



Erasmus+



In My Art

INclusive Multicultural
societies through Art

**Action-Research to determine the impact
of art within Social Inclusion**

**A European comparative analysis to understand how
art can support young people to build intercultural
communities**



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1. Introduction

1.1 In My Art Project overview

“In My Art” is an Erasmus+ project coordinated by “Per Esemplio” (IT) and started in October 2019.

The main aim of “In my Art” project is to empower young people to take action towards social inclusion and intercultural community-building, especially in multicultural contexts where migrant people have fewer opportunities in getting involved into host communities as active citizens.

Following the needs/context analysis carried out by partner organizations, “In My Art” project pursues the following objectives:

- To increase awareness of youth workers and organisations on the real needs and desires of young people, to effectively adapt methods and practices based on arts into different multicultural contexts.
- To share and develop effective and sustainable practices inspired by “Arte Migrante” (Italian partner) method among organisations, to build inclusive communities based on the culture of dialogue, cohesion, valorisation of diversity and non-discrimination.
- To promote the active participation of young people in their community, with a focus on youth at risk of marginalization because of their cultural, social and economic obstacles.

“In my art” foresees the development of the following Intellectual outputs:

- IO1: Action Research on the impact of art in Social Inclusion.
- IO2: Training Programme on using Art as an inclusive methodology.
- IO3: Guidelines on how to apply Arte Migrante methodology.

Those will be the result of a participatory process involving youth workers and young people in local (Action-Research on the field and Piloting) and international activities (Learning Teaching Training).

Concerning youth workers, they will undertake a learning path, aiming at increasing their competences and educational tools for working young people at risk of marginalization and supporting them in getting involved in their host community by sharing and developing inclusive and sustainable practices. Concerning young people, the project will address youth’s needs aged between 16 and 26 years old with a migratory background and/or with social, cultural and economic obstacles, in order to trigger a process of inclusion within the local community.

1.2 Aim of the report

The aim of this report is to collect the information and the data gathered by young participants during the first phase of the project (IO1: Action Research on the impact of art in Social Inclusion).

This report will contain information about the Action-Research methodology and the content of the interviews and questionnaires made by young researchers in each partner country.

1.3 How to read the report

The report will be divided into 6 main sections:

1. Introduction
2. Context and background in each partner country
3. Young people group description & methodology used
4. "How can art engage young people?". Analysis of data
5. Good practices emerged during the research
6. Conclusion of the findings

The first 3 sections represent an introduction to the work done and to the methodology adopted by the partnership, while in the last 3 sections we analyse the findings and the information emerged from the action research.

This report aims at providing guidelines and tips to youth workers and professionals who want to use the Action Research methodology and who want to know the opinion of young people (16-30) on the effectiveness of art as a tool to foster social inclusion and active participation. The partnership has agreed that there is no universal definition of art, though there is a general consensus that art is the conscious creation of something 'beautiful' or 'meaningful' using skills and imagination. During the workshops and the activities organized with young people, they have given different interpretations and visions of the role of art in their life, and this is reported in the following parts of this report.

The findings contained in this report will also be fundamental for the development of the second phase of "In My Art" project which is IO2: Training Programme on using Art as an inclusive methodology. They give an understanding of what type of arts and methods the young people involved tend to privilege to engage themselves in the community.

1.4 Partnership overview

"In My Art" partnership is composed of seven partner organisations:

- Per Eempio, Italy (coordinator)
- Merseyside Expanding Horizons, United Kingdom
- United Societies of Balkans, Greece
- AWO Bremerhaven Kreisverband e.V., Germany
- Asociación Caminos, Spain
- Arte Migrante, Italy
- Groupe de Recherche et de Realisations pour le Developpement rural, France



Per Eempio - IT



Per Eempio is a non-profit organization born in Palermo in 2011 aiming at promoting inclusive community-building processes. Per Eempio focuses on the comprehensive development of individuals and communities through non-formal educational approaches and participatory methods to encourage self-empowerment and active participation in the society of youth and adults.

We work with young people, adults and communities, especially individuals and groups at risk of social exclusion because of cultural, social, economic, educational, geographical disadvantage with a focus on Early School Leaving (targeting young people 6-16 years old), social inclusion of asylum seekers and refugees, gender empowerment, lifelong learning with adults working in education, NEET's.

The association promotes learning opportunities and community development processes through local, national and transnational cooperation.

Website: <https://pereseptionlus.org/>

Merseyside Expanding Horizons - UK



Merseyside Expanding Horizons (MEH) is an established voluntary and community sector organisation. MEH focus on Social Inclusion through partnership to deliver projects supporting disadvantaged individuals into employment, training and self-employment and social enterprise development through a wide range of informal learning methodologies, we deliver services to and support a range of excluded groups.

MEH has a wealth of experience in supporting individuals from disadvantaged backgrounds to participate fully in society through learning. We have experience of running volunteer mentoring programmes which support members of the community including ethnic minorities, isolated women and men, people with mental health problems to develop their skills and competence in employment and self-employment.

Our team is drawn from a diverse background and includes, careers advice, adult education, health and wellbeing, social work and psychology, research, intercultural dialogue, business start-up and the private sector.

Website: <https://www.expandinghorizons.co.uk>

United Societies of Balkans - GR



United Societies of Balkans (U.S.B.) is a non-profit, non-governmental organisation based in Thessaloniki, Greece working in the field of youth, human rights and intercultural dialogue. It was founded in 2008 by the inception of a group of active young people who wanted to address the social issues which affect the youngsters in the Balkans and Eastern Europe. The vision and aim of the organisation is the promotion of youth empowerment, participation in the economic and political life, youth mobility, voluntarism and human rights. In particular, USB attaches great importance to its human resources, as the evolution of the organization is directly related to the evolution of the individuals within.

Fields of work:

Youth work, non-formal education, human rights, arts, intercultural dialogue, new media, gender-related issues, ecology and sports.

Website: <https://www.usbngo.gr/en>

AWO Bremerhaven - DE



AWO Kreisverband Bremerhaven e.V. (German charity organisation) espouses a democratic, solidary and equitable society and helps all who are in need - regardless of their colour of skin, nationality, religion or belief. We believe that solidarity is the most important feature of European civil society and we are committed to democracy and justice.

