphere. Arguments promoting multiculturalism as a better approach to peacefully living with plurality correctly note that the problem with the assimilationist approach is that it inevitably leads to some people and groups being asked to give up their cultural belonging in order to better assimilate (or integrate) within the dominant mainstream culture (Kymlicka 2001). Since one's own cultural belonging is an integral part of one's individual freedom and dignity, those in favour of multicultural approaches again rightly argue that losing one's cultural identity is equivalent to losing individual freedom and dignity, something neither justifiable nor desirable in a democratic society (Taylor and Gutmann 1992). Yet, simply recognising and protecting cultural differences can only ever partly address the question of how to live together in diverse societies. Critics of the multicultural approach argue that while multiculturalism attempts to protect individual dignity, it does so solely by emphasizing cultural belonging, leaving little room for interaction between different groups – an interaction that some proponents of multiculturalism might even see as contributing to a loss of cultural authenticity. Critics, such as Miller (2000), argue that protecting cultural authenticity, without taking into account how different cultural groups relate to one another in a hierarchical social order, can further marginalise certain cultural groups. After all, many cultural groups, who demand recognition and protection, are also those who are located at the bottom of the social hierarchy.

Recognising and celebrating cultural diversity, without also addressing the intricate power relations that maintain social hierarchy among different groups, is likely to achieve very little in terms of ensuring fair and equitable participation within the political process.

Debates in Europe about how to best integrate Muslim and Roma populations, and immigrant and racialised populations more generally, in addition to debates about regulating legal and illegal immigration, are often framed within the parameters of these contrasting assimilationist/multicultural positions. While the Right often embraces assimilation outright, governments, the media and the general public, especially in continental Europe, also tend to view multiculturalism with scepticism. Since German Chancellor Angela Merkel famously declared that attempts to build a multicultural society in Germany have ‘failed, utterly failed’ other voices within Germany and other European countries continue to contribute to this scepticism (Guardian 2010). In Holland, for example, the argument frequently made in public is that homogeneity is essential to the nation-state’s survival since the state has a limited capacity to absorb newcomers (Scheffer 2011).



4 2 2

## BEYOND ASSIMILATION AND MULTICULTURALISM: COSMOPOLITANISM AS AN ALTERNATIVE APPROACH TO MANAGING PLURALISM WITHIN DIVERSE SOCIETIES

Cultural diversity within nation states and the continual movement of people across borders defies the narrow logic of assimilation. The very existence of cultural plurality, and the many ways it manifests itself through the everyday economic, political and social interactions of people, is a reminder that no culture can exist as an isolated island. The way cultural differences are negotiated is as important as acknowledging these differences for preserving individual freedom and dignity. In recent years, cosmopolitanism has emerged as an alternative response to the difficulties found in both the assimilation and multicultural approaches towards managing pluralism, noted in the previous section. There is now a growing body of literature emphasising cosmopolitanism within Europe as a way of addressing the tension between preserving cultural differences of minority groups and promoting a view of the nation as homogeneous (Paasi 2001; Pichler 2009). This scholarship largely focuses on the EU as the vehicle through which narrow national interest can be overcome in order to achieve common understandings and identities among European populations (Beck and Delanty 2006; Beck and Grande 2007a). In this particular notion of cosmopolitan Europe, the Europeanisation process irrevocably binds European nation states to one another through institutional linkages. This creates the conditions for forging new narratives based on overlapping cultural belongings that are informed by a broader notion of European identity (Beck and Delanty 2006; Zielonka 2006; Beck and Grande 2007b). Arguments favouring cosmopolitan Europe frequently focus on the EU's institutional capacity to link nation states in ways that are not necessarily based on cultural codes and a shared European identity.

However, cosmopolitan Europe, as it is predominantly defined in the existing literature, has very little to offer to cultural minorities, illegal immigrants, Roma populations and other marginalised ethnic minorities within national borders, given that this imagined European identity does not necessarily alter the configurations of national identities. More importantly, since many of these marginalised groups are already thought of as existing outside of, or as not belonging to, European culture, a supranational European identity might well result in their further marginalisation. For example, right-wing parties and groups, once focusing attention at the national level, now direct their appeals to the supranational level, and coordinate across national borders through appeals to the idea of a ‘European civilization,’ an idea facilitated institutionally at the supranational level by the EU. In this sense, a notion of a supranational European identity may in fact contribute to the further marginalisation of such populations.

There are other reasons to be wary about invoking cosmopolitanism in its traditional form to address the question of cultural diversity within Europe but also within the context of nation states in general. Just like assimilation and multiculturalism, the traditional cosmopolitan approach to addressing cultural plurality in nation states can have certain shortcomings. While traditional cosmopolitanism looks for ways to share a common understanding of our humanity, making human communication and solidarity possible, it does so by identifying cultural and personal identities as major obstacles towards building such a shared understanding.

From this perspective, the ability to discover our common humanity only becomes possible when we no longer insist on defining our relationship with others through the prism of individual and group identities. The tension between cultural belonging and the desire to find a framework around which to unite us is a difficult one to resolve, and traditional cosmopolitan thinking has had a rather difficult history in finding a resolution to this tension (Harvey 2000; Pollock 2000). In fact, since its early inception, cosmopolitans have shown scepticism towards plurality and difference. As a result, whether in ancient Greece, the Enlightenment, or more recently, many traditional cosmopolitan thinkers view group and individual identities among human communities as detrimental to the achievement of a sense of common belonging. The principal dilemma at the heart of traditional cosmopolitanism is a desire to replace the particular identities with a shared understanding of humanity (Honneth 1997; Lutz-Bachmann 1997).

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## RADICAL COSMOPOLITANISM: RETHINKING COSMOPOLITANISM FROM THE MARGINS

Despite its scepticism towards cultural difference, the idea of cosmopolitanism still has the potential to offer an alternative approach towards thinking about cultural plurality. As an ideal, traditional cosmopolitanism begins with the assumption that human beings are bound by relationality. Living together is the basis of human sociality and unavoidably connects people, creating bonds between us in ways that sometimes lead to human emancipation and other times not quite so. This relationality of humans is also the foundation behind our desire to emphasise and negotiate the differences that exist between us. The cosmopolitan moment begins, in other words, with the acknowledgement of, and willingness to engage with, difference. While acknowledging difference, traditional forms of cosmopolitanism have been less prepared to engage with or accommodate it. There is now a growing body of literature that insists on the reimagining of cosmopolitanism in ways that denounce its association with top down forms of universalism inherent in traditional forms of cosmopolitanism, arguing instead for rethinking cosmopolitanism as originating from below (Appiah 2006; Beck 2002; Cheah 2006; Landau and Freemantle 2010; Nyers 2003; Werbner 2008; Delanty 2009). Building upon this logic of cosmopolitanism 'from below,' the idea of radical cosmopolitanism surpasses the simple dichotomy of assimilation and cultural recognition, as emphasised by multicultural approaches. Both assimilation and cultural recognition are apolitical in the sense that they restrict opportunities for negotiating cultural differences, through which established and stable categories of groups and identities are disrupted. In contrast, radical cosmopolitanism begins with the idea that cultural particularity should neither be absorbed into the larger whole nor be viewed as something unchanging, frozen and authentic.

Invoking cosmopolitanism, albeit critically as radical cosmopolitanism, to address negotiating the growing cultural plurality within national communities requires some caveats and clarification of assumptions however. The promise of radical cosmopolitanism today can only be realised if the cosmopolitan act begins with an acceptance of difference and plurality as the fundamental condition of human sociality. This acceptance of otherness as a fundamental condition of human sociality requires that new relationships between individual and national identities be developed in which the relationship between self and other is not viewed as an irresolvable tension but as one of relationality. Thus, the logic of radical cosmopolitanism rejects the traditional dichotomy between moral universalism and cultural relativism. In this sense, radical cosmopolitanism is a thin form of cosmopolitanism, characterised by the refusal to accept a strong sense of universality as the way to engage with difference.

As a result, radical cosmopolitanism seeks to construct cosmopolitan thinking from the margins, local experiences and marginalised cultures. Following Walter Mignolo's (2000) argument that cosmopolitanism should be conceived of from the perspective of coloniality, cosmopolitanism within the context of culturally diverse nation states should be reconstructed from the perspective of im/migrant communities, minority cultures, Roma populations and other more marginalised groups in society. As Mignolo aptly observes with regard to colonial discourses, the radical cosmopolitanism of marginalised cultures and groups captures what top down and traditional forms of cosmopolitanism miss: to read the cosmopolitan experience critically from the margins.

Rather than locating cosmopolitanism within institutions and organisations, radical cosmopolitanism focuses on everyday political interventions of marginalised populations in order to reconstruct cosmopolitanism from the margins. Cosmopolitanism ‘from below’ is a practice based on people’s everyday life negotiations and experiences with difference. Reading the everyday interventions of marginalised populations through the prism of radical cosmopolitanism restores the notion of the political back to cosmopolitan thinking. It does so by directing our attention toward those discrepant moments, contradictions and discontinuities that emerge when marginalised populations engage in political acts and make claims to rights as members of society. These political acts lead to genuine forms of cosmopolitanism for they reveal hegemonies and sources of power that create marginalisation in the first place, but also forge solidarities among different populations. The political potential of radical cosmopolitanism lies in its promise to link diverse populations and allow the marginal groups to make transformative claims to the very content of national narratives. While assimilationist approaches require minority cultures to integrate within a larger national identity, radical cosmopolitanism insists that true integration works in both directions; minority cultures should equally be entitled to demand the remaking of national identity. From the perspective of radical cosmopolitanism, national cultures are not the privileged reference points from which to judge the integration of others; instead, they are open to remaking through the actions of marginalised populations. Radical cosmopolitanism also differs from multiculturalism in that it not only demands the recognition and preservation of marginalised populations and their cultures, but also the possibilities for such groups to make transformative claims about national narratives.

The transformative and relational logic embedded within this notion of radical cosmopolitanism provides a platform for integration that is very different from the one currently suggested by assimilationist approaches. Radical cosmopolitanism is based on marginalised groups acting in ways that force national narratives to reveal their mechanisms of power and exclusion. This is why radical cosmopolitanism is both political and radical; it begins with the assumption that the integration of marginalised groups (such as Turks into German society for example) necessitates transforming particular national discourses. For instance, currently third generation Turkish-Germans redefine German national identity by challenging what it means to be German through their own experiences of being Turkish and German. One of the most internationally recognised German film directors, Fatih Akın, is a third generation Turkish-German and his films are testimonies of two national identities, Turkish and German, intersecting to create new representations of what it might mean to be German. In all his movies, including his 2017 movie *In the Fade*, Akın tells stories in which German and Turkish histories and cultures are interwoven in ways that are mostly ignored by unitary representations of both identities. Akın's look into German society is both the view of insider and outsider at the same time; someone who is embedded within German culture, yet at the same time has the distance to see it from outside. Such a critical look at German national identity can only be articulated by someone who is located at the intersection of both nations.

**4 3 RADICAL COSMOPOLITANISM AND CITIZENSHIP**

Given that cultural plurality is now integral to the fabric of most European societies, which are increasingly more multicultural, multireligious, and multi-ethnic, it is necessary to find ways of reconciling cultural plurality with communitarian concerns around maintaining long-established traditions and norms within societies. Put differently, the challenge is to accommodate the cultural plurality of newcomers, while at the same time creating conditions under which these same newcomers can participate in the historical traditions and norms of their adopted countries. Radical cosmopolitan thinking, as discussed above, provides a way forward to address this difficult challenge. It does so by providing critical thinking about the border of inclusion and exclusion between citizens and newcomers.



Citizenship commonly refers to a legal institution, status, and membership in a political and geographical community, most often that of the nation state. Membership may be more or less inclusionary depending on whether the nation is understood in more civic terms as acquired by place of birth or residency in a territory (*jus soli*) or whether by ancestry or blood (*jus sanguinis*) according to more ethnic notions of the nation. Membership accrues rights and responsibilities, usually including some degree of political, social, economic but also increasingly cultural rights (Marshall 1950). Discussions of ‘cultural citizenship’ point out that cultural rights involve rights to representation and meaning-making, which include access to produce, consume, and distribute culture (Bhandar 2010; Boele van Hensbroek 2010; Grundy and Boudreau 2008; Kuttner 205; Miller 2001; Pakulski 1997; Rosaldo 1994; Stevenson 2003). More specifically these rights include: ‘(...) the right to symbolic presence and visibility (vs. marginalisation); the right to dignifying representation (vs. stigmatisation); and the right to propagation of identity and maintenance of lifestyles (vs. assimilation)’ (Pakulski 1997, 80). While discussions often emphasise citizenship as a progression of rights, it is important to remember that citizenship has also been a part and parcel of the more violent aspects of nation-building and state-making processes, involving the exclusion and elimination of various groups of people from the polity. What is clear from taking into account both of these dimensions of citizenship (progressive and exclusionary) is that citizenship establishes a border of inclusion and exclusion on two fronts. The first is with respect to legal status between those who legally belong within the polity and those outside. The second is one of cultural membership, based on who is perceived as belonging within the community (or nation). This boundary of inclusion/exclusion is most often portrayed as establishing a hierarchy between citizens (as well as those non-citizen insiders who ‘fit’ for reasons of class, race, ethnicity, religion etc.) and non-citizen Others (including citizens rendered as second class because of class, race, ethnicity, religion etc.).

Aside from this more common understanding of citizenship as a legal status and membership in a political community, citizenship can also be understood, in broader and more sociological terms, as being based on practices and informal ways of belonging that go beyond legal status. As Engin Isin and Patricia Wood (1999, 4) explain, 'Citizenship can be described as both a set of practices (cultural, symbolic and economic) and a bundle of rights and duties (civil, political and social) that define an individual's membership in a polity (...). Citizenship is therefore neither a purely sociological concept nor purely a legal concept but a relationship between the two.' In this broader understanding, citizenship involves not only 'institutions, legal status, and membership but also the way in which it operationalises discourses, technologies, and practices of governing individuals and populations – in the process producing citizens and non-citizens' (Rygiel 2010, 12). Accordingly, citizenship is productive of both citizen and non-citizen identities and subjectivities. It is constituted as much by those excluded from citizenship and who have fought for or challenged its parameters, as it has by the dominant classes and groups in society. As feminist scholars have long pointed out, for example, the supposed inclusiveness of modern universal citizenship has, in fact, been a myth, with universal citizenship historically taking on the characteristics of the perspectives and experiences of the white, male bourgeoisie and experiences that differ from this particular embodied experience of citizenship are seen as not properly belonging to the domain of citizenship (Young 1989; Yuval-Davis and Werbner 1999).