The main fields of its work are early childhood education, speech therapy for children and adults, children and youth services, social counselling and work with immigrants and refugees, drug addiction, social psychiatry; work with elderly as well as trainings and qualification. In more than 70 services and facilities with over 1,300 full-time employees, they take care and cope with many thousands of people. Time-limited projects to prevent youth unemployment, to support the employment of immigrants, former drug-addicted, or unemployed people are also important parts of their work, as well as vocational training and further education in the field of social work. In co-operation with other democratic youth associations AWP lobbies for effective youth politics.

Website: <http://www.awo-bremerhaven.de/>

Arte Migrante - IT



Arte Migrante is a non-party and a non-denominational group that was born in 2012 in Bologna, Italy. We organize weekly meetings that are open to everybody, aiming at promoting inclusion through art. We welcome students, migrants, homeless people, workers, unemployed, young people and elders. Over the years the group has grown and nowadays we can find many dynamic groups all over Italy: Bologna, Modena, Parma, Reggio Emilia, Imola, Rimini, Pisa, Torino, Cuneo, Settimo Torinese, Alessandria, Alba, Milano, Como, Trento, Padova, Naples, Latina, Cagliari and Palermo. It is also present in Spain and in Cyprus island and in Denver, USA.

Their weekly event is structured three moments:

- A presentation game, to know each other and "break the ice".
- A shared dinner, in which everybody can bring his or her favourite or traditional dish.
- Last but not least: the moment in which everybody can share "something" with the circle: "something" can be a dance, some music, a poem, a theatrical piece... everything!!! But everything that is not offensive, xenophobic, homophobic, racist, sexist.

Website: www.artemigrante.eu

Asociación caminos - Asociación para el intercambio educación y desarrollo social - SP



The activities of the non-profit association “Caminos” founded in 2014 are dedicated to the field of education and social work. The name “Caminos” (Spanish for “paths”) indicates the importance of finding new ways to reach goals and discover individual resources and opportunities to overcome challenges together. They focus on the development and transfer of innovative methods from other countries within the European context to Spanish entities that offer permanent services.

Main objectives include fostering the exchange and communication, improving individual opportunities of development, supporting the social inclusion of disadvantaged people and developing innovative methodologies in the field of training, education and social development through national and international cooperation. Caminos association provides experienced operating staff and board working with different targets groups in various educational and participatory settings.

Website: <https://www.asoccaminos.org/>

Groupe de Recherche et de Realisations pour le Developpement rural - FR



GRDR Migration-Citoyenneté-Développement is an international NGO that has been working since 1969 to promote the local development of territories while accompanying migrants in their host territory and in their projects for their region of origin. The Grdr bases its action on three pillars: proximity at the local level, the valorisation of interdependencies on a transnational or international scale, the production of knowledge on and for the territories. The Grdr has been working for 50 years in the service of local development in connection with migration between France (Île-de-France, Hauts-de-France and Upper Normandy) and West Africa (Senegal, Mali, Mauritania and Guinea Bissau).

The Grdr's action is structured around two main axes: human mobility and citizen governance of the territories. The France team works to promote the integration and social inclusion of immigrants from developing countries. Grdr collaborates with organizations of development education, popular education, in the artistic field, to promote openness to the other and the world for young people, to change attitudes toward migration, and to fight against stereotypes and discriminations.

Website: <https://www.grdr.org/>

2. Social inclusion of young people. Context and background in each partner country

In order to understand the context and the objectives of our research, this section will provide a national overview of the situation of social inclusion for young people in general and for young migrants, data on migrants and national laws and regulations in each partner country aimed at promotion and social inclusion of migrants. The aim is to explore the factors which facilitate or impede the integration of migrants to the country and specifically to the local communities or neighbourhoods to which they have moved.

The Europe 2020 Agenda, which replaced the Lisbon Strategy in June 2020, is the EU's growth strategy for the coming decade. Among the headline targets put forward by Europe 2020 are three that have implications with regards to race equality and migrant rights:

- Increasing the employment rate of the population aged 20-64 from the current 69% to at least 75% including through the greater involvement of women, older workers and the better integration of migrants in the workforce.
- Reducing school drop out rate to 10% from the current 15%.
- The number of Europeans living below the national poverty lines should be reduced by 25%.

It is important to highlight that these are no longer purely economic targets, as was the case with the Lisbon Strategy, but are instead social and socio-economic ones, which reflect the goals of achieving the 'European model, a social market economy framework' rather than global economic competitiveness. The emphasis on social inclusion, as well as economic concerns, is noteworthy, however, no explicit target rates are set for migrants.

Given the long history of migration to, and between, EU member states, particularly since the 1950s, it is hardly surprising that attention has increasingly turned during the last 10 years to the question of the conditions under which those migrants who choose to settle permanently or even for sustained periods of time, might best be integrated into the host society's structures, living and working arrangements.

It is also important to note that the issue of integration, which has only fairly recently appeared on the policy agenda in these terms, needs to be seen in the context of the particular group of migrants being examined.

It is also important to note that the concept of inclusion as a policy goal usually is set within a challenging context. Migrants and refugees, in particular, tend to be amongst the poorest in every EU country, doing the work no one else wants to do and living in poor housing and neighbourhoods.

The typical migrant faces continuous competition for resources (housing, employment, health care and so on) with the indigenous poor (Hudson et al. 2007), a competition which may actually be illusory in some cases but which right-wing media and political groups are quick to exaggerate and exploit.

Italy (Per Esempio & Arte Migrante)

Italy is becoming an old country. If in 2007 there was one young person (0-19 years old) for every elderly person (over 60), the preview is that in 2020 there will be one young person for 1,78 elderly, and in 2030 one young person for 2,27 elderly. We are the second oldest country in the world after Japan. This causes conflicts for access to scarce resources, because of the increasing number of adults and elderly people that exercise strong pressure on excluding the young generations from access to work and other resources. Linked to the Italian young generation sociology studies pointed out different "new" problems:

- Conflict between individual goals and behaviour norms accepted by society
- Stress caused by individual suffering, family problems and others
- Hyperstimulation of the individual by society on work or social performance
- Technological mediation
- Massification of cultural problems and identity
- Decadency of traditional values and difficulty to replace them
- Rampant individualism
- Stimulation to success but difficulty on achieve it
- Social, economic and psychical margination

Italy has the highest number of NEETs (youth between 15 and 24 years old) compared with the other countries of Europe (19,9% = 1/5), a condition that hinders the development of life skills. Caritas (2017) reports that today "a young Italian out of ten lives in a state of absolute poverty. In the last decade the incidence of poverty among young people (18-34 years) has increased from 1.9% to 10.4% " and young people are the target group who suffer the most from economic poverty and social exclusion.

Young migrants are 40,4% on the total of foreign people (with Italian residence!).

Standing to recent studies Italy is a country that penalizes its youngest and so reduces its possibility of development. This penalization consists in the difficulty to find a job that guarantees economic stability, lack of statal income support in case of marriage, sons, unemployment and exiguity on future pensions and the risk to be the first generation that has worse income and life tenor than that of their parents.

The result is a society in which a big part of the youngest people live in a condition of impotence, scarce autonomy and limited productivity.

Different observations point out that Italian young people don't have a particular vocation to public commitment in the traditional sense, and it appears to be common a "listless passivity" in youth culture. But it's important to notice in young Italians an increasing interest in social and ecological issues.

Half of the foreign population resident in Italy has European citizenship (50,2%), little more than one fifth is of African origin (21,7%), Asians cover another fifth (20,8%), whereas 1 every 14 foreign residents is American (mostly Latin-American). The biggest foreign community in Italy is the Romanian one, with 1.207.000 residents. There are also other big communities as the Albanian (441.000 residents), Moroccans (423.000 residents), Chinese (300.000 residents) and Ukrainians (239.000 residents).

All the mediatic and politic attention in the last two years has been focused on the boat arrivals and asylum seekers, proposing the rhetoric of "invasion". But actually, in 2018 there were only 23.370 cases, compared to the 119.310 cases of the year before. In 2019 there was a reduction of 80% with 7.710 cases, a little number compared with the 39.000 cases in Greece!

But this collapse of the arrivals is sadly due to the high number of migrants arrested by the Libyan coastguard (and then brought in detention camps) or drowned during the crossing of the Mediterranean Sea (25.000 since the year 2000). Of all the people arrived in the last year also the number of unaccompanied minors decreased, but still 15% on the total. The majority of these are males between 16 and 17 years old. Young migrants are two-thirds of 842.000 of foreign students, that corresponds to one-tenth of the total students.

Despite an evident organicity in the Italian social fabric there still is a big penalization and discrimination of the foreign population. The main prejudices are on religious belonging, and the most stigmatized are the Muslims.

The third sector in Italy plays an important role in youth work, social inclusion and community development. Associations offer educational, social and cultural opportunities, like language courses, support to learning, professional courses, psychological support, learning mobility. Associations and local groups contribute a lot to the community building processes creating spaces for cultural exchange and social proximity (like Arte migrante in Bologna and in Palermo). Especially in the last two years, the "migration issue" became the protagonist in different movements, associations and also in young people conversations. Very important was the birth of "Mediterranea Saving Humans" a non-governmental action formed by little organizations and single citizens, that put themselves together and bought a boat for contrasting the tragedy of all the deaths caused by the indifference.

“Mediterranea” is not only an ONG but her action is moral disobedience and civil disobedience. Disobedience to the nationalist and xenophobic public discourse and to the interdiction of witnessing what is happening in the Mediterranean; but obeying to the constitutional and international law, the law on the seas and general human rights, including the obligation of saving those who are in danger and bringing them to a safe harbour. The main goal is to be where we are needed, to witness and document what is happening, and if necessary, save whomever risk to die in the central Mediterranean, as requested by current regulations. “Mediterranea” is present also onshore by creating a support network.

Then there are the “Mondiali Antirazzisti”, a cultural and sports event against racism and every form of discrimination. Volleyball and football matches have a not competitive form, teams can be mixed and there are no age limits. Matches are self-arbitrated. Lots of different European teams participate.

Germany (AWO)

The unemployment rate follows the declining trend of youth unemployment in the Federal Republic of Germany for many years. In 2015, the highest levels of youth unemployment were registered. At that time, unemployment among 15 to 24-year-olds was around 15 per cent. Since then the unemployment rate has more than halved. Although differences between West Germany (5.8 %) and East Germany (8.6 %) can still be seen today, positive development and a reduction in the difference between the old and new federal states has been evident since 2005. In a European comparison, Germany recorded the lowest unemployment rate in the European Union in 2018. This is partly due to the good economic performance of recent years but is also influenced by demographic change.

The word “Inclusion” in Germany initially stands for including persons with disabilities. In many policy areas, Germany has adopted national strategies that also serve the social inclusion of young people. The National Action Plan for inclusion implements the UN Convention on the Rights of Persons with Disabilities (UN CRPD) and is the second NAP adopted by the federal government. The aim is to enable all citizens to play an independent role in an accessible society and enjoy equal access to political, social, economic and cultural life. It also incorporates major legislative projects such as the continued development of Germany’s legislation on equality for persons with disabilities.

Through the National Strategy for Literacy and the Basic Education of Adults, the federal government and the federal states plan to bring about a considerable improvement in the reading and writing skills of adults in Germany. In 2016, the federal government adopted the

strategy to prevent extremism and promote democracy. Action is to be taken wherever extremism prevention and democracy promotion play a particular role, such as local authorities and districts, institutions, associations and clubs, schools and indeed anywhere where people are working to strengthen democracy and defend human rights and liberties. The strategy is designed to speak to all age groups. The youth strategy is based on the independent youth policy, a holistic policy approach that places young people aged 12 to 27 at the centre of cross-sectoral action in a variety of fields. This approach is implemented across Germany through various partners and projects.

In Germany, responsibility for education lies with the federal states. Over the last few years, it has adopted a number of resolutions designed to promote the integration of children and young people from immigrant families. These generally affect all pupils in all types of schools. In response to a large number of refugees, the Alliance for Initial and Further Training adopted a declaration entitled 'Creating perspectives for refugees together'.