Understood this way, at the core of citizenship, then, is a dialogical relationship between groups of people, holding a gradation of statuses and rights, and who engage with each other in ways that continually expand the boundaries of inclusion or, conversely, restrict it. As we argue further in section 4.4, the arts are important here in building a dialogical relationship based on radical cosmopolitanism in order to circumvent more exclusionary relationships that reproduce hierarchical understandings of self/other or citizen/non-citizen. Before explaining further this relationship between radical cosmopolitanism and citizenship, one further note on the benefits of adopting a broader conceptualisation of citizenship should be noted.

A broader conceptualisation of citizenship not only draws attention to a dialogical dimension at its core but also extends our understanding of citizenship beyond legal and political definitions to the *practices* of citizenship and thereby a *performative* dimension (Isin 2017). Citizenship is *performative* in that it involves not just legal status and membership but also practices, through which people engage in making claims to rights and, in the process, enact or constitute themselves as political subjects. As Pereira et al. (2016, 15) illustrate: ‘(...) in the case of migrants, for example, exclusion from *formal* citizenship in the states where they reside does not prevent them from acting in public space or from engaging in “local citizenship.”’ As members of that particular society, they may exercise ‘citizenship as participation’ (Turner, 1990, p. 189). Here, the role of the arts and other forms of cultural production can provide a platform for participation and expanding the boundaries of citizenship.

Scholars have referred to this in terms of ‘cultural citizenship’ (Bhandar 2010; Boele van Hensbroek 2010; Grundy and Boudreau 2008; Kuttner 2015; Miller 2001; Pakulski 1997; Rosaldo 1994; Stevenson 2003). Cultural citizenship refers to ‘(...) the terms of the ownership and control of the means of cultural production: how is citizenship participation expressed with respect to the ownership, production, distribution and consumption of cultural goods?’ (Turner 2001, 20). Integral to the idea of cultural citizenship is: ‘to be co-producer, or co-author, of the cultural contexts (webs of meaning) in which one participates’ (Boele van Hensbroek 2010, 322). Cultural citizenship is often ‘justice-oriented’ (Kuttner 2015). As Paul Kuttner (2015, 72) explains ‘Cultural citizenship is broadly concerned with the development and recognition of cultural diversity on the one hand, and full cultural and political participation on the other.’ Referring to the work of Renato Rosaldo (1997), Kuttner explains: ‘The concept of citizenship has long been based on assumptions of cultural homogeneity. The rhetoric of universal citizenship and open political participation have obscured the very real ways that people are marginalised and denied access to democratic processes through cultural exclusion.’ Cultural citizenship, for Rosaldo (1994), is an active response to this situation, in which marginalized groups claim ‘the right to be different and to belong in a participatory democratic sense (p. 402).’ This dimension of cultural citizenship can be seen, for example, in the Spanish arts education project, *Transformative Looks*. Here, Pereira et al. (2016, 14) show how migrant women used photography as ‘photovoice’ (Wang and Burris 1997) in a collective participatory action research project in order to ‘present themselves to others in their place of residence, thereby contributing to challenge majority views on “migrant women” and gaining voice through photographs.’ In doing so, they exercised citizenship ‘as social participation and civic engagement by gaining visibility in an urban space

through art –photography– while claiming recognition in their communities’ (Pereira et al. 2016, 14). Thus, while culture and the arts can enhance representation and participation in the public sphere as essential elements of expanding the boundaries of citizenship, they can also foster a radical cosmopolitanism that is disruptive of binaries and hierarchies.

Returning to the concept of radical cosmopolitanism as an alternative to assimilation and multiculturalism, radical cosmopolitanism offers a way of fostering plurality because it provides a different way to think about the citizen/non-citizen border by emphasizing the desire to live and engage with others but also to be transformed by those considered as potentially different and as outsiders. At the core of radical cosmopolitanism lies a relational ontology based on a moment of transgression of self-other, non-citizen/citizen binaries. Radical cosmopolitanism arises when individuals engage with each other, not by ignoring or transcending particularities, but by being motivated through one’s own particularities to open oneself up to the other and to the experience of being transformed by the exchange. From the perspective of radical cosmopolitanism, then, the border between insider and outsider can materialise in non-hierarchical ways as well and the question then becomes: Under what conditions might a radical form of cosmopolitanism develop? Radical cosmopolitanism disrupts the inside/outside logic of citizenship by establishing new forms of solidarity among newcomers and local populations and in ways that transgress legal requirements of membership in the community, while allowing new forms of living together to emerge that also challenge the strict cultural boundaries of belonging.

How can the relationship between citizenship and radical cosmopolitanism help us to better understand recent political debates about the conditions facing cultural minorities (such as immigrants, ethnic minorities, or Roma populations), or the ethical and legal responsibilities we have towards refugees arriving in large numbers? Right-wing movements in Europe, for instance, are demanding greater cultural purity and denying representation to cultural minorities, whom they deem to be outside of their cultural framework. The arts and other forms of cultural production can facilitate, here, greater understanding of others. As Erich Mistrík (2016, 2) notes, 'In the current multicultural and globalised world [arts and arts education] play crucial roles in understanding the identities of other people. Being aware of who I am, where I stand, what I value and how I relate to other people is the core for understanding other people.' Instead of working towards understanding newcomers, right wing movements have sought to prevent them from entering into Europe altogether, calling for new laws denying citizenship rights to minorities and refugees. The main impetus behind such exclusionary demands is a fear of difference – a fear of what it means to live with others with different cultural habits and practices and, more importantly, a fear of losing one's identity and cultural references imagined as timeless and essential. Here too, culture and the arts have an important role to play in combating fear and prejudice through their appeal to the emotional within us, fostering an understanding of others through 'empathy' and an 'acknowledgement of a shared humanity' (Williams 2016, 9). As Williams, quoting John Dewey, explains:

*The moral function of art itself is to remove prejudice, do away with the scales that keep the eye from seeing, tear away the veils due to wont and custom, perfect the power to perceive.... We understand it [art from other cultures or art outside our defined norm] to the degree in which we make it a part of our own attitudes...we install ourselves in modes of apprehending nature that at first are strange to us.... This insensible melting is far more efficacious than the change effected by reasoning, because it enters directly into attitude.*  
(DEWEY 2005, 334; QUOTED IN WILLIAMS 2016, 9).

Explaining this fear, Emmanuel Levinas points out that this fear of the other is the fear of ‘the stranger who disturbs the being at home with oneself’ (Levinas 1969, 39). This fear of being disturbed by the stranger at home (where one is alone with oneself) places the relationship between the self and the one who is seeking inclusion (for example the refugee) into an antagonistic relationship. This antagonistic relationship is often expressed in terms of either shutting the door and, thus, denying entry, or alternatively, restricting entry to those willing to assimilate (to become one with the self) in order to keep the home safe and secure. Perhaps, this is one of the reasons why many are sceptical of the claims of traditional cosmopolitanism to be able to build bridges across different cultures. Historically, this claim has failed to alter the antagonistic relationship between self and other. Instead, it has manifested itself in the idea of entering someone else’s house, where the host has already determined the rules and guests are expected to merely abide by them so as not to disturb the host (Baban and Rygiel 2017). In Kant’s traditional cosmopolitanism, in which hospitality towards others is clearly defined by the host/guest logic, ‘the stranger’ has the right to visit, and to be treated without hostility, but not the right to settle or make claims to the land (Kant 2006, 82). In Kant’s traditional cosmopolitanism, the moment of contact with the stranger is also one of

danger, a moment when the host's peace, as Levinas notes, is disturbed. Cosmopolitanism in this instance is not about 'recognising our common humanity' but rather about establishing the minimal conditions for regulating how to interact with the stranger in order to keep the host at peace and without necessarily harming the stranger. This rather restrictive understanding of cosmopolitanism sees both the host and guest as potential enemies. Their interactions are perceived as inevitably leading either to the destruction of the host's right to be oneself or the forcible removal of the guest, but never to a situation where the host and the guest can 'build a new house in which they can live together' (Baban 2006b, 119-120).



Unlike traditional forms of cosmopolitanism, radical cosmopolitanism, thus, requires a simultaneous double process of, first, building the desire to recognise that we are all part of a common humanity and, second, acknowledging that difference comes with the premise of living with others. This difficult tension underpinning cosmopolitanism seeks, in other words, to find common humanity with someone who has different ways of living, habits and beliefs. Yet, the radical potential of cosmopolitanism is located right at the heart of this tension. The desire to find common humanity with the stranger requires the self to engage with the stranger, no matter how risky that engagement might be. Radical cosmopolitanism seeks out this risk, as the potential reward of the cosmopolitan moment, for it is only through such engagement that we may transcend self and other. As Levinas (1969, 76) argues, the host's sovereignty becomes visible not in the absence but the presence of the guest, whose claim to be included is not just simply a plea for recognition but also a direct claim about the sovereignty of the self. Radical cosmopolitanism acts on this premise of finding common humanity, not by showing tolerance towards the guest nor by establishing a set of rules to regulate the host's responsibilities towards the guest, but by redefining the host's sovereignty through a mutually constitutive relationship between a host (who is supposed to define the rules of hospitality) and a guest (who is expected to obey those rules that are already in place).

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## **THE IMPORTANCE OF CULTURAL PRODUCTION IN FOSTERING RADICAL COSMOPOLITANISM AND THE INCLUSION OF NEWCOMERS**

As touched on above, culture and the arts are important for understanding others who are different from us because they can foster radical cosmopolitanism. Scholarship on the beneficial role of cultural production with respect to newcomers, such as refugees and migrants, has concentrated on two areas: 1) the healing power of the arts and 2) as a means to teach civic education and thereby foster inclusion and integration of newcomers. While these are important reasons to pursue investment in cultural forms of production, such as the arts, in this report we are interested in a third and less tangible or visible ‘good’ that comes with the pursuit of artistic and cultural forms of production with respect to newcomers: the production of radical forms of cosmopolitanism and the importance of this for widening the boundaries of inclusion and transforming how we understand community. After briefly reviewing the first two areas, this section focuses on how the arts can foster radical cosmopolitanism, cultural pluralism, and belonging that can lead to real integration beyond simply assimilation or segregation.

**4** **4** **1** THE HEALING POWER OF CULTURE AND THE ARTS

As discussed earlier, cultural citizenship acknowledges the importance of representation and recognition of group and individual cultural identities (in order, for example, to protect different lifestyles and combat invisibility, stigmatisation and assimilation). Cultural rights are seen to be of equal value today, in terms of facilitating full membership, participation and belonging in society, similar to other rights such as political representation, housing, employment, and education. Greater investment in the arts, in particular, reflects an awareness of the importance of cultural rights today. However, scholars have also more critically noted that greater investment in the arts also coincides with the retrenchment of the welfare state and more neoliberal ways of encouraging economic and social development (e.g. Grundy and Boudreau 2008). As John Grundy and Anne Boudreau (2008, 351) observe in their research on cultural planning practices in Toronto: ‘The creative and expressive attributes of the creative citizen are being harnessed to a wide variety of governmental objectives such as “social cohesion,” community renewal and global competitiveness and argue that these are used in therapeutic ways and in building neoliberal economic development.’ Cities invest in cultural and arts festivals, for example, only as a way of attracting tourists (both domestic and international) to their city in the hopes of generating revenue and placing cities on the map of desirable destinations.

However, the shift in greater investment in culture and the arts in recent years cannot be attributed solely to neoliberal reasons of economic and social development. Rather, as Mirza notes, this shift also reflects what she discusses in terms of the ‘therapeutic state’ and the shift in interests of governments to be responsible for the ‘emotional lives’ of their citizens. As Mirza (2005, 262) explains: ‘The arts have a therapeutic capacity and fulfil an emotional need. The arts are no longer just instrumental to a government agenda, but rather they provide a new function for government altogether. The arts relate to our emotional needs as citizens.’ Once regarded as an innate gift that only a few people possessed, artistic and creative abilities are now regarded as capacities to be nurtured in all of us in order to improve our emotional well being. This pertains to citizens but also importantly to more marginalised populations within society, including non-citizens such as migrants and refugees.

This healing power of the arts, for example, is taken up in the renewed emphasis that many cities now place on arts-based community development (see, for example, Kohl-Arenas et al. 2014 and Washington 2011). As Grundy and Boudreau (2008, 355) explain: ‘Problems such as poverty and inadequate housing are reconstituted as visible manifestations of an ethical and behavioural crisis among communities of the “excluded”; namely, a lack of empowerment, inclusion and social cohesion. “Exclusion” is to be redressed not through the traditional redistributive mechanisms of the welfare state, but through reformative programmes which seek to manage and “improve” the ethical and moral comportment of those affected.’ Thus, ‘Arts-based community development programmes have become widely applied technologies

for acting upon the ethical and moral capacities of individuals and communities. (...) They operate squarely within a long history of reformative and moralising projects premised upon shifting problematisations of the marginalised' (Grundy and Boudreau, 2008, 355). In this vein, projects might include the role of art to deal with trauma experienced by refugees. Leeuw and Rydin (2007) examine, for example, a European research and media project, *Children in Communication about Migration*. Based on the creation of six media clubs across six European countries (Germany, Greece, Italy, the Netherlands, Sweden and the United Kingdom), the project investigated how cultural identities relate to media production. Refugee children, ages 10 -14 years old, were invited to use various media forms (animation, documentary, photo video collage etc.) to narrate their changing identities (ethnic, national and religious) and the sense of belonging as a result of their migratory experiences. The result was that children became more comfortable expressing themselves and 'spoke plainly about themselves, and in so doing, they actually entered process of identity construction, in a playful way' (2007, 461). Here, the project uses media to facilitate integration by getting refugee children to deal with their mixed feelings of marginalisation and belonging.

Another public art exhibition, *Safe Spaces at Safe Shelters*, created by Lefika La Phodiso, Johannesburg-based art therapy centre, used film, photography and drawings, to explore refugees' experiences of 'displacement and xenophobia' (Atlas 2009, 531). Lefika describes its work as encouraging 'art-making within groups in order to enable expression, exploration and understanding of the self, interpersonal relationships, community and society' (Atlas 2009, 531). For several years, starting in 2008, the townships of Johannesburg witnessed mob attacks against non-nationals as a result of xenophobia leading to the destruction of homes and the stabbing and killing of foreigners. The centre used art to help refugees, who were displaced as a result of this violence, to share their experiences of discrimination as a means towards self-healing. The project also became a way of educating the public about the impact of xenophobia. Workshops were designed to explore 'childhood experiences of not belonging.' Here, in addition to fostering an individual sense of healing, one of the significant outcomes of the project was that it generated 'empathy with displaced person' (Atlas 2009, 535). As Atlas (2009, 535) summarises, 'The attendees said that they were better able to empathise with the victims of xenophobia and that their behaviour and attitude to people of other nationalities had also changed, recognising the need to take care of others.' In this example, art is a means towards self-healing but also public education, which changed attitudes towards outsiders by fostering an understanding, and ultimately empathy, for what individuals had endured.

Both of these examples illustrate the use of the arts in helping refugees and migrants address their initial and ongoing trauma caused by displacement, xenophobia and discrimination. Culture and the arts are a means of dealing with the emotional aspects of individuals and groups. Yet, it is also by appealing to this emotional aspect that the arts become a tool for educating the broader public towards understanding newcomers and thereby generating greater social cohesion. Thus investment in the therapeutic role that the arts can play is a way of achieving several goals related to community building, social cohesion and also empowering individuals and communities by enhancing cultural rights around representation to become more engaged members of society and citizens.

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## TEACHING CIVIC EDUCATION THROUGH CULTURE AND THE ARTS

In addition to the healing power of the arts, scholarship has noted the benefits of cultural production, but particularly the arts and arts education, as a means for teaching civic education and fostering greater public and political engagement. A growing literature discussing the role of the arts and civic education, for example, notes that the arts are an effective way to teach ‘civic virtues through self-reflection’ (Mistrić 2016, 3) and of ‘engaging citizens as active participants in democratic societies’ (Pereira et al. 2016, 16). Through the arts, one develops such civic virtues necessary for living together as ‘the value-adaptive attitude required for effective democratic citizenship’ as well as ‘cultural value re-evaluation (the alteration or reinforcement of particular values)’ (Williams 2016, 7).



It is through civic education that cultural forms of production, such as the arts, help individuals to develop a sense of belonging in society and knowledge about how to participate as an engaged member of society. As Kuttner (2015, 43) argues, through culture and the arts, ‘democracies may encounter a path that leads citizens to the active construction of better societies’ on their behalf, related with freedom of expression, choice and inclusiveness towards difference.’ Developing communication skills is central here and the arts are an effective tool for teaching modes of communication, but not merely as the individual expression and representation of one’s personal identity and sense of self but also in terms of the ‘symbolic and metaphorical representations of the human condition and empathetic narratives of the universal human condition’ (Mistrik 2016, 3). Here, cultural forms of production, such as the arts, importantly help to facilitate an understanding of the interconnectedness of individuals, the societies we live in, and our environment. Moreover, scholars argue that utilising the arts for civic education is, today, even more essential since fewer people now engage in more conventional forms of politics (e.g. voting in elections, and participating in political parties) (Chou et al, 2015). Thus, the arts can provide alternative sites for political participation. For Chou et al. (2015, 609) ‘artistic forms and forums’ are one such alternative way of doing democracy.’

Cultural forms of production, such as the arts, however, become an important means for civic education and public and political participation not only for those who are already existing (and legal) members of society but perhaps more importantly to those who are marginalised in society. As Nick Stevenson (2003, 333) notes, the arts create ‘inclusive public space so that minorities are able to make themselves and their social struggles visible and open the possibility of dialogic engagement, while offering the possibility of deconstructing normalising assumptions.’ Referring to Nancy Love and Mark Mattern’s (2003, 5) work, Chou et al. (2015, 609) suggest that the arts ‘can spark imagination, creativity and engagement to produce a more complete version of ourselves and our communities,’ particularly for ‘individuals who are denied access to formal participation.’ Here the arts are looked to as alternative sites in which the excluded and marginalised can develop voice, provide alternative representations of themselves, narrate their stories, and ultimately make themselves known, visible and heard, on their own terms, as important steps in ‘becoming able to be political’ (McNevin 2010, 149). In its March 2017 report, The Working Group of EU Member States’ Experts on Intercultural Dialogue in the Context of the Migratory and Refugee Crisis Under the Open Method of Coordination, note that culture and the arts are a key means of encouraging intercultural dialogue and that intercultural dialogue increases migrant and refugee participation in society. As the report (2017, 17) explains ‘In a migratory and refugee context, participation implies their taking part in processes, practices and situations that improve their well-being, self-esteem and sense of belonging. [...] Properly understood, participation is a way toward social mobility, and migrants and refugees attaining influence on the distribution of resources and a voice in decision-making processes.’

Within this broader context of the arts, civic education and the facilitation of greater public and political participation by those on the margins of society, renewed interest over the past several years has focused on the role that participatory theatre can play, particularly that inspired by Augusto Boal's Theatre of the Oppressed (Chou et al, 2015; Davis and Kaptani 2009; Erel et al. 2017; McNevin 2010; Moschou and Rodriguez. 2016; Silva and Menezes 2016). In a report commissioned by the European Expert Network on Culture and Audiovisual (EENCA) McGregor and Ragab (2016, 13) find that of 96 European cultural and arts initiatives taking place between 2014–2016, approximately one fifth of these used theatre, with the majority of projects using Augusto Boal's Theatre of the Oppressed as a model. Elaborating further the goals behind this more participatory approach to theatre as a means towards civic education and engagement, Moschou and Rodriguez (2016, 22) explain its purpose as follows:

*Democracy, citizenship, public sphere, and the emancipation of the people, all contributed to the Theatre of the Oppressed of Boal (1979), inspired by the pedagogy of the oppressed of Freire (1970). Since its first steps, the Theatre of the Oppressed has stood alongside the poor and has declared the political dimension of art. Boal wanted to create a new style of theatre outside the traditional limitations that enforce the oppression, and create a tool for the emancipation of the poor, i.e. to prove them capable of changing the situation they are pushed into. Its main principles are the unification of actors and audience (as its form), the oppression (as its basic subject) and the change of society (as its objective).*

This approach to theatre is used particularly in arts-based projects related to refugees and migrants to foster their greater self-representation and recognition and, thereby, inclusion in society (Chou et al. 2015; Davis and Kaptani 2009; Erel et al. 2017; McNevin 2010). Writing on the Australian community theatre project, performed in Melbourne in 2010, *Journey of Asylum-Waiting*, Anne McNevin (2010) explains how refugees engaged in a process of storytelling, acting out the experiences they had encountered with the asylum and humanitarian systems – experiences that were profoundly oppressive and humiliating. In doing so, asylum seekers produced ‘counter-narratives of refugee experience’ through which they were able to ‘position themselves as makers and shapers of the common civic sphere through which we shape political relations and obligations to each other’ (McNevin 2010, 148). In the process, the asylum seekers became ‘in effect, new kinds of activist-citizens and reinvigorate the practice of citizenship.’ Invoking here a broader notion of citizenship as performative (as discussed earlier in this report), McNevin (2010, 148) explains:

*‘Unauthorised’ migrants are understood as citizens-in-making not so much in the sense of seeking formal citizenship—though, in most cases, this remains a central ambition. Rather, their ‘citizenship’ arises on account of the process of political subject-formation in which they are engaged. By positioning themselves, through activism, as equal subjects of justice, they challenge and reconstitute citizenship to incorporate a range of aliens who are legally and discursively excluded.*

Examples such as this one demonstrate the capacity of the arts to foster civic education and self-representation, which may challenge and open up greater public space for inclusion of the marginalised. More than this, though, as this example shows, utilising the arts this way demonstrates their transformative potential as they contribute to the very processes of subject-making, in this case of becoming/being political, processes, which can widen the boundaries of who belongs and contributes to the very meaning of society and who counts as a member.

4 4 3

### THE TRANSFORMATIVE POTENTIAL OF CULTURAL PRODUCTION: CULTURE AND THE ARTS AS PLATFORMS FOR FOSTERING RADICAL COSMOPOLITANISM LEADING TO INTEGRATION

Despite the potential for cultural forms of production, such as the arts, to reinvigorate civic engagement, particularly amongst minorities and other excluded populations, Davina Bhandar (2010) also cautions against too readily identifying cultural production only and easily as a vehicle for engaging marginalised groups. Culture is often also associated specifically with minority groups justified around claims to ‘cultural distinctiveness’ and ‘essentialised cultural traditions’ on the part of both host and newcomers cultures in ways that can ‘other’ and isolate minorities. As Bhandar (2010, 332) explains, ‘it is important to remain alert to how discussions for equality of minorities are displaced to questions of cultural differences. A process of differing/deferring is central to the logic through which this “othering” occurs in the act of producing the ethnic minority. The question of cultural difference should not simply be mapped onto the issue of minority ethnic identities.’ This is why it is important to consider culture and the arts’ transformative value beyond therapeutic and civic engagement. The transformative potential of cultural forms of production, we argue, lies in the ways in which such forms of expression, processes and spaces can destabilise the very boundaries and meanings of national identity and cultural communities and ideas about who does and does not belong, through a spirit of radical cosmopolitanism.

Recalling the Spanish arts education project, *Transformative Looks*, discussed earlier, in which migrant women used photography in a collective participatory action research project to challenge majority views on ‘migrant women,’ the project enabled women to gain access to local cultural spaces and to narrate their own personal stories (Pereira et al. 2016). It also enabled self-reflection and group discussion and a forum through which this group of migrant women had greater voice and visibility in public space by exhibiting their work, which challenged stereotypes about migrant women, to a larger public audience. In so doing, the project not only provided new narratives and ways of seeing migrant women, however. It also importantly sought to promote ‘new shared values for more inclusive communities’ (Pereira et al. 2016, 14). Here, despite women’s ‘marginalised positions as non-formal citizens’, they engaged in the practices of citizenship through the arts which in effect became ‘a fundamental route of influence in the public sphere.’ Citizenship understood this way, ‘as struggle’ and ‘as a critical learning process.’ Pereira et al. (2016, 14) argue ‘opens up possibilities for generating new shared “habitus”, where “recognition” can be achieved leading to more inclusive societies.’

Like this photovoice project, Erel et al (2017, 303) have used participatory theatre techniques in the UK project *Care for the Future: Migrant Mothers' Creative Interventions into Citizenship*. Here, participatory theatre was used with low-income migrant mothers in London in order 'to reframe the women's mothering practices as critical interventions into citizenship.' The women used participatory theatre to challenge negative stereotypes and discourse which 'cast migrant mothers as threats to social and cultural cohesion' (Erel et al. 2017, 302). Theatre provided the mothers, instead, with 'creative spaces in which to validate their caring and culture work to contest hegemonic notions of citizenship' (Erel et al. 2017, 302-303). However, more than providing space, self-recognition and alternative representations of migrant mothers, the project was transformative in the process of bringing together women, who are normally isolated in their daily lives. Through meeting with one another, they were able to 'develop shared knowledges and collective understanding' but also through participatory theatre, which enabled them to practice strategies for social change, to 'widen their repertoire of social action within and beyond' (Erel et al. 2017, 303). In other words, the women developed a greater sense of public and political participation (Gaztambide-Fernandez and Arraiz Matut 2015). As a result, Erel et al. (2017, 304) observe that 'the participants constitute themselves as political subjects, challenging the ways in which hegemonic understandings of citizenship view them as marginal, this is an important aspect of democratisation.'



Finally, like these two projects, the Australian refugee community theatre project *Journey of Asylum-Waiting*, discussed earlier, also illustrates the ways in which cultural forms of production, like the arts, can foster a spirit of cosmopolitanism. One of the key messages that refugees wanted to get across, and which audience members took away with them was ‘the fact that we are human – a message so shocking in its primacy as to starkly reveal how dehumanising the asylum procedure had been. Asylum seekers felt that before the Australian public their very humanity was in question’ (McNevin 2010, 149). Moreover, through acting, refugees felt that they were able to transcend their ‘refugee-ness’ to be seen as ‘multi-dimensional beings – as asylum seekers and refugees but also as actors, interpreters, musicians and comedians, as specific persons with individual histories, personalities and talents. Competent and socially engaged, they expressed an artistically honed and autonomous political purpose’ (McNevin 2010, 155). In terms of facilitating a greater engagement between audience members and the refugee actors, audience members were invited to share their feedback via guest-book entries and emails with the refugees and refugees spoke about how this feedback ‘gave [them] a sense that it was possible to change people’s minds, ‘to make history’, as one actor put it, and to do so on account of being spokespersons for themselves (McNevin 2010, 150).

One of the observations that arises here from all three projects is that, first, cultural forms of production provide alternative spaces and forms for self and group expression and representation, representations that importantly challenge stereotypical or negative perceptions that the larger public may hold and which prevents them from welcoming, knowing or entering into social relations with newcomers. Second, in offering broader and different representations, the projects generate critical thinking about the boundaries of the community. Yet, it is not just the spaces, forms of communication and representation that are important here to fostering a sense of radical cosmopolitanism. The processes of cultural forms of production are equally important. Through these projects individuals are empowered with a sense of belonging in/to the community. Moreover, such projects allow for face to face encounters between locals and newcomers, providing opportunities to get to know more about one another and for locals especially to understand newcomers as something other than stereotypical representations but rather as multidimensional human beings.

These projects are important because they enable moments of social relationships, based not on erasing differences, but rather on establishing human connection informed by seeing/acknowledging/learning about different positionalities of people through their shared lived experiences. In his discussion of how recently arrived refugees in Fairfield, Australia 'position themselves in relation to citizenship and belonging in a global city,' Gregory Gow (2005) borrows the term from Ien Ang (2001) of 'togetherness in difference.' Ang uses the term to suggest that 'spatial convergence (the literal rubbing of shoulders) offers a basis for the global city's possibilities of "togetherness in difference" but one with "multifarious, indeterminate consequences" (2001: 89, 162)' (Gow 2005, 386). In Gow's (2005, 397) observations of his own micro-examples of refugees engaging with

local neighbourhood residents to resolve issues around finding plays spaces for their children or coming together to celebrate World Refugee Day, he argues that ‘their subsequent “togetherness in difference” was based on something more acute: a profound ethical rationale of shared empathy as they attempted to build solidarity for and with each other.’ While the spirit of radical cosmopolitanism does not predetermine that the outcome will be ‘shared empathy’ and ‘solidarity’, along the lines that Gow (2005) suggests, it does at least promise the moment of encounter, with the hope that, at the very least, we will have a better knowledge and understanding of one another. If we are to move away from seeing others as strangers or aliens, encounter is key (Ahmed 2000, 2). As Sara Ahmed (2000, 6) argues, ‘the alien comes to be a fetish.’ The figure of the alien (whether feared or welcomed) is always ‘abstracted from the relations which allow it to appear in the present.’ The only way around this, Ahmed (2000, 6) argues, is through ‘the encounter’ or ‘a meeting, which involves surprise and conflict.’ We cannot predetermine the outcome of this meeting, but through the arts and other forms of cultural production we can have the face-to-face exchange necessary to better understand (and then move) the processes of inclusion and exclusion that have determined who belongs and does not belong to the community.