Identity and views on immigration

German youth is not very nationalistic in how it identifies the city or local area over Germany (68 per cent). Similarly, most young people cite personal, local or European identities before a German one. Only 40 per cent report feeling proud of Germany, even though they speak with great pride about their local areas: the nightlife, neighbourhood bars, good universities and social networks that made their part of the country feel like home.

Despite this relatively low reported pride at a survey level, young people listed ample things Germany excels at: praising its engineering prowess; its ability to offer its citizens relative stability and security; and its skill in building durable, high-quality products that last. Young people fear that Germany will fall behind other countries, that its focus on excellence and quality may not be what is called for in a global environment increasingly demanding pace, adaptability and innovation. Despite levels of relative satisfaction, young people also fear for their education and employment outcomes in the future - with a rising cost of living causing worry about maintaining job satisfaction and the work-life balance they desire moving forward. They characterized financial security as the gateway to attaining the things that matter to them most in life: spending ample time with friends and family; enjoying the entertainment and culture their local area offers, and having a nice home to come back to and perhaps starting a family. German youth expresses the complex and emotionally charged views on the topic of immigration. Age, life stage and nationality play more of a factor in attitudes than a geographical region: younger people (18-24) are more open to immigration than the older people (25-30). In line with this, so were students (versus employed people) and those with dual nationality. People are broadly welcoming of immigrants as individuals,

but that many are nonetheless worried about how the country will cope with immigration as a perceived driver of population growth and change. Given the uncertainty many young Germans are feeling about the economy and potential negative impact on their own futures, some are worrying that recent newcomers to Germany have put considerable strain on the German system, which they worry will lead to instability and uncertainty.

German media has been marginalizing ethnic minorities many times. German media perpetuate stereotypes of ethnic minorities, instead of breaking down prejudices. Refugees in Germany means often “black people”, states a member of the Initiative of Black People in Germany, a group that tries to raise public awareness of racial stereotypes in newspapers, television and on the Internet. And yet, most refugees entering Germany don't come from Africa - it's just that blacks fit the image that most Germans have when they think of refugees. A radio journalist with the New German Media Makers association, campaigns against stigmatizing images and phrases in German media. The named individual will automatically be considered to be a typical representative of the group, and that shapes any further thoughts of the group. Many of these stereotypes could be avoided if journalists were made aware of the problem. Almost every article on integration show pictures of women wearing headscarves.

But in order to make a clear visual statement, editors needn't resort to the extreme and show a fully veiled Muslim woman loaded down with shopping bags and pushing a stroller. Stories reporting on migrants from Romania and Bulgaria are also quite one-sided and reductive - both text and images. The best way to tackle such prejudice is through dogged, precise research, a professional principle that should be applied equally to every subject and ethnic group.

Spain (Asociación caminos - Asociación para el intercambio educación y desarrollo social)

Within the Spanish society, social inclusion and political participation have evolved in a significant way in the last three decades. First of all, the values of young people in society have changed. An investigation of 2018 shows that nowadays young people have a high trust towards volunteer organizations and less trust in the education system. Their most important values are their health, their family and their friends. From a moral point of view, they express more acceptance towards behaviours like child adoption by homosexual couples, being a single parent and divorce and less acceptance towards gender violence, terrorism or

the destruction of public property. They show democratic values like democratic quality, respect towards the law, freedom of expression and tolerance. Their interest in politics has evolved too: the majority of young people believe that politicians do not take them seriously. Though they show a higher interest in politics, the majority don't participate in politics in an active way (only 32% show intent of voting) (OJI, 2018).

A study of 2012 highlights as the main risk factors for young people in Spain: access to employment, access to a place to live, genre, migrant condition, lack of harmony between administrative resources and the real needs of young people and the important role of bureaucracy in these processes. (Segado & Acebes, 2012)

Regarding labour inclusion, the rate of youth unemployment in Spain for people was of 30,5% by the end of 2019 (Lanza, 2020). This should be taken into account, as young people are the most vulnerable part of society to unemployment and its negative consequences on social inclusion, especially those who leave school early (Fuente, 2016). In relation to the inclusion of young people in education, a study of 2016 reveals that a lack of social inclusion is the biggest problem in education in Spain. Though education has become universal, our system is incapable of reducing social inequality and the effect of childhood poverty. Early education dropout (23% of students), repetition of courses (1 out of every 3 students) and failure of obtaining official titles (30% of students) are factors that reduce the benefits of universal school attendance. In the present, the rate of early education drop-outs of young people between 18 and 24 years old is of 17.3%.

The efficiency of the educational system depends essentially on three factors: a) the socioeconomic context of families, b) their level of training and qualifications, hidden education expenses (textbooks, educational material, other activities) c) and the implication of the families with the education centres. When these three variables come together, the induction into educational poverty is accelerated and the risk of social exclusion increases (Tornero, 2016).

Regarding migrant population, at the moment in Spain, there are 6,104,203 migrants, which means a 12.96% of the country's population. Migrants in Spain mainly come from Morocco (11.66%), Rumania (10.20%) and Ecuador (6.80%). In the last years, the number of migrants in Spain has increased by 2.64% (Datosmacro.com, 2020). At the moment, the main challenges for migrants in Spain are a) the access to employment, as the most important aspect of their living conditions; b) the access to the main resources of the welfare state (on the one hand, to economic benefits and, on the other, to important public services like education, health, housing, social services and others); and c) their participation of people with a foreign origin in other fields of social life, attitudes towards migration, coexistence between communities

Tand intercultural dialogue. (CES, 2019). Concerning national programs that aim at the social inclusion of migrants, the General Directorate of Inclusion and Humanitarian Assistance (Dirección General de Inclusión y Atención Humanitaria) announces annually grants towards the development of practices in the area of migration, aimed at promoting coexistence and social cohesion, financed by the European Union, that include the a) projects for the empowerment of foreign people in need of comprehensive care (to offer resources and tools to foster their access to protection systems), b) projects financed by the European Social Fund (to reinforce the incorporation of quality systems for the training of professionals and volunteers and for the sensitization and promotion in equal treatment and non-discrimination in the field of labour) and c) project financed by the Asylum, Migration and Integration Fund (Fondo de Asilo, Migración e Integración). Apart from these integration programs, other resources and supports are available to migrants like subsidies and humanitarian attention. (Portal de Inmigración, 2020).