## 5 CASES FROM EUROPEAN COUNTRIES

As noted previously, cultural and artistic initiatives are important for the ways they can generate a better understanding of others who are different from us by fostering a cosmopolitan spirit of empathy and a shared sense of our common humanity. In this section we describe and analyse several European projects. Many of these projects engage cultural and artistic production as vehicles for developing self-expression, group representation and voice within public space. They may also be motivated by educational desires to transform public awareness about issues pertaining to newcomers as discussed in sections 4.4.1 and 4.4.2. However, importantly for the purposes of this report, the projects we detail in this section (and Section 6 with respect to projects in Turkey) demonstrate how cultural and the artistic projects create alternative spaces and bring together people from different walks of life –and here we specifically focus on locals and newcomers– to challenge thinking about the boundaries of community and who does and does not belong. Thus these are projects, we believe, that embody a spirit of radical cosmopolitanism and which foster cultural pluralism. We have selected a few cultural and artistic initiatives pertaining to refugees and migrants to detail here and have provided a greater list of other in the Appendix.

### **KUNSTASYL, Berlin, Germany**

KUNSTASYL, initiated by Swiss-born artist Barbara Caveng, is a collective of artists, creative people and asylum seekers. KUNSTASYL describes itself as a ‘platform for a diversified exchange between displaced persons and the local, “domiciled”, population’ (website). KUNSTASYL began in February 2015 with Caveng starting an initiative with residents living in a home for asylum seekers on Staakener Straße in Berlin to consider ways that the temporary space of the residential ‘home’ could be transformed into more of a living space and home. Out of this initiative the exhibit *daHeim: Glances into Fugitive Lives* was born. Since then, KUNSTASYL has grown to include a variety of creative endeavors, including workshops and the creation of creative common spaces, to bring people together to build community through creative projects. Such spaces include the Repair Café, described as ‘a new place for workshops, concerts, performance’ and Cooperation daHEIM, a common room created by one of the members, Dachil Sado.

The exhibit *daHeim: Glances into Fugitive Lives* was a collaboration between KUNSTASYL and the Museum of European Cultures (Museum Europäischer Kulturen) shown in Berlin from July 22, 2016 to July 2, 2017. The project itself was a collective project between artist, Barbara Caveng, and the inhabitants of the residential home for asylum seekers and displaced persons at Staakener Straße in Berlin. The aim was to question ideas around living space, what it means to live together, and the sharing of space with newcomers. The project also raises awareness about the idea of home, both the home that many refugees have left but also their new 'home', often found initially in the temporary rooms provided to them in the residential centres for asylum seekers, spaces, which are often outside of the public eye (Interview with KUNSTASYL members, Berlin, 17 August 2016). As Caveng explains in an interview: 'This project is mainly about space. We in Europe are now fighting for our space: closing and reinstalling borders. Using words that divide: What is this space, and what about me? How much space am I ready to offer to somebody? Am I able to step back to make space, or am I just saying, "Look, this is my space. Yes, you can also move in this space, but it's my space"? These are questions I'm really, really interested in' (Schumacher, n.d.).

In initiating the project, Caveng spent time in the asylum residence getting to know both residents and the space. The project began through a workshop process around the question, ‘How can living –instead of accommodating– be more determined and created by asylum seekers themselves through “conquering space?” What concepts and strategies can be developed in cooperation with locals and migrants by employing art as catalyst, transforming provisional arrival into integrated residence?’ (website: <http://kunstasyl.net/en/>). The result was a multimedia initiative created by refugees from Albania, Afghanistan, Bosnia, Iraq, Kosovo, Pakistan and Syria. Through video, installation, drawing and paintings, the exhibit depicts memories and pathways of flight, including images of war, drowning people and dangerous journeys that trace peoples’ escape to Germany. Installations include personalised rooms revealing the personal stories and histories of the artists. These stories are juxtaposed with biographies of people who fled Europe and elsewhere in earlier times in the 19<sup>th</sup> and 20<sup>th</sup> centuries. As the exhibit write up explains ‘Biographies from those times show that there has always been immigration due to flight – that people leave, flee, arrive, stay, master their lives. And have dreams.’

The exhibit educates the larger German public about what it means to be a refugee and why people must flee their homes. It also draws attention to how they experience Germany as a new home and makes the connection between recent refugees and earlier groups of refugees and immigrants who have settled in Germany thereby drawing attention to the fact that Germany has always been a country of refugees and immigrants. The forum also provides a platform for the visibility and voices of those who have come as refugees to be heard but in way that enables them to transcend their subjectivity as simply refugees. Finally, the exhibit and KUNSTASYL's larger aim is to build connection and community between newcomers and the German-born population. As Caveng explains: 'You could say weaving, knitting, knotting, and sewing is a metaphor. My work always has a lot to do with these kinds of processes. It is about making connections, within our community here, but also between us and the outside.'

Through art, KUNSTASYL is building a transformative space in which to build community. As Caveng explains, 'To create an exchange between this place and the neighbours is a huge project. After this period of one and a half years, I can say we are a community. We are a body of people from 15 nations with many different beliefs. You can say we have created something new, something we can call our own. That's what I wanted to know. Is it possible or not? I clearly have to say it is possible, but it's hard work for everybody' (Schumacher n.d).



### **Über den Tellerrand, Berlin, Germany**

Über den Tellerrand, which means ‘open plate,’ a common German expression to mean open-minded, is a non-profit kitchen project founded in 2013, where refugees and German born-Berliners cook together, share a meal, and socialise with one another. According to its website, since its inception, Über den Tellerrand has now grown to become ‘an enriching and inclusive international community where “people on the move” come to find a sense of belonging and experience care and compassion’ and at the same time ‘for “people on the move” to enrich their host communities by sharing their own knowledge and unique skill sets.’

The kitchen is located in the Schöneberg district of Berlin and from the first look it appears as a small, stylish restaurant with an open kitchen and communal table. The project runs regular cooking classes where 12-15 participants register and pay a fee of 70 Euro to cook together. As founder of the project, Rafael Strasser, explains the rationale for this fee as an attempt to reach middle class people in Berlin, who mostly see refugees in the media as a mass of people. He believes that, while many may be interested in knowing more and helping, they often do not know how. As Rafael explains, ‘When I was watching the refugee crisis on television I felt helpless and I had this desire to do something that achieves some kind of change no matter how small. People on the left are already on board and understand this issue and we will never reach people on the right. We have a large group of people in Germany who are in the middle and are open to engage with this issue. They can go either direction. I want to reach out to them’ (Interview, Berlin, 18 February 2016). Given this, his objective was to create ‘a platform where refugees and ordinary people come together in a relaxed environment, cook and share food and socialise as friends do, and, more importantly, establish friendships as equals, not as one party speaks and the other listens’ (Interview, Berlin, 18 February 2016). The kitchen project strongly emphasises this idea of equal exchange and togetherness among people. The organisation describes its intention as: ‘bringing newcomers together with their host communities in order to “create a sense of belonging as well as reduce stereotypes and prejudices on both sides” thereby creating a more united, inclusive and open society’ (website: <https://ueberdentellerrand.org/en/>).

The kitchen project works with the assumption that creating genuine relationships between people takes time and happens through incremental stages. This is why the first point of contact is the cooking class where the actual exchange takes place through cooking and sharing food. After this stage, the project encourages social activities between participants such as soccer clubs, yoga, basketball and other social events, where one night of cooking together translates into a regular socialisation and sustained friendships. The kitchen project also organises larger events where 50–200 people get together to socialise around various activities such as sports and music events. Rafael describes the kitchen as both a hub and an incubator to ‘establish genuine relationships that are not conditioned by preconceived notions and stereotypical images’ (Interview, Berlin, 18 February 2016).

What started out as a single kitchen hub has now grown into a network of ‘intercultural communities’ or ‘satellites’ in over 30 cities. In each site the idea is to encourage ‘encounters and exchanges between cultures’ (website). Über den Tellerrand describes its vision as follows: ‘We bring together people from different cultures in culinary, creative and sporting events and promote sustainable friendship building. In doing so, we actively promote the emergence of an open and tolerant society’ (website). The kitchen project and Rafael’s description of the overall vision for this project aim to create an alternative platform where people can interact with one another without necessarily thinking about their status, thereby creating moments in which they can connect as part of one and the same community.

### **Multaqa: Museum as Meeting Point, Berlin, Germany**

Multaqa, which in Arabic means ‘meeting point,’ is a joint initiative, which began in December 2015, between the Museum of Islamic Art (Museum für Islamische Kunst) and three other museums that set out to teach refugees and other immigrants of Syrian or Iraqi descent to become museum guides. The goal of the project is to train guides who could lead the museum tours in their native language and designed for refugees, which would cover ancient and more recent history of the Middle East as well as that of Germany.

The project is committed to a participatory process and the idea for it was developed with Syrian collaborators, who continue to be part of the project’s management structure (Weber 2016). As the museum director, Stefan Weber (2016) explains, the project challenges the idea of a ‘one-way knowledge transfer.’ Rather than encouraging the memorising of scripts, guides are encouraged to develop personalised tours based on personal experiences and to bring in personal biographies into the guided tour. Through this approach, guides and visitors are invited to explore Middle Eastern and Western European histories not as separate but interrelated histories and to explore the ways in which different cultural histories and forms of conquest and conflict are related across space and time. As Weber (2016) explains:

*The history of others soon becomes a reflection zone for questions of oneself today. Through the discussion of objects, people, often from very different political and religious beliefs, meet with each other and start a conversation. The museum is therefore not only an area of new social circles but also a positive reference point and venue for the intercultural constitution of our society. A public institution thus becomes significant for the biographies of Berliners of different origins.*

In addition to the guided tours, Multaqa also engages with other organisations, such as Berlin Glass Studio, to organise workshops to complement the tours. These workshops are intended to provide new opportunities for the various participants, enabling them to build personal connections, raise cultural awareness and, for refugees, to gain knowledge about German history and culture. Weber (2016) explains that museum guides and visitors are encouraged to think about history through commonalities such as shared heritage, and thinking of historical periods as contact zones. Weber (2016) argues, ‘museums have the immense opportunity to function as a connecting link between the refugees’ countries of origin and their new host country. In this way, museums can create a context of meaning for their lives here.’ This type of project fosters a spirit of understanding the histories of one another but in a way that is respectful of both the particular histories of peoples and, at the same time, also emphasising what different peoples share in common. As such the project facilitates ‘the experience of discovering the intercultural networks of objects’ and a ‘self-awareness’ of one’s own cultural identity, which work to critique ideas of cultural essentialism in favor of a vision that promotes cultural pluralism and inclusion.

Perhaps not surprisingly, the project was also awarded a prize for its role in promoting social inclusion on May 21, 2016 by Monika Grütters, the German Minister of State for Culture. It has encouraged thousands of refugees to participate in the museum space as both guides and visitors. Multaqa has extended access to the museum to newcomers but in a way that also carves out a role that enables them to participate as active producers of culture, re-narrating historical narratives and memory in a way that also makes space for their own identities and culture, thereby creating a sense of belonging for themselves within German society as newcomers.

### **Marienfelde Refugee Centre Museum, Berlin, Germany**

The photo exhibit, which opened in Marienfelde Refugee Centre in 2016, attempted to create an alternative narrative about refugees, a narrative that would challenge the right-wing argument that refugees are strangers and alien to German history and culture. This particular exhibit is one example in which the location of the photo exhibit is carefully chosen to build a bridge between German history and the stories of refugees who arrived in the 1990s from the former Yugoslavia and, more recently, from Syria, Iraq and Afghanistan. Marienfelde Refugee Centre has a unique place in post World War II German history. Built in 1953 in West Berlin to welcome and house East Germans refugees, the Marienfelde Refugee Centre hosted some 1.35 million people up until 1990. Initially housing East Germans, who had escaped East Germany, and then in the 1980s other East Germans, who were granted exist visas from East Germany, Marienfelde is more than a simple refugee centre. It has become one of the central sites that has shaped the meaning of post-Second World War German identity. After 2010, the Marienfelde Refugee Centre became a transitional reception centre for refugees and asylum seekers and sections of the centre operate as a museum documenting Germany's past as a country of refugees. The museum in Marienfelde emphasises the little known fact about Germany history that after 1945 East Germans were not the only refugees to arrive in West Germany. More than 5 million ethnic Germans, who were expelled from Poland, Romania, and the former Soviet Union after the Second World War, also came to Germany. The museum reminds visitors that, after the Second World War, Germany was a country shaped by refugee experiences and that being an exile and a refugee is an integral part of current German national identity. The movement of people to Germany continued with guest workers in the 1960s and 1970s, bringing workers to Germany from Turkey, Greece, Italy and the former Yugoslavia, many of whom have since become permanent residents and citizens of Germany.

The current photo exhibit, which is placed in sections and rooms of the centre where refugees from East Germany once lived, documents the lives of recent refugees from the former Yugoslavia and the Middle East, with each refugee reflecting on their experiences in Germany and their relationship to the surroundings of their newly adopted country. Being located in a site that highlights Germany as an immigrant country, the exhibit establishes a 'bridge between Germany's past and its present' as the exhibit description explains. Many Germans do not necessarily see Germany as an immigrant country and the right-wing groups constantly portray refugee experience as something foreign to German culture. This exhibit, however, alters this narrative on several grounds. First, it ruptures the argument that Germany is not an immigrant country by displaying Germany's experience with immigrant and population movements as something that exists within its recent history. Second, by juxtaposing images of East German refugees with recent refugees from the Balkans and the Middle East, the exhibit places the experiences of recent refugees in continuity with German history rather than as a foreign experience. In other words, the exhibit reminds Germans that dislocation and displacement is part of modern German national identity and that, therefore, they should be able to understand and relate to the plight of people today who are running away from war, conflict and persecution. Finally, the exhibit disrupts the attempt to represent Germany through a culturally homogeneous image of its national identity by reminding Germans that its post-Second World War German national identity contains millions of people from faraway lands, and that the arrival of more recent newcomers, such as Syrian refugees after 2015, is nothing but another example of the type of population movements which have shaped modern Germany.

A smaller photo exhibit on display at the same time in one of the upper rooms, called *Bridge the Gap*, explicitly takes up the idea of the connections of more recent arrivals of refugees to Germany. This photo exhibit was part of a project organised by the Society for Humanistic Photography in Berlin, bringing together teenagers with refugee backgrounds together with others of German-majority backgrounds. The teenagers documented sites and activities that were meaningful to them in their daily lives in Berlin as a way of being able to share their experiences of what it means to be a teenager in Berlin. Here they share similar and also different experiences of living in the space as a way of both understanding the commonalities between refugee and non-refugee youth as well as educating German-majority youth about the experiences of coming to Germany as a refugee. Marselis (2017, 665) explains that the project is an intervention ‘in German and Berlin memory cultures’, noting that ‘the importance of memory work in the context of refugee resettlement is often overlooked, but is particularly relevant when cultural encounters are organised in museums and exhibition galleries.’



Both the larger art exhibit, and this smaller exhibit on teenagers, cultivates radical cosmopolitan attitudes by placing refugee experience right at the centre of the German understanding of its own national identity. Images and photos taken by refugees themselves restore their voice and enable them to tell their own stories about how they live their lives in Germany, thus encouraging Germans to understand them not through media images but through their own voices. Furthermore, as groups and movements protest Germany's recent acceptance of refugees, suggesting that there is no place for them in Germany, these exhibits offer an alternative narrative that retells the plight of these refugees in relation to Germany's own history in order to remind the larger German public that significant portions of the German population have some form of refugee experience within their families, and thus asking Germans to relate the plight of refugees through their own personal stories.

### **Immart, Copenhagen, Denmark**

Immart, which stands for International Migration Meets the Arts (formerly called ImmigrantART), is a nonprofit organisation founded in Copenhagen to provide opportunities for newly arriving immigrant and refugee artists in Denmark. Foreign artists often experience challenges in finding opportunities in which to practice their art. Lack of access to cultural networks and funding opportunities, language barriers, and difficulty connecting to local audiences are some of the obstacles that newly arriving and long term resident artists from foreign countries face. Immart's web page ([www/immart.dk](http://www/immart.dk)) explains their main objective as follows: 'Our goal is to facilitate the access and participation of foreign artists living in Denmark, to create new forms of artistic collaboration and output, and contribute with new knowledge to the discourse on migration, immigration and to dealing with difference in society.' The network created by Immart is open to foreign artists (whether immigrants or refugees) who have moved and settled in Denmark. It engages with civil society organisations, municipalities and art organisations to facilitate exhibitions, workshops and other creative projects that bring together immigrant and refugee artists and local populations.

Immart has organised events such as the exhibit, *disEMPOWERMENT* in cooperation with the anti-trafficking NGO HopeNow. The project was designed to raise awareness about human trafficking. Immart also organised the Cinema Novo film festival showcasing Brazilian filmmakers; the Food Memories exhibition and talk, organised in solidarity with International Women's Day, which showcased the relationship between food and memory as a way of exhibiting how past memories of one's former homeland intersect with the everyday experiences of one's adopted country. In addition, the network has organised and facilitated individual exhibits of immigrant and refugee artists living in Denmark. In 2016 it organised the first Artival event, showcasing the works of artists with different national and ethnic backgrounds from across Copenhagen. Artival showcased the works of ten artists for over a week, raising awareness and visibility of artists with different national and ethnic backgrounds in Copenhagen.

Nicole Foulkes Savinetti, who was also once a newcomer to Denmark, was motivated to start this network with a photo artist to utilise art as way of including newcomers within Danish society. Denmark is a small and tightly networked society, which makes the integration of newcomers more difficult. Starting from a young age, Danish people become part of various networks, for example through their schools. These networks continue into adult life, in the workplace and other social settings, making it difficult for newcomers to enter into these already well-established networks, including cultural networks (Interview with Foulkes Savinetti, Copenhagen, 17 July, 2017). Immart was borne out of the observation that in addition to difficult-to-access networks, while Danish art institutions are proactive in inviting and exhibiting the work of artists from other countries, they rarely pay due attention to artists from other countries who are already living in Denmark (Interview with Foulkes Savinetti, Copenhagen, 17 July, 2017). Immart, therefore, was motivated by the need to address this blind spot in the Danish art establishment and to create networking opportunities for foreign artists within the Danish circles. Similar to other examples in Europe, Immart has a dual objective of increasing the visibility of artists in their newly adopted countries and of creating moments of contact and interaction between newcomers and local populations in order to foster closer integration. With no official funding and collaborating with different citizens' initiatives, such as with the Venligboerne (Friendly Neighbours) citizens' initiative that was formed to establish solidarity with refugees, Immart organizes events in different public places such as coffee houses, galleries, restaurants and public squares.

Immart not only provides foreign artists with opportunities to showcase their art, but also enables artists to establish contacts and interactions with local artists and organisations. Finally, through its activities, Immart introduces immigrant and refugee artists to the local Danish population, thus increasing awareness and knowledge within the Danish public of the artists living in their neighbourhoods. As Nicole Foulkes Savinetti explained, Immart is all about breaking down barriers and creating common ground between newcomers and Danes through art's ability to create shared experiences between people (Interview with Foulkes Savinetti, Copenhagen, 17 July, 2017). As is the case elsewhere in Europe, groups and organisations hostile towards newcomers in Denmark argue that newcomers are alien to Danish culture. Initiatives such as Immart work to counter such arguments and to eliminate barriers by bringing newcomers' voices into the public realm and discussions, establishing shared moments and understandings with local people in the process.

#### **Exhibit: *100 Percent Foreign?*, Copenhagen, Denmark**

Recent statistics show that some 69,863 foreign citizens moved to Denmark between the end of 2014 and 2015 and the highest number ever over a 12-month period and double since 2004 according to Statistics Denmark (The Local, 2015). Yet, according to artist Maja Nydal Eriksen, many Danes are still unaware that Danish society is now much more multicultural and has for many years been the home to many Danes who, at one time or another, came as refugees (conversation with Eriksen, Copenhagen, 28 July 2017). Eriksen is the photographer and co-producer (along with Copenhagen International Theatre) of the documentary art project *100% Foreign?*, an exhibit consisting of 100 personal stories of 100 former refugees, narrated through photos and texts and who, according to the exhibit description, 'statistically represent the 161,000 people given asylum in Denmark from 1956-2017.'

The exhibit was displayed in April at the Copenhagen Town Hall and, from July to September, in the public walking area of Islands Brygge. Eriksen notes that some 60,000 people visited the exhibit and that it generated much discussion as people read and learned from the stories of their ‘fellow’ Danish citizens who had once arrived as refugees (conversation with Eriksen, Copenhagen, 28 July 2017). Eriksen notes that the intention behind the project is to raise questions and trouble ‘the definition of Danish-ness and foreignness.’ The portraits are of a hundred citizens, all former refugees from 29 countries who address the question of what it means to be Danish, showing the diversity behind being Danish through stories of ‘belonging and dreams, memories of people and places, views on society, gender, culture and religion’ (exhibit description write up). For example, the text accompanying a portrait of Waldo Wilfredo Salomon Rodriguez explains that he is a 64-year-old man with a family, who fled from Chile to Denmark in 1976, receiving his residence permit that same year. He works as an area inspector with a property company in Copenhagen. In the quote he gives, which accompanies his portrait, he observes: ‘The current immigration policy is absolutely vile. New refugees have harsher conditions than we had. And I’m afraid that the inhuman immigration policy will lead to the direct opposite of integration.’ Eriksen showcases portraits such as that of Rodriguez, to remind the Danish public that very few Danes are 100% Danish and very few ‘foreigners’ are 100% foreign. Rather the stories and quotes reveal overlapping identities of people who come from elsewhere and are often situated in multiple cultural communities. To further this point, the portraits are all staged in the Tivoli gardens. The site, an amusement park, was chosen for its symbolic value as a heritage site that serves as a ‘scenographic and mental landscape’ as it is a place ‘where ‘Danish’ and ‘Foreign’ have been represented with equal amount of curiosity, praise, simplification and wilful ignorance ever since 1943’ (exhibit description write up).

This exhibit provides former refugees, now Danes, with access to a public audience to which to tell their personal stories. In this way, refugees, who are usually the target and object of public debate, are able to enter into the public conversation. They are able to explain what it means to be a refugee from very different, diverse and personal perspectives. By doing so, they challenge the predominant narrative, especially on the right, of the growing threat of refugees, usually told in terms of statistics. These portraits draw awareness to the people behind the numbers and the diversity of their experiences and different sense of belonging within Danish society as residents, asylum seekers and as Danish citizens.

## 6 CASES FROM TURKEY

As in Section 5, we outline here cultural and artistic initiatives in Turkey that we believe embody a spirit of radical cosmopolitanism and work towards fostering cultural pluralism.

### Kırkayak Cultural Centre

Kırkayak is a cultural centre in Gaziantep, founded and funded by eight private citizens. While its primary focus is to organise cultural events, in recent years Kırkayak has extended its reach to Syrian refugees, whose numbers are now close to half a million in a city of two million residents.

Syrians in Turkey have no official status other than an arbitrarily defined ‘temporary protection’ status and many of them live in extremely precarious conditions. Kemal Vural Tarlan, who is one of the founders and the director in charge of day-to-day operations, explains that Syrians in Turkey are reminded everyday that they are outsiders who do not belong. A quick walk around Kırkayak presents a sharp contrast with the outside world where Syrians live on the margins, mainly segregated from the Turkish residents of Gaziantep. In Kırkayak, however, Tarlan and the others consciously create and nurture an alternative space- an ‘open space’ where everybody belongs and where people freely come, participate and contribute as equal members of the community. After the start of the civil war in Syria, many artists from Aleppo moved to Gaziantep to escape the war. In their newly adopted city, they experienced a great deal of difficulty in sustaining their lives but, more importantly, they were also unable to find spaces in which to practice their art.



Soon after Syrians started arriving in Gaziantep in 2011, Kırkayak opened its doors to exhibit the works of several Syrian artists, encouraging them to use the centre for social and cultural events. Kırkayak also organised a kitchen project, bringing Turkish and Syrian women together. Kırkayak's limited resources and space became an important means for Syrian artists to be able to continue to produce their art and communicate with local residents. More importantly, their ability to produce art and contribute to activities in a local organisation enabled Syrian artists to bridge the gap between Syrian refugees and the local Turkish population. The local population had the chance not only to learn from the experiences of refugee artists but also to develop a better appreciation of Syrian culture. Many Syrian refugees in Gaziantep find it difficult to establish meaningful relationships with local Turkish people. They are resentful of the fact that, even in a city like Gaziantep, which is very close to the border, many local residents are unaware of Syrian culture (Interviews, October 2016). Various projects organised by Kırkayak, such as art exhibits, concerts and the kitchen project, aim to erase the narrative of 'Syrians as strangers,' emphasising instead the similarities between Turkish people in Gaziantep and Syrians. If living together, as understood from the perspective of radical cosmopolitanism, starts with understanding each other, Kırkayak's activities and its effort to provide open space to Syrian artists contribute immensely to creating a first step in Turkish and Syrians understanding each other better.

In an environment where it is very difficult for Syrian refugees to experience a sense of normalcy, Kırkayak provides a space where they can reclaim a feeling of dignity, like they had before the war, and cease to be identified simply as refugees. It provides a space in which they can experience normalcy as artists, writers and community organisers. Particularly important here is Tarlan's description of 'open space,' in which Syrians are no longer refugees, strangers, non-citizens or outsiders but are equals who can interact with others without the stigma of always being identified as 'the Other' (Interview, Gaziantep, 27 October 2016). As an 'open space,' Kırkayak, in a symbolic way, erases the 'otherness' of Syrians and provides opportunities for them to establish relationships with local people as equals. This not only contributes towards establishing the status of Syrians as part of the community but also plays a crucial role in their successful integration into the local community without having to give up their identity and dignity. Tarlan summarises their philosophy as follows: 'Here we learn to live together. It is not just Syrians who are becoming part of the community, but with them we also learn that we need to change' (Interview, 27 October 2016). Art plays a key role in this transformation, as it facilitates a better understanding between Turks and Syrians. It erases the boundaries between each of these groups of people as insiders and outsiders and enables both groups to learn from one other and to create new forms of togetherness. Kırkayak is one of the very rare examples in Turkey where art and community organisation come together to create conditions of radical cosmopolitanism. By defining itself as an 'open space,' where everyone is welcome as equal members, Kırkayak eliminates citizen and noncitizen boundaries and enables meaningful exchange between the local Turkish population and newcomers upon which to develop future relationships. By enabling Syrian artists to produce art alongside local Turkish artists and establishing spaces, such as a communal kitchen where Syrian and Turkish women can cook together, Kırkayak also contributes toward fostering greater understanding between Turks and Syrians, creating spaces for alternative forms of living together.

### Hamisch Cultural Centre

The Hamisch Cultural Centre in Istanbul is similar in orientation and philosophy to Kırkayak in Gaziantep. Like Kırkayak, Hamisch creates an open space in which Syrians and Turks can come together to share experiences as equals rather than as citizens and refugees. Unlike Kırkayak, however, Hamisch was founded in 2014 during the Syrian uprising by a group of Syrian intellectuals, artists and writers and their counterparts in Istanbul. While Kırkayak has slowly evolved in its current mission of creating an open space for Syrian refugees, Hamisch, from the beginning, aimed to create a narrative which ‘emphasises that Syrians are not just poor victims of war but they are active in cultural production, they are inhabitants of the city and they should act as such rather than been seen as outsiders’ (Interview Oct 11, 2017 with Şenay Özden, one of the directors of Hamisch). Hamisch was guided by the assumption that ‘the city belongs to all of us’ refusing to accept an existing hierarchy between citizens and non-citizens. The centre brings Syrian writers, intellectuals and artists together with their Turkish counterparts to work and present their collaborative work to Turkish audiences. Şenay Özden observes that Hamisch is one of the very few cultural institutions in Turkey, which brings the work of Syrian artists and intellectuals to Turkish audiences with the explicit purposes of creating a crucial bridge between these communities. Currently, Hamisch tries to extend its activities beyond artists and intellectuals to Syrians who are economically and socially disadvantaged and to create spaces such as a puppet centre for children. The puppet centre will be a place where women and children drop by freely and participate in activities, including talking about issues related to their lives while participating in puppet making activities as well as shows.