France (Groupe de Recherche et de Realisations pour le Developpement rural)

Young people face many difficulties in terms of social inclusion. They are hit by unemployment, poverty, prejudices... It is especially the case for those who drop out of school and don't have degrees. Indeed young migrants face more difficulties because of their language barrier or the activity of their parents who generally have less qualified jobs. However, figures between young migrants and non-migrants are not very disparate. France for young between 15 and 24 years, 49 % of migrants and 54 % of non-migrants are studying. These two categories are hit by unemployment, around 14,8 % for the first one and 11 % for the second one. In the region Hauts-de-France, migration rate is lower than the national rate. In 2015, there were 314,620 migrants in the region (one third lived in Lille) which represents 5,5 % of the local population against 9,3 % at the national level.

In 2019 there were 6,7 million migrants (10 % of the national population) with 542 700 of young migrants (15-24years). Most of the migrants living and arriving in France, are coming from Africa and more precisely from the Maghreb. Maghreb culture is very present in France because of historical and commercial links with these countries. Another important part of migrants in France coming from Europe, most of them from bordering countries (Spain, Italy, Portugal) and an increasing part coming from Eastern countries such as Romania and Turkey. It is relevant to notice that for the last few years, the number of Chinese migrants has been growing.

The national law provides that young migrants have the same rights as French people to school access. It means that it is compulsory from 3 to 16 years old, CASNAV structure (Academic Centre for the Schooling of Newly Arrived Children and Children from Travelling and Travelling Families) helps young migrants at school until their 18 years old. They can benefit from UPE2A classes (teaching unit for arriving allophone students) that propose many French courses but just for schooled children. For non-schooled migrants, they can benefit from French courses thanks to the OFII (French Office of Immigration and Integration) but they must accept the 'Contrat d'Intégration Républicaine'. Some NGOs propose French courses for adult migrants to offset the public aid. Universities offer French courses for their migrant students.

Most of the French policies for migrant's inclusion are based on employment. There are many structures to help youth to be part of the labour market through professional courses (EPIDE, E2C MODAC,). There are no figures on the efficiency of these structures. At the time being, there aren't public policies to promote social inclusion through culture. In a matter of fact, it is NGOs that are the main actors to promote inclusion through culture. Inclusion through culture is as well important as through employment. Inclusion is a global process and public policies have to improve the cultural part of this.

Greece (United Societies of Balkans)

According to Greek Law No.4019/2011 vulnerable groups are divided into two categories:

- "Specific vulnerable groups" include societal groups whose inclusion in social and economic life is hindered by physical and psychological factors or delinquent behaviour.
- "Special population groups" include societal groups that are at a disadvantage with regards to a smooth integration into the labour market because of financial, social or cultural reasons.

A huge impact of the current financial and refugee crisis on for the entire population could be observed in Greece. An increase of absolute poverty in Greece has been observed with the needs for housing, food (nourishment-nutrition), clothing and transportation not being fulfilled for an increasing share of the population.

According to the Greek government in the year 2020, 100 000 new refugees are expected to come to the country, making the total number of refugees in Greece extremely big.

Previous years	Sea arrivals	Land arrivals
2019	59,726	14,887
2018	32,494	18,014
2017	29,718	6,592
2016	173,450	3,784
2015	856,723	4,907
2014	41,038	2,280

According to a research made about social inclusion respondents indicated that the three major challenges for including young people in society are the guarantee of income and resources for a decent standard of living (64.1%), fighting social exclusion, discrimination and racism against young people with a migrant background and young people with fewer opportunities (50.6%) and equal access to social and health services for all (46.8%). Most participants replied that the promotion of the social inclusion of young people is still a problematic area in Greece. Many also mentioned the need for a public awareness campaign. Greek Manpower Organisation (OAED) is the main national programme that supports unemployed young people by providing them with temporary salaries and health care benefits.

Some of the projects promoting social inclusion among young people under the umbrella of General Secretariat for Youth Programmes are the Entrepreneurship Hubs project, the Scientific Support to Young Farmers, the project Youth Legal Aid, the Social Work Programme for Young Offenders and the «We live as you live» programme, in the framework of the ministry's policy measures to combat social discrimination based on the different sexual orientations of young people.

United Kingdom (MEH)

In the United Kingdom, there is no single strategy to promote the social inclusion of young people; however, this does not mean that it is not considered important. After the election of 2015, the Prime Minister, David Cameron, set a One Nation agenda for the Parliament until 2020.

The key strategies which promote the social inclusion of young people are:

- Social Mobility Strategy - Opening doors, breaking barriers: a strategy for social mobility (April 2011)
- Participation Strategy - Building Engagement, Building Futures (December 2011)
- Social Justice Strategy - Social Justice: transforming lives (2012)
- Child Poverty Strategy - Child Poverty Strategy 2014 to 2017 (2014)
- Unlocking Talent, Fulfilling Potential (2017)
- Civil Society Strategy (2018)

<https://eacea.ec.europa.eu/national-policies/en/content/youthwiki/43-strategy-social-inclusion-young-people-united-kingdom-england>

Data on migrants in the United Kingdom:

The size of the foreign-born population in the UK increased from about 5.3 million in 2004 to almost 9.3 million in 2018. Although the numbers of EU migrants have increased more rapidly than non-EU migrants over the past decade, Non-EU foreign born still makes up a majority of the foreign-born population. In 2018, 39% of migrants were born in the EU.

Migrants are much more likely to live in some parts of the UK than others. In 2018, about half of the United Kingdom's foreign-born population (51% in total) were either in London (38%) or the South East (14%). Northern Ireland, Wales and the North East have a low share of the United Kingdom's total foreign-born population, at 7.5%, 6.3% and 6.2% respectively. Poland, India and Pakistan are the top three countries of birth for the foreign-born, accounting respectively for 9%, 9% and 6% of the total.