Deriving its name 'Hamisch' from the Arabic word 'the margin', the centre sets its main mission as giving voice to the marginalised, excluded and voiceless. According to the description posted on their website, Hamisch describes itself as:

*As new spaces of cultural expressions are enabled by the Syrian revolution, Hamish organises and hosts activities that question and rethink concepts related to culture, art, politics, society, identity, homeland and exile.*

Like Kirkayak, Hamisch plays three crucial roles in fostering pluralism and exchange between local people and Syrian refugees. First, by providing space to Syrian intellectuals and artists to present their work, Hamisch helps to counter the stereotypical images of refugees as helpless and as burdens on the city. Instead, through participation in cultural and artistic projects supported by Hamisch, Syrians are able to develop new representations of themselves as being active inhabitants of/in the city. Second, the involvement of Syrians in artistic and cultural projects restores dignity to Syrian refugees, which is one of the most important dimensions in achieving successful integration and a pluralistic social environment. Third, and finally, Hamisch provides the space in which Syrians and Turkish people can come together and develop relationships as equals. Here, Hamisch's insistence in defining Syrians as inhabitants of the city works to eliminate the hierarchy between Turkish citizens and Syrian non-citizens by enabling Syrian refugees to make claims to the city in which they live. They do so by accessing cultural and arts spaces; creating positive self-representations; receiving recognition and knowledge about their experiences, knowledge and talents; and through such artistic and creative engagement, experiencing greater public participation.

### Art Workshop with Syrian Women

This particular project, organised by artist Güneş Terkol, brought together a group of Syrian women to create a collective piece of artwork which was later, in October 2017, exhibited as a part of the *Flaneuses* exhibition inside and outside the French Consulate in Istanbul facing Taksim Square and Istiklal Street. Prior to this particular project, Güneş Terkol organised similar workshops with women in Turkey, China, Germany and the UK, in which women with different backgrounds came together to create art collectively. Güneş Terkol developed this idea of the workshop while she was a member of feminist arts collective where art was created collaboratively. This collaborative aspect of making art is particularly important because it brings women together, providing a space in which they can speak about their experiences as women and giving greater visibility to women's voices. After her experience with the art collective, Terkol decided to create similar experiences with different women's groups. Workshops were organised through an open call and open to all women interested in participating. In each of the past workshops, Terkol explained that women met to create a collective piece of artwork and that while working on the art they also spoke about issues related to their lives and the difficulties they faced (Interview, Istanbul, 13 October 2017). The art project facilitated socialisation among women, creating a space where they felt comfortable conversing about things that mattered to them.

For the workshop involving Syrian refugee women in Istanbul, Güneş Terkol, with the help of İKSV, identified 11 women with their children who live in the Esenler district of Istanbul. This group of Syrian women and Güneş Terkol first met and talked about various issues. After first getting to know one another, they started to feel comfortable with the idea of working together. As Terkol explained, it is very important to establish a feeling of trust so that participants open up to each other and talk without feeling alienation (Interview, Istanbul, 13 October 2017). Even before working on the collaborative art project, women needed first to feel comfortable with one another. Once the initial distance between the women disappeared, they were able to speak more directly about their everyday lives and how they cope with the challenges they face in their newly adopted communities. The women met daily to speak and sing and, as they became increasingly comfortable with one another, they began developing ideas about their project, bringing personal stories to the project and preparing initial sketches based on these stories to create a 'Syrian panorama' of these experiences and stories. In this way, women's individual personal stories were brought together to create a unified narrative of their daily living experiences across the two countries of Syria and Turkey and their lives in the two cities of Aleppo and Istanbul. One image, for instance, of a burning candle with wax accumulating at the edge symbolised the slow 'burning' of Syria but also the fact that the country was ready to be born again from the accumulated wax (Interview, 13 October 2017).

This project demonstrates on several fronts the transformative role of the arts. Through the collective project, the arts played a healing role in validating the experiences and knowledge of refugee women and giving visibility to the voices of women refugees who feel isolated, excluded and displaced in their newly adopted communities. Many Syrian refugees in Turkey live in extremely isolated conditions, with limited contact with local populations. They experience difficulties in everyday life, such as working long hours for low wages and living in less than sanitary living conditions. These challenges of daily living often make it difficult for individual women to come together with other Syrian women to talk about these experiences. This art workshop, while small in its scale, enabled these women to meet in a safe environment, providing a comfortable environment in which to speak with other refugees, share experiences and develop forms of self-expression as well as a collective expression about the situations they faced. According to Terkol, for these women, this was one of the rare moments in which they felt that their voices mattered. Through this collaborative art project they were given the space to tell their stories, which may otherwise be lost. As well, by exhibiting their collective work outside the French consulate, they were able to participate publicly to share their stories and engage with a larger Turkish public audience.



Güneş Terkol summarises the experience of women who participated in the workshop as following: 'It is just one week of meeting, talking, sharing. I think... I don't know actually. They were so happy, I was so happy. We didn't change big things. We just opened some doors. Now we have connection and they have connection. They did their work and people see it. This is also something because they want to be visible and they want to show their ideas as every woman, every people. We want to share our ideas. We want to find a way to say our words, I think' (Interview, Istanbul, 13 October 2017).

This project exemplifies a spirit of radical cosmopolitanism on several fronts. First, the workshop organiser does not take the role of a leader but participates with the Syrian women as part of the group. During the workshop, Syrian women participate as multifaceted individuals rather than as simply refugees. They were able to interact with other women as well as with the artist, who organised the workshop, as equals and, through this experience, to affirm their dignity as individuals (a sense of identity which is often eroded through the challenges of war and the daily hardships of living as a refugee). Furthermore, their collaborative work establishes a bridge between refugees and local populations. The stories and narratives expressed in the collective artwork remind Turkish people that refugees are not reducible to abstract numbers and flows, as the media so often depicts, but are individuals with histories, life stories, aspirations and expectations for the future. Each project like this one restores humanity to refugees.

### 15<sup>th</sup> Istanbul Biennial: A Good Neighbour

The 15<sup>th</sup> Istanbul Biennial, which took place from September to November 2017, was organised around the theme of *a good neighbour*. The director of the Biennial, Bige Örer (2017, 23) makes the following observation in the foreword of the prospectus of the Biennial: ‘In this tumultuous time through which we are passing, one of the things we miss most is living together without having to forgo our identities.’ With this sentence, this year’s Biennial puts the idea of radical cosmopolitanism at its centre: how do we live together peacefully without giving up or forgetting our individual belongings? As noted earlier in this report, there are different approaches to living together. Assimilationist approaches seek to distil different identities into a single national one, while multiculturalism emphasises the uniqueness of individual identities at the expense of a shared framework of living together. The challenge of our time is to find ways to materialise radical cosmopolitanism where one can both belong to a community consisting of individuals and groups other than his or her own but without also having to give up his or her own sense of identity and belonging. In this context, neighbourliness is an important and timely topic during a time period in which traditional notions of community, whether local or national, are shifting as a result of rapid population movements and because of the new ways people forge connections through digital means. This unraveling of traditional ways of thinking about community is creating anxiety about who does and does not belong to the community and about how we relate to one another as members of the same community. Neighbourliness is a concept which, at one level, implies familiarity borne out of sharing space, culture and norms and care for each other. This sense of familiarity is comforting but such comfort can very easily become a source of exclusion: How do we treat people moving into one’s own neighbourhood who are not like the existing inhabitants?

Can we be good neighbours with people with whom we share nothing in common? Or does neighbourliness require uniformity in the sense that comforting feeling of being with a neighbour requires sameness? Do we have the right to select our neighbours? Are there any spoken and unspoken rules and norms, which govern our relations with our neighbours? Neighbourliness is a source of comfort and familiarity in a world that is full of conflict and insecurity. Yet, at the same time, it requires the constant effort of negotiating one's physical space and one's own way of living and creating conditions of living together that are in constant change with every new person who arrives in the community. Does a new neighbour have a right to claim membership in a community of already existing neighbours? When does a new neighbour have the right to demand changes to the existing rules of the community? These are just some of the questions raised by the artistic contributions that made up this year's Biennial. The billboard project in various cities around the world, organised by the curators of the Biennial, Elmgreen and Dragset, raise the question: 'Is a good neighbour someone who just moved in?' and 'Is a good neighbour a stranger you don't fear?' All of these questions related to our understanding of 'what a good neighbour is' are inherently related to the ways in which we live together with others who are familiar and unfamiliar in places as small as an apartment building or as large as a nation state. The 15<sup>th</sup> Istanbul Biennial showcased works of art in various formats, including at public events, all of which were designed to encourage thinking about these questions so fundamental to our human existence.

The 15<sup>th</sup> biennial's theme and the artwork showcased are a timely intervention, raising such questions about neighbourliness at a time when Turkey hosts over 3 million Syrian refugees, many of whom are now permanent neighbours. Some of the works in the Biennial are directly related to the experience of being a refugee such as works by Erkan Özgen and Mahmoud Obaidi, raising awareness and familiarity about people who would otherwise be seen and perceived as Other and alien. Other works invoked moments through which to think about exile, home and alienation, such as the works by Vajiko Chachkhiani, Latifa Echakhch, Gözde Ilkin and Lee Miller, all of which also illustrated grappling with the theme of how to live with others. The Biennial's choice of six venues was itself also a moment for reflection. Sites such as the old Greek school, the contemporary art museum, which is located in what was once a warehouse, an old building in Pera district and an Ottoman bathhouse, trigger historical memories of neighbours in Istanbul who have long gone leaving only the faint trace of lives once lived behind them. Aside from the rare moment in which exhibits are held in the school, the old Greek school, once full of children, now stands empty and eerily quiet. It is located from only a short walking distance from the Ottoman bath house, the old warehouse and the Pera building; a reminder of a different era in which many different ethnicities, religions and cultures were part of the same fabric, each holding rich traditions of neighbourliness. This historical reminder is not just a nostalgic look back into what was lost a long time ago but a reflective moment into the future in which Istanbul's old traditions may provide its inhabitants with alternative ways of living with new neighbours who are now part of their communities.

During the 15<sup>th</sup> Istanbul Biennial and as part of the public programme, İKSV organised a four-day workshop with Hamisch Cultural Centre. The workshop, titled 'The Real Superheros' was conducted by Syrian artists with the aim of helping refugee children design their own superheros. The workshop, while intending to encourage children to develop their artistic skills of illustration and design, had a therapeutic and educational aim of encouraging children to think about who could be a superhero. Through various steps the workshop helped children to think of themselves as superheroes, as they have survived many difficulties related to escaping war and enduring conflict and poverty. Working with just over 20 children between the ages of 7 to 12, the workshop helped children reflect on their ideas of what it means to be a superhero. This concept was used to encourage the children to reflect on their own experiences of dealing with war, conflict and marginalisation. The workshop is a good example of how a cultural event can open up space for marginalised communities. First of all, it enabled young Syrian artists to use their skills and expertise to develop a specific event for Syrian children. Many Syrian artists in Turkey have a great deal of difficulty in finding meaningful venues to produce their work. The workshop empowered young Syrian artists in leadership roles using art. It also brought normalcy and a chance to play and socialise through creative expression to the lives of the refugee children, who would not otherwise have the opportunity to participate in a cultural event such as this. Given that a majority of Syrian children in Turkey are still unable to attend school, participating in a cultural event while the Biennial is taking place in the city, provides a great way to provide them with both a space in which to socialise with other children, as well as access to a cultural space that would otherwise be inaccessible to them, and through this event to incorporate them into city life. Finally, in an indirect way, the workshop enables children to reflect on their own lives and see themselves not just as victims but powerful individuals, capable of overcoming adversity.

Within the scope of 15<sup>th</sup> Istanbul Biennial, İKSV published a children's book titled *A Good Neighbour Song* with the support of Bernard van Leer Foundation. Written by Yekta Kopan and illustrated by Gökçe Akgül, the book has been distributed free of charge at the biennial venues and aimed at sparking children's interest in contemporary art, the 15<sup>th</sup> Istanbul Biennial and its theme, *a good neighbour*. Translated into Arabic by Yasser Dallah from HayatSür Foundation following its English edition, the book has been distributed to non-governmental organizations and Istanbul municipalities, and reading activities for Syrian refugee children have been organized in cooperation with these organizations.

### Other Projects Supported by İKSV

Below we will summarise some other projects supported by İKSV which illustrate ideas about the use of culture and the arts to foster cultural pluralism and greater citizenship engagement as a means of strengthening cosmopolitan ways of living together:

İKSV has collaborated with 'Refugees, We are Neighbours,' a solidarity network in the Okmeydani district of Istanbul, in order to organise guided museum tours from less privileged areas of Istanbul. 'Refugees, We are Neighbours' Solidarity Network is an excellent example of how radical cosmopolitan attitudes emerge in everyday life in the most unexpected places. Starting as a neighbourhood solidarity network, aimed at finding solutions to economic problems facing local inhabitants, the network members decided to extend their activities to Syrian refugees also newly living in the neighbourhood. The network began by first registering refugees living in the area to distribute goods donated by local inhabitants. Soon after, they formed a solidarity network of Syrian women. Women received support for their children's educational needs and started producing jam for sale. Turkish members of the network joined in the distribution of the jam produced by Syrian women and began selling the jam to businesses in Istanbul and other cities around Turkey. After this small-scale production, the network started to build a 'Women to Women' kitchen to provide a social space to refugee and Turkish women, while at the same time, making the large-scale production of

jam possible. The solidarity network facilitated the incorporation of newcomers into the neighbourhood, creating a social space for them where they could interact with local inhabitants and providing them with opportunities to become productive members of the community and have a voice in participating in the affairs of their community. The coordinator of the network, Umut Dede, described their efforts as one of ‘creating a new neighbourhood contract in which every single inhabitant is a welcome in the community and has a right to live and prosper in the community in which members develop norms and rules of living together’ (Interview, Istanbul, 11 October 2017). This sentiment of accepting newcomers as equal members of the community, by respecting their identity and culture, and by building a new ‘neighbourhood contract’ with them, is a sign of the local inhabitants’ recognition that newcomers will not simply be guests and their willingness to treat newcomers as equal members in their neighbourhood. It is also recognition of the fact that their community will evolve and transform as a result of living together with newcomers. While violence against Syrian refugees has erupted in various cities across Turkey, no violent incidents against Syrians have been reported in this particular neighbourhood. Rather the predominant experience is one of a peaceful co-existence between the newcomers and local populations. Within this context, İKSV has collaborated with the solidarity network. The Istanbul Museum of Modern Art and Pera Museum were chosen for pilot tours and children between the ages of 5 to 15 were invited to visit the museums and attend their workshops. This collaboration with İKSV is particularly important, as the network does not have the resources to bring children to such venues. These museum tours organised by İKSV create opportunities that these children might not otherwise have. They provide access to cultural spaces, normally unavailable to these children, and provide an opportunity for these children to develop an understanding and appreciation of art. Finally, such an initiative fosters closer ties between local children and refugee children from the Okmeydani district, providing them with a chance to participate in an event and learn together.

In July 2017, during the 24<sup>th</sup> Istanbul Jazz Festival in collaboration with UNHCR and its partners İKGV (Human Resource Development Foundation) and SGDD-ASAM (Association for Solidarity with Asylum Seekers and Migrants), İKSV welcomed more than 300 refugees on the closing night of the festival in addition to the regular festival audience. The audience attended a panel discussion on migration and music, visited the exhibition Feyhaman Duran: Between Two Worlds and watched Syrian Women's Choir on stage with Basel Rajoub's Soriana Project. This was an inspiring event on many accounts. As one member of the Women's Choir expressed it: 'In this event we are building a bridge between Turkish and Syrian culture. Turkish people have a chance to see us as open-minded and productive people. Besides, our cultures are similar in many ways. We live in the same region. This event gave us the chance to show this to Turkish people.' One of the common complaints of Syrian refugees in Turkey with respect to their interactions with Turkish people is that Turks know very little about Syrians and Syrian culture and that most of them approach Syrians with prejudice. For an artist, a writer or a professional, with previously well-established lives in Syria, the experience of suddenly being seen in the eyes of others in prejudicial and stereotypical ways, ways that fail to acknowledge their history, culture and unique experiences, is a highly denigrating and demoralising one. It is an experience that contributes negatively to the successful integration of Syrians into the Turkish society. Events such as described here, or the ones organised by Hamisch or Kırkayak, are crucial in restoring voice and dignity to refugees or to any marginalised community, and ultimately to any objective of fostering peaceful living together.



## 7 CONCLUSION AND RECOMMENDATIONS

Compared to the number of initiatives in Europe developed by civil society organisations, art foundations, municipal and national governments, a much smaller number of similar initiatives exist in Turkey. These are often supported by civil society organisations with limited resources. The recent and sudden increase of refugees from Syria and other neighbouring countries has overwhelmed the existing resources directed towards integrating these newcomers into Turkish society. Turkey has not historically been an immigrant accepting country and has limited experience integrating refugee populations. As such, Turkish society is largely unprepared to absorb these newcomers. During the initial phase of Syrian arrivals, responding to basic needs such as food, shelter and education took priority. Most of the government's and civil society's resources were directed towards fulfilling these immediate survival needs. Now, five years since the arrival of the first Syrians, it has become clear that a significant number of Syrians will continue to live in Turkey and over time become permanent residents and citizens. The long-term integration of Syrian newcomers is a complex and multifaceted process. Governments at all levels, together with institutions and civil society organisations, must play a coordinated role in order to develop policies that will lead to the successful incorporation of newcomers within Turkish society. In the absence of such policies and coordinated action, growing polarisation between local populations and newcomers and hostility towards newcomers is likely to result. Early signs of such polarisation and hostility are already visible in several cities in Turkey, with sporadic clashes erupting between local residents and Syrian newcomers.

While the development of successful, long-term integration policies is beyond the scope of this report, this report has argued that culture and the arts have an important role to play in fostering cultural pluralism. As modern societies become increasingly diverse, there is an urgent need to find peaceful ways of living together. Art is unique in this respect as it can encourage deeper understandings of different identities among diverse groups in society, providing a platform for these different voices to be heard and the space and means by which to tell their stories to the larger society. If peaceful living together and co-existence requires a deeper understanding of the Other and his or her unique life experiences, art and cultural production can play an indispensable role in fostering pluralism by creating shared moments in which to develop understanding and empathy with those who might otherwise be seen as alien and foreign.

**General recommendations:**

- Encourage municipal and national levels of government to develop cultural policy and programmes in which cultural production is a vehicle for fostering cultural pluralism of marginalised populations and encouraging transformative ways of living together.
- Encourage public institutions to invest more broadly in public and community outreach programmes as part of their cultural policy.
- Develop a network of citizens' initiatives and civil society organisations working in the field of art and marginalised populations, such as refugee or youth advocacy.

- Broaden cultural policy and programmes to invest in arts and cultural programming outside of formal institutionalised arts spaces to include smaller projects, such as community-based arts education programmes and cultural projects around food production, as a way of localising arts and culture within communities. Smaller more localised cultural projects can lead, over the long term, to audience development, through arts awareness and appreciation. It can also encourage a greater sense of belonging and civic engagement in society. As IKSU (2017, 81) noted in last year's report, the localisation of arts brings about trust between people and a sense of belonging: 'As individuals become parts of the society, they start trusting one another, developing a sense of belonging, and they become empowered. This is why events or voluntary services organised by art enthusiasts working up from the smallest group they are part of (family, apartment building, neighbourhood, school, etc.) can play a critical part in introducing participatory practices to new and different audiences, and for these groups to embrace such practices.'

#### **Specific recommendations:**

- Public outreach programmes should consider employing a two-prong strategy of:
  - Providing access to the formal spaces of official arts and cultural institutions to new groups. This enables more marginalised and newer cultural groups, such as Syrian refugees and other disadvantaged groups, to interact with the stories and histories of the mainstream culture in which they live.
  - Using alternative cultural spaces located in the neighbourhoods of targeted groups. Bringing arts and culture into communities that may not be well integrated into the mainstream cultural life of the city can help foster cultural pluralism as well as cultural citizenship and greater civic engagement.

- Support Syrian refugees' access to cultural and artistic events. This may also require attention to communication strategies such as translating information into Arabic and making it visible in Syrian dominant areas or in places where Syrians are frequent. This will both enhance audience development and inclusion of Syrians in the culture and arts scene of Turkey.
- Establish and deepen collaborations with civil society organisations such as Kırkayak and Hamisch, who have a tradition of working with refugees, in order to co-sponsor and support cultural and artistic projects.
- Develop ties with Syrian cultural networks and organisations operating in Turkey such as the Pages bookstore (in Fatih), which organises regular music and film nights.
- Support Syrian artists by hosting exhibits or putting them in touch with relevant arts networks and Turkish artists (following the model of Immart).
- Encourage and support collaboration between Turkish artists such as Güneş Terkol, who has connections already with Syrian women, and Syrian artists.
- Develop programmes targeted for marginalised cultural groups such as disadvantaged children, youth or refugee populations (following the model of *The Real Superheroes* workshop that took place during the Istanbul Biennial or museum and gallery visits). This will facilitate arts appreciation but also, through the arts, help more marginalised groups develop a greater sense of belonging.

## 8 APPENDIX: CULTURAL AND ARTISTIC INITIATIVES PERTAINING TO REFUGEES AND MIGRANTS IN EUROPE AND TURKEY

Initiative	Activities	Form(s) of Art	Location	Active Dates	Target Group
The Happiness Foundation	The Happiness Foundation is a multicultural, not-for-profit network of artists, play writers, actors, musicians and volunteers who invest in children and teenagers who are based in centres for people who applied for asylum in The Netherlands (refugee camps). In these centres, the foundation organises creative activities on a weekly basis, with thousands of participants annually.	Performing Arts	Amsterdam, Netherlands	2000-Present	Refugees
KunstZ	KunstZ is an Antwerp-based organisation that provides education, guide and support for artists and newcomers from different origins with the aim of increasing diversity in the performing arts scene.	Performing Arts	Athens, Greece	2007-Present	Refugees
Station Athens	Based on art therapy methods, Station Athens offer workshops especially designed for young refugees as a means to help them express themselves and to facilitate navigating Greek society. These workshops are facilitated by artists from various disciplines, hence allow participants to explore different art forms while also improving their Greek language skills.	Performing Arts, Visual Arts	Athens, Greece	2011-Present	Refugee Youth

Initiative	Activities	Form(s) of Art	Location	Active Dates	Target Group
<b>Refugee Art Project</b>	Refugee Art Project was conceived amongst a collective of academics and artists, united by a concern for the plight of refugees in Australia and the asylum seekers who wait in Australian detention centres. Since its inception in late 2010, more than 500 artworks created by Refugee Art Project refugees and asylum seekers have been exhibited to the Australian public.	Art Exhibits	Australia	2010	Refugees
		For more info: <a href="http://therefugeeartproject.com/home/faqs/">http://therefugeeartproject.com/home/faqs/</a>			
<b>Jiwar Creation and Society</b>	Jiwar Creation and Society is a residency that hosts and supports all professionals whose work is based on or inspired by urban space. Within their 'Making Neighbourhood' programme, two projects arose addressing the challenges faced by artists from asylum-seeking and undocumented backgrounds.	Art Exhibits	Barcelona, Spain	2011-Present	Refugees
		For more info: <a href="http://jiwarbarcelona.com">http://jiwarbarcelona.com</a>			
<b>Zoukak Theatre Company</b>	Zoukak hosts art workshops for people displaced by the war across Lebanon in villages, schools, and refugee camps. They designed specific social approaches to drama therapy to work with displaced and other marginalised populations.	Performing Arts	Beirut, Lebanon	2006-Present	Refugees
		For more info: <a href="http://zoukak.org/">http://zoukak.org/</a>			

Initiative	Activities	Form(s) of Art	Location	Active Dates	Hedef Kitle
<b>Give Something Back to Berlin</b>	Give Something Back to Berlin is a project platform and network that makes social engagement and neighbourhood work accessible to the large non-German speaking population of Berlin. The grassroots initiative created a tool for community integration that brings together more 'privileged' migrants, German locals and more vulnerable migrants such as refugees through arts and culture initiatives such as dance, music and creativity workshops, community meet-ups, film project, and theatre project.	Performing Arts	Berlin, Germany	2012-Present	Refugees
For more info: <a href="http://givesomethingbacktoberlin.com/projects">http://givesomethingbacktoberlin.com/projects</a>					
<b>Berlin Mondiale</b>	Berlin Mondiale unites children, young people and young adults with a refugee background and arts and culture institutions in Berlin, thus bringing together the arts and cultures of the world. The creative encounters take place all over the city and across all genres, both in the refugee accommodation centres as well as in the cultural institutions.	Performing Arts	Berlin, Germany	2014-Present	Refugee Youth
For more info: <a href="http://berlin-mondiale.de/konzept">http://berlin-mondiale.de/konzept</a>					
<b>Kommen und Bleiben</b>	The initiative Kommen und Bleiben organises a series of events with refugee artists for students of the Berlin Art Academy. In various formats such as workshops, screenings, exhibitions and roundtables are the students' new ways of working and an insight into the creative context in other places and the role that art design in the local socio-political contexts plays conveys.	Performing Arts; Visual Arts	Berlin, Germany	2015-Present	Refugees
For more info: <a href="http://kundb.bootes.uberspace.de/#home">http://kundb.bootes.uberspace.de/#home</a>					

Initiative	Activities	Form(s) of Art	Location	Active Dates	Target Group
<b>Cabuwazi</b>	Cabuwazi offers circus courses to refugee children and adolescents directly in the refugee centres. Cabuwazi Beyond Borders provides children and adolescents (age 8 to 16 years) the opportunity to gain an insight into the circus artistry, to discover personal strengths, to experience social interaction in community and to enable positive connections to the new environment.	Performing Arts	Berlin, Germany	2015-Present	Refugee Children and Youth
For more info: <a href="http://www.cabuwazi.de/Projekte/cabuwazi-beyond-borders.php">http://www.cabuwazi.de/Projekte/cabuwazi-beyond-borders.php</a>					
<b>Impulse Project</b>	Impulse Project aims to create connections between foreigners and citizens. Initially it started as a theatre workshop entitled 'Do Butterflies Have Borders?'. This resulted in the formation of a lasting refugee platform that allows refugees to express themselves creatively and engage with German society.	Performing Arts	Berlin, Germany	2013-Present	Refugees
For more info: <a href="http://www.impulse-projekt.de/refugee-impulse-club-2014/">http://www.impulse-projekt.de/refugee-impulse-club-2014/</a>					
<b>Therapeutic Casework Services</b>	Therapeutic Casework Services is a volunteer led initiative that uses small group workshops to explore and develop life skills and share experiences using creative methods e.g. Art, drama, card making, knitting, beadwork.	Visual Arts; Handicraft	Berlin, Germany	2016-Present	Refugees
For more info: <a href="http://www.refugeecouncil.org.uk/what_we_do/therapeutic_casework/therapeutic_casework_services">http://www.refugeecouncil.org.uk/what_we_do/therapeutic_casework/therapeutic_casework_services</a>					



Initiative	Activities	Form(s) of Art	Location	Active Dates	Target Group
<b>Cinexamimiliaan</b>	Cinexamimiliaan is a pop-up cinema for and with newcomers in Belgium, which started in the refugee camp of the Maximiliaanpark and moved to the Maximiliaan Hal in Brussels. The cinema runs everyday and organise many other events including film screenings in real cinemas and at people's homes, music and dance performances, debates, lectures, master classes and exhibitions, welcoming newcomers to take part and to help shape cultural life in Belgium.	Performing Arts	Brussels, Belgium	2015-Present	Refugees
For more info: <a href="http://www.cinexamimiliaan.com/">http://www.cinexamimiliaan.com/</a>					
<b>Bread Houses Network</b>	Bread Houses Network employs innovative methods of community baking mixed with art forms, proven to be a new way of art therapy called 'Bread Therapy'. Bread therapy allows people of all ages and backgrounds to see bread not only as food, but also as an instrument for healing, education and to foster political dialog.	Art Therapy, Handicraft	Bulgaria	2009-Present	Refugees (besides other groups)
For more info: <a href="http://www.breadhousesnetwork.org/">http://www.breadhousesnetwork.org/</a>					
<b>The Refugee Project</b>	The project provides an opportunity for volunteers to help children, young people and adults to integrate more easily into Bulgarian society. The project offers a variety of activities: Bulgarian and English lessons, IT skills, art workshops, music and sports sessions, as well as excursions and volunteer-organised fundraising and promotion of the project.	Performing Arts, Visual Arts	Bulgaria	2015	Refugees, Youth, Women
For more info: <a href="http://refugeeproject.eu/en/news/new-volunteers">http://refugeeproject.eu/en/news/new-volunteers</a>					