In 2018, the most common reason that non-EU migrants gave for having originally moved to the United Kingdom was family (49% of non-EU born), followed by work (20%). The high shares of family migrants in the non-EU population in part reflects the fact that people who come on family visas are more likely to settle permanently than people who come on work or student visas - as explained in the Migration Observatory briefing, Settlement in the United Kingdom.

By contrast, EU migrants were more likely to have moved for work (45%). (The Migration Observatory).

There is no national United Kingdom-wide policy framework on integration. The Home Office is responsible for refugee integration and for settlement and Citizenship policy while the Ministry of Housing, Communities and Local Government (MHCLG) leads on community cohesion in England. Other departments lead to initiatives in their policy areas, such as education and adult skills. Integration is a devolved matter and each of the constituent nations of the United Kingdom has developed its own approach - though responsibility for migration policy remains in the Home Office.

Migrants are granted many civil rights, such as freedom of speech and the right to a fair trial (as guaranteed by the European Convention on Human Rights) on arrival. In other respects, the extent of their rights to work, access social housing and services, to draw on welfare benefits or to vote, and to a family reunion, depending on their immigration and nationality status and their length of residence in the United Kingdom. (The Migration Observatory)

3. Young people group description

3.1 Overview of young researchers' groups in Europe

Young people from 7 partner countries (IT, GR, UK, SP, FR, DE) have actively contributed to the IOI development, becoming young researchers for "In My Art" project. This section will provide a brief overview of each group of young people who have actively participated in the research process.

Per Esempio - Italy

"Throughout In My Art project we had the opportunity to realize how art brings people together and facilitates the connections with others, even with those who apparently seem extremely different. If school walks, art runs!"



The In my Art's young researchers team in Palermo is composed by Nyawira Mithayo, Arianna Pipitone, Destiny Eigbiremolen, Stefania Dagnino, Elena Giannone, Ibrahim Deme e Alhagie Sankareh from Kenya, Italy, Nigeria, Ivory Coast and the Gambia. It is a virtuous group of youth between 18 and 26 years old with diverse backgrounds who decided to challenge themselves and investigate how art can promote intercultural community building processes through the active participation of young people.

They all are students and/or young workers living in Palermo, ready to valorize their skills to contribute to making their local community a bit better and open up themselves towards new personal achievements.

Each member has a diverse connection with art finding themselves in the common understanding that everybody in the world is an artist because everybody will always have a story to share in his/her personal way.

Arte Migrante - Italy

The group of young people that took part in the In My Art workshops is between 20 and 23 years old.

The participants were the following:

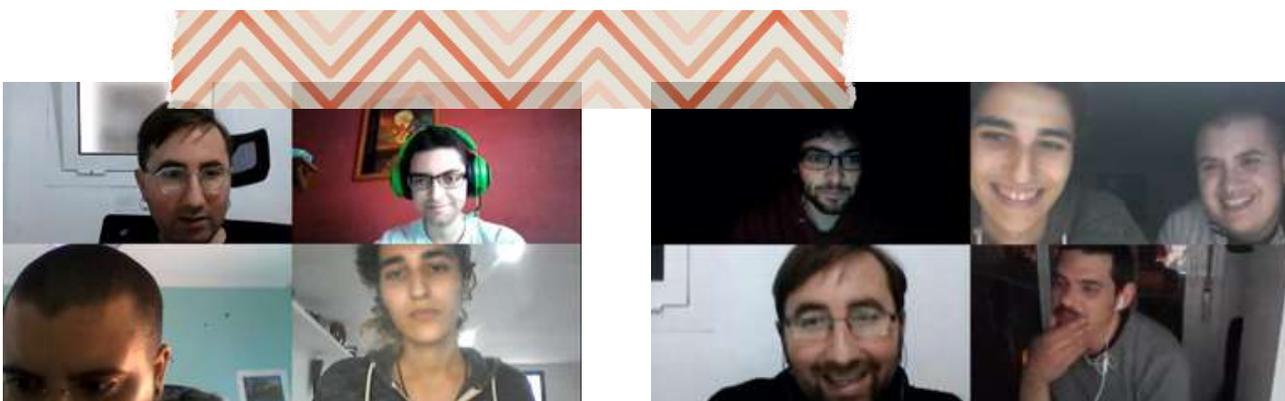
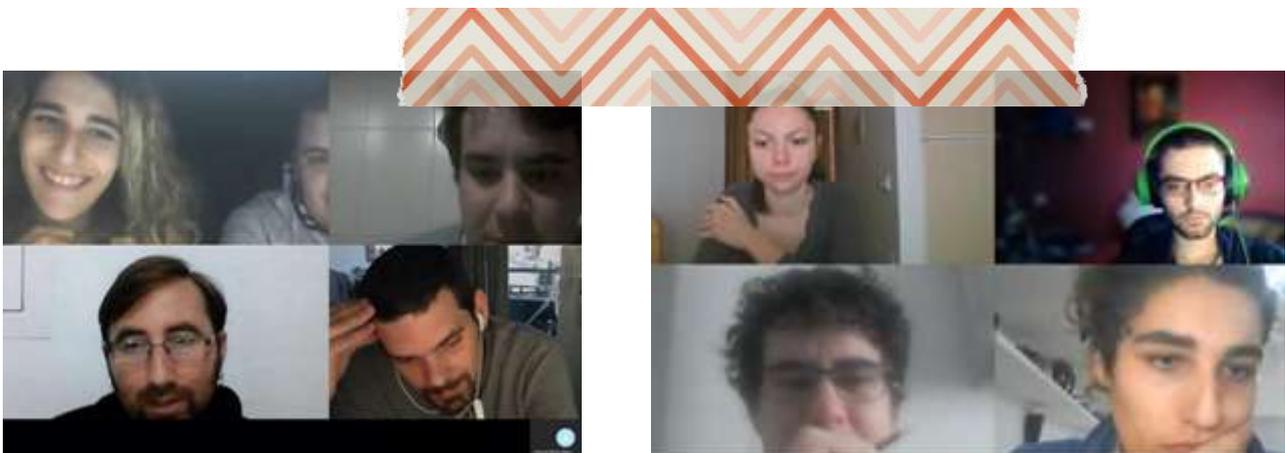
- Eli, 22, Lebanon, student
- Mamadi, 21, Guinea
- Aurora, 21, Italy, student, artist
- Tiziana, 22, Italy, student
- Jenny, 21, Italy, student
- Rosa, 21, Italy, student
- Caterina, 21, Italy, student, artist
- Francesco, 22, Italy, student, artist
- Margherita, 20, Italy, student
- Giovanni, 23, Italy, student



Two participants (Eli and Mamadi) have a migratory background, but one of them (Eli) is only temporarily living in Italy. Both are students and one is also working (Mamadi). The other participants are Italian students: two of them of the art academy (Caterina and Francesco), the others of anthropology (Tiziana, Aurora, Giovanni, Rosa), social studies (Jenny), literature (Margherita). All of the participants are interested in art, the two art academy students are also professionally visual artists, one of the anthropology student (Aurora) is also professionally a visual artist. Others are into photography, music, drawing. Some of them participate at our Arte Migrante gatherings and are activists for migrants' rights and against racism and discrimination. One is studying to become a social worker.

Asociación caminos - Asociación para el intercambio educación y desarrollo social - Spain

"In My Art is an interesting investigation approach based on solidarity and an opportunity to explore the potential of art"



The main group of young people that took part in the In My Art workshops is between 20 and 24 years old, with the exception of one participant (42 years old). The participant group consists of Saul, Ana, Ronya, Ulises, David and Naz.

Four of the participants are Spanish while one has a migratory background. Three participants are related to LGBT+ collectives. All the participants are interested in the condition of their local community and their environment and show consciousness and interest towards their surroundings and the wellbeing of the people who live there.

Four of the participants are Spanish while one has a migratory background. Taking into account their economic/labour situation and other personal details (e.g. being part of the LGTB collective, coming from a Romani background, etc) it is clear that all of the participants come from a disadvantaged background for some reason or another.

In relation to art, all the participants take part in art in some way. Within the group of participants, we can find a photographer, two poets, an actress, a game designer and a musician. All of the participants practice art as a hobby except one, who is a professional actress, and on some occasions, takes part in castings, scenes, shorts, etc.

Four of the participants are unemployed while one has a stable job. The other four are currently studying different courses and careers.

Merseyside Expanding Horizons - United Kingdom

"Art gives me the opportunity to express myself without being worried to be judged"



The In My Art UK group of people who have actively participated in the Action Research phase is composed of a group of young people from both EU and non-EU countries.

We have

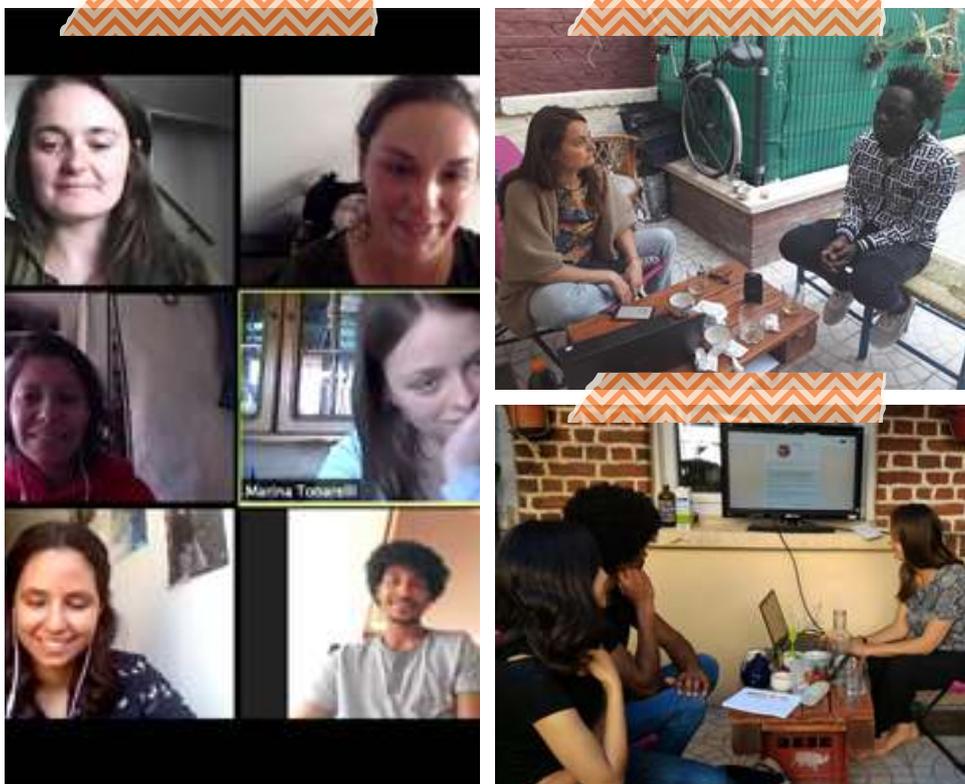
- Marta from Spain
- Jeremy from France
- Ellie from the UK
- Glodie from Congo
- Emma from France
- Marina from Spain
- Josh from the UK
- Rebecca from the UK

It is a group of young people between 18 and 26 years old with a diverse background. They are students or young workers living in Liverpool and who are interested in improving and making a change in their local community.

They have worked together, challenging their fears and overcoming the difficult period of COVID-19 that has strongly affected their routine and their participation to the project, by finding solutions to connect with their peers and to find the information needed.

Groupe de Recherche et de Realisations pour le Developpement rural - France

"Art makes no difference"



The group of young people were aged from 19 to 27 years old (+ youth workers aged from 22 to 35)

The participants of the workshops were:

- Modassir, 26, Sudanese (Arabic native speaker), student
- Ansoumane, 20, Guinean (Konakié native speaker), student
- Souhoufia, 21, (French native speaker)
- Cherif, 24, (Peul native speaker)
- Muneir, 27, (Arabic native speaker), student
- Fatoumata, 19, (French native speaker)
- Omar, 27, (Arabic native speaker)
- Mamoudou, 19, (Malinké native speaker)
- Abeer, 25, Yemeni (Arabic native speaker), student

- Leidy, 35, Colombian (Spanish native speaker), artist
- Marine, 27, (French native speaker), project manager
- Léa (French native speaker), 22
- Lucie (French native speaker), 20
- Célia (French native speaker), 30
- Joachim (French native speaker), 22, volunteer
- Marina (French native speaker), 22, volunteer
- Alexane (French native speaker), 24, project manager

All young people and at least one youth worker have a migration background and have been in France for less than 5 years. Most of them are students at the University of Lille. They are all members of one of the local artistic associations "Deep France" and "Mi-trajectories" which are our first partners for the project at the local level.