Initiative	Activities	Form(s) of Art	Location	Active Dates	Target Group
Good Chance Calais	Located in France's largest refugee camp, Good Chance Calais offers art workshops and activities every day of the week that are led by camp residents and guest artists alike. Each Saturday, the theatre would stage 'Hope Shows', bringing together work made throughout the week and playing to audiences from the camp.	Performing Arts	Calais, France	2015-Present	Refugees
		For more info: <a href="http://goodchance.org.uk">http://goodchance.org.uk</a>			
Immart	The aim of Immart is to facilitate the access and participation of foreign artists living in Denmark, to create new forms of artistic collaboration and output, and contribution with new knowledge to the discourse on migration, immigration and to dealing with difference in society.	Art Exhibits, Visual Arts	Copenhagen, Denmark	2017-Present	Refugees
		For more info: <a href="http://www.immigrant-art.com/">http://www.immigrant-art.com/</a>			
Immigrants	This art project revolves around the drama experienced by refugees and their desire to stay alive and live peacefully. The Immigrants project relates to key educational goals like promoting respect for diversity and human dignity. Other high educational priorities addressed by the project are the development of means and practices to combat hatred and bigotry, and to raise awareness on the difficult situations faced by refugees and migrants.	Art Exhibit	Cyprus	2016-Present	Refugees
		For more info: <a href="http://lyk-kolossi-lem.schools.ac.cy">http://lyk-kolossi-lem.schools.ac.cy</a>			
RAP:I:STAN	RAP:I:STAN encourages rap music and poetry against discrimination and for integration. The purpose of the project is to establish a platform for dialogue and civic participation among school students and young refugees aged between 14 and 25.	Performing Arts	Denmark	2016-Present	Refugee Youth
		For more info: <a href="http://www.rapolitics.org/">http://www.rapolitics.org/</a>			

Initiative	Activities	Form(s) of Art	Location	Active Dates	Target Group
<b>UROPA</b>	UROPA was a contemporary ballet performance that involved refugees in the production and staging of a coproduction between the Royal Danish Ballet's dance lab Corpus and the Copenhagen-based experimental theatre Sort/Hvid. Asylum seekers were first recommended by volunteers of the Danish Red Cross and then selected by the Royal Danish Ballet, where they worked together with the professional ballet ensemble in order to tell their stories through music and dance.	Performing Arts	Denmark	2016-2017	Refugees
For more info: <a href="https://kgfteater.dk/en/">https://kgfteater.dk/en/</a>					
<b>No Border</b>	No Border is a book and music project giving a voice to refugees and promoting solidarity, respect and tolerance within society. Under the guidance of author Pamela Granderath, five young people with a refugee history wrote biographical texts giving insights into their past and present stories. The texts were published in a book that also provides information on European and German refugee policies.	Performing Arts; Literature	Dusseldorf, Germany	2013-Present	Refugee Youth
For more info: <a href="http://www.noborder.org">http://www.noborder.org</a>					
<b>NiCER</b>	The aim of the NiCER project is to elaborate a new approach for the integration of refugees at local level. It targets young individuals and promotes their cultural and local integration, while raising awareness in the local population. In particular, NiCER intends to empower young refugees through performing arts workshops, and promote intercultural education through awareness-raising campaigns in the cities where they live.	Performing Arts	Europe-wide	2016-Present	Refugee Youth
For more info: <a href="http://nicerproject.eu/en/">http://nicerproject.eu/en/</a>					

Initiative	Activities	Form(s) of Art	Location	Active Dates	Target Group
<b>Reception</b>	The Vastaanotto (Reception) project was organised by the Touring Stage of the Finnish National Theatre and targeted asylum seekers living in Finnish reception centres. As an outcome of the project, a performance called Paperiankkuri (Paper Anchor) was brought to the Small Stage of the Finnish National Theatre. The aim of the performance was to tell the stories of asylum seekers in their own voices for the National Theatre audience and to partake in the discussion about the asylum seekers' situation in Finnish society.	Performing Arts	Finland	2011-2012	Refugees
For more info: <a href="http://www.kiertuenayttamo.fi/esitykset/vastaanotto-projekti/">http://www.kiertuenayttamo.fi/esitykset/vastaanotto-projekti/</a>					
<b>Clowns Without Borders</b>	Clowns Without Borders is an international organisation of volunteer acrobats and clowns that visit populations in distress, including but not limited to refugees. Volunteers often visit refugee camps in Europe and provide emotional support to refugee children.	Performing Arts	Global	1993-Present	Refugee Children
For more info: <a href="https://clownswithoutborders.org/">https://clownswithoutborders.org/</a>					
<b>Ad Dar</b>	Ad Dar is a community centre for Syrian and Palestinian-Syrian refugees in Istanbul. On a daily basis it offers at least five hours of activities and classes including but not limited to yoga, salsa dancing, creative writing, film nights, workshops and classes specifically for children and women, literature circles, storytelling workshops, concerts, poetry readings, photography workshops, theatre workshops, and play productions.	Performing Arts, Painting	Istanbul, Turkey	2014-Present	Refugees (with specific programmes for women and children)
For more info: <a href="http://www.addarcentre.org/">http://www.addarcentre.org/</a>					

Initiative	Activities	Form(s) of Art	Location	Active Dates	Target Group
<b>Sounds Beyond the Border</b>	Sounds Beyond the Border Interview Series is a project by Evrim Hikmet Ögüt and Umut Sülün that strives to understand Syrian musicians' experience of migration through music. As a response to homogenizing and exclusionary perspectives, the Series aim to draw attention to the refugees' talents and practices, the diversity they bring to the geography they live in and the possibilities of a common cultural world.	Music	Istanbul, Turkey	2016	Refugee Musicians
For more info: <a href="https://sinirnotesindensesler.org/">https://sinirnotesindensesler.org/</a>					
<b>Reisegruppe heimweh!</b>	This group organises performative sightseeing tours in Leipzig and Berlin where asylum-seekers were the tour guides and locals became tourists. This helped provide locals a new perspective on not only their own city, but also on their own prejudices and understanding of their guides' past experiences.	Performing Arts	Leipzig and Berlin, Germany	2012-Present	Refugees
For more info: <a href="http://reisegruppeheimweh.tumblr.com/">http://reisegruppeheimweh.tumblr.com/</a>					
<b>Counterpoint Arts</b>	A UK-wide network of artists from refugee and migrant backgrounds that enables artistic initiatives, connects artists and facilitates learning. Counterpoint organises a UK-wide annual celebration called Refugee Week centred on refugee art. They also organise a conference called Platforma Festival ( <a href="http://www.platforma.org.uk/">http://www.platforma.org.uk/</a> ), bringing together refugee and migrant artists with other artists, advocates and academics for performances, discussions, lectures, and networking opportunities.	Performing Arts, Visual Arts, Art Exhibits	London, UK	2012-Present	Refugees (besides other groups)
For more info: <a href="http://counterpointsarts.org.uk/">http://counterpointsarts.org.uk/</a>					

Initiative	Activities	Form(s) of Art	Location	Active Dates	Target Group
<b>We are London</b>	We are London is a youth theatre initiative that bridges the gap between young Londoners from new communities, especially refugees and asylum seekers, and young Londoners from more established communities. They offer workshops to help refugee youth (along with other migrants and trafficked young people) put together their own theatre play while providing them a space to socialise.	Performing Arts	London, UK	2005-Present	Refugee Youth
For more info: <a href="http://www.coeandkingham.org.uk/wp-content/uploads/2012/07/approach-evaluation-oval-house.pdf">http://www.coeandkingham.org.uk/wp-content/uploads/2012/07/approach-evaluation-oval-house.pdf</a>					
<b>The Paper Project</b>	A collaboration between a British director and seven young artists from migrant communities, The Paper Project theatre company grew out of We Are London and puts together plays that portray and address refugee issues.	Performing Arts	London, UK	2013-Present	Refugee Youth
For more info: <a href="http://www.ovalhouse.com/whatson/detail/the-paper-project">http://www.ovalhouse.com/whatson/detail/the-paper-project</a>					
<b>Pan Intercultural Arts</b>	Pan Intercultural Arts is an arts company using intercultural performance work to help facilitate self-expression and promote deeper understanding of our changing cultural identities. They have two specific programmes for refugee youth: Fortune, which provides a safe and enjoyable space for 17-23 year olds from across the world, to (re)discover their creative impulses, gain their self-confidence and their freedom of ideas and communicate them to a wider audience, and Future, an international arts group for unaccompanied minors, refugees and asylum seekers aged 14-18 years old.	Performing Arts	London, UK	1986-Present	Refugee Youth
For more info: <a href="https://www.pan-arts.net/">https://www.pan-arts.net/</a>					

Initiative	Activities	Form(s) of Art	Location	Active Dates	Target Group
<b>Living Here Project</b>	The Living Here Project is a theatre project that has developed an ethos and methodology that uses creative processes to enable young refugees and asylum seekers, who come from different parts of the world, do not share a common language or culture, and have different educational experiences and expectations to work together.	Performing Arts	London, UK	2012-2015	Refugee Youth
		For more info: <a href="http://www.ovalhouse.com/participation/living-here">http://www.ovalhouse.com/participation/living-here</a>			
<b>Welcome Board</b>	Welcome Board is providing pertinent and demand-orientated consulting and placement of professional musicians with refugee backgrounds in the music field. It creates spaces for encounter in two directions: On the one hand, the initiative is committed to opening local institutions to music and people from other regions of the world. On the other hand, the idea is to make the music landscape of Lower Saxony more tangible for newcomers, showing them ways to participate and integrate into the Lower Saxon cultural and social life.	Performing Arts	Lower Saxony, Germany	2016-Present	Refugees
		For more info: <a href="http://www.musikland-niedersachsen.de/ressourcen/welcome-board/">http://www.musikland-niedersachsen.de/ressourcen/welcome-board/</a>			
<b>Sirkhane Social Circus School</b>	Established in 2012 near the Syrian border, Sirkhane offer circus and music workshops for children and young people all over the region, within and outside of refugee camps. Their aim is to help children that faced war and potential trauma to relieve their pent-up energy.	Performing Arts	Mardin, Turkey	2012-Present	Refugee Children and Youth
		For more info: <a href="http://www.sirkhane.org/">http://www.sirkhane.org/</a>			
<b>Speaking of Yesterday and Tomorrow</b>	Aiming to establish long-term connections between refugees, local authorities and theatre institutions, this project by the Ruhrorter theatre collective develop theatre plays and art exhibits in collaboration with refugees. Their plays are inspired by refugees' stories, exploring themes that are central to their experiences.	Performing Arts	Mulheim, Germany	2013-Present	Refugees
		For more info: <a href="http://en.qantara.de/content/ruhrorter-art-and-theatre-collective-holding-the-impossible">http://en.qantara.de/content/ruhrorter-art-and-theatre-collective-holding-the-impossible</a>			

Initiative	Activities	Form(s) of Art	Location	Active Dates	Target Group
<b>Moving People</b>	Moving People is a guerrilla street art project with miniature statues of refugees all over Amsterdam and the Hague. To tell the stories of the refugees to strengthen social cohesion, increase empathy and change the vision of persons towards refugees.	Art Exhibit	Netherlands	2015-Present	Refugees
		For more info: <a href="http://www.power-of-art.nl/campaigns/moving-people-2/">http://www.power-of-art.nl/campaigns/moving-people-2/</a>			
<b>Agency for Artists in Exile (aa-e)</b>	Agency for Artists in Exile (aa-e) works to identify artists in exile from all origins and disciplines, accompanies them according to their situations and their needs, provides them with workspaces and puts them in contact with professionals (French and European network), in order to give them the means to practice their disciplines and to restructure themselves.	Multidisciplinary	Paris, France	2017-Present	Refugee artists
		For more info: <a href="http://www.aa-e.org">http://www.aa-e.org</a>			
<b>Partis</b>	Partis provides financial support to projects that use artistic practices –music, photography, video, theatre, dance and circus– as a means to create bridges between communities that usually do not cross. They have two specific programmes for refugees: Refugee and Theatre, and Refugee and Art	Performing Arts, Visual Arts	Portugal	2015-Present	Refugees
		For more info: <a href="https://gulbenkian.pt/en/project/partis/">https://gulbenkian.pt/en/project/partis/</a>			
<b>Refugi-Acto</b>	RefugiActo is a theatre group promoted by the Portuguese Refugee Council (PRC) and composed of people from different national and socio-cultural backgrounds. The group was born in 2004 with the aim of providing refugees and immigrants with a forum to express their voices and the possibility to, in some way, echo many others. Since then, every performance onstage has been the result of a constant sharing.	Performing Arts	Portugal	2004-Present	Refugees
		For more info: <a href="http://www.cpr.pt/">http://www.cpr.pt/</a>			



Initiative	Activities	Form(s) of Art	Location	Active Dates	Target Group
Forum Theatre	Taking inspiration from the Theatre of the Oppressed, Forum Theatre is working with refugee women to stimulate critical thinking and dialogue. The initiative use theatre as a laboratory to explore alternatives to social constructs of gender and other power imbalances. The participants receive in-depth, personalised mentoring and hands-on theatre training.	Performing Arts	Sofia, Bulgaria	2012	Refugee Women
ArtRefuge	ArtRefuge provides materials and work for art therapy practitioners who work with refugee camp residents. ArtRefuge also had a weekly programme in the Calais refugee camp of open art therapy studio spaces, mostly for adult men and unaccompanied teenage boys. This work has extended into the Dunkirk camp, hospitals, safe houses and community centres in northern France.	Performing Arts, Visual Arts	UK/France	2006-Present	Refugees
Flucht nacht Vorn	Working with minor refugees and forced migrants, they are offering workshops and certain leisure activities to promote peoples' talents and to give them space in order to find their own kind of inner peace through creative experience. During different activities to do with sports, art, music and performance, new social networks are made that provide young people with a sense of stability and emotional security.	Performing Arts, Visual Arts	Vienna, Austria	2013-Present	Refugee Youth

Sources: European Union (2016); IETM (2016); McGregor & Ragab (2016)

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**Drs. Baban and Rygiel** are currently involved in a project related to the area of this report, entitled *Living with Others: Fostering Cultural Pluralism through Citizenship Politics*. Funded by the Social Sciences and Humanities Research Council of Canada, the research project investigates why, how and under what conditions some communities are more open to cultural difference than others; what types of projects facilitate openness to newcomers and how do citizens and non-citizens participate in these projects in ways that transform understandings of citizenship and belonging.

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