AWO Kreisverband - Germany

"It doesn't matter if you have money or not. If someone really likes something, they'll find ways to do it. For example, music can also be learned via YouTube"



The group of young people that took part in the In My Art workshops was between 16 and 25 years old.

The participants of the workshops were:

- Emily, 18, Germany, trainee
- Mohammad, 21, Syria, pupil
- Neri, 21, Bulgaria, trainee
- Ragad, 18, Syria, pupil
- Patrick, 21, Poland, student
- Cyrielle, 25, France, volunteer
- Lucas, 25, France, volunteer
- Fatima, 16, Syria, pupil
- Jelle, 17, Netherlands, pupil
- Tsvetanka, 16, Bulgaria, pupil
- Yuliana, 16, Bulgaria, pupil

Ten participants have a migration background and experience (or know about this kind of experience from their family members) in-/ exclusion on their own examples. Three participants come from families that have refugee status in Germany. Two participants come from families that back in their homeland (Bulgaria) belong to national minorities (Turk and Roma). All participants have different educational level because of their individual life path, some of the participants were unsure and frightened (to do/ say something wrong) at first. Nevertheless, each one of them participated with great interest in our workshops and could express themselves openly and with enthusiasm and have fun with others.

The participants are interested in art, but they do not practice art as professionals. Moreover, some of the participants were rather disinterested when they hear about "art-based event" and would rather take part in the art-based event if it is not directly called "art-based" and has a neutral title which would not imply any previous skills or knowledge.

United Societies of Balkans - Greece

"Throughout In My Art project we had the opportunity to discuss with peers issues related to the project that we all share and are affected. It was a good opportunity to get the chance to work with research techniques and understand better this process which will be useful for my master"



In the Action Research activity of the project "In my Art" in total 14 participants participated from Greece. The participants were selected by the staff members and the youth workers of the organisation after an open call on the internet and social networks. All of them were young, between 18 and 24 years old. Some of them had a strong connection with art activities in general, such as theatre, dance, drawing and music. Some were involved in art groups, mostly related to dance or theatre. Most of them were students in Thessaloniki and they had different origins of several regions of Greece. The majority of them have been volunteers in the past in many and different fields.

They have been coordinated by the relevant staff of the organisation with meetings and workshops where they shared their opinions regarding art and each of them presented their perspective on how they deal with art in daily life. Moreover, some of them were informed about what is non-formal learning but the majority was the first time dealing with non-formal activities and methods.

3.2 Action Research methodology overview

The main aim of "In My Art" project is to empower young people to take action toward social inclusion and intellectual community building, especially in multicultural contexts where migrants have fewer opportunities in getting involved into host communities as active citizens. In IO1 we have trained 73 young people in the Action Research methodology to interview peers on art as a tool of social inclusion.

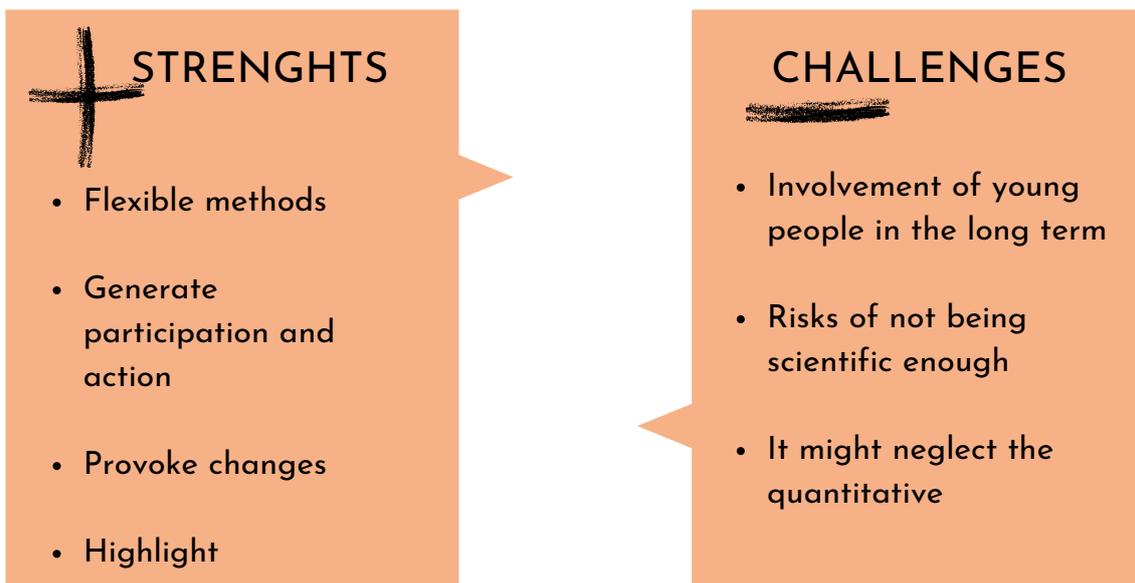
Action Research seeks a deeper understanding of art and creativity as tools to attract and engage young people by taking into account their point of view.

There are numerous benefits in involving young people in undertaking research:

- Young people can offer a different perspective on what questions should be asked, and this can benefit the research and development
- It benefits to research and dissemination
- Young people will gain new skills, valuable experience and recognition of their contribution.

Action Research is an information-gathering process geared towards the emancipation/empowerment of researchers and subjects (the people or groups that the research is related to). Thus every participant plays a part in the research process. In addition, this method of social research targets not only improves understanding of the problem but also aims to participate in the resolution of the social problem. The research is seen as a method of action and the key notions are: **RESEARCH - PARTICIPATION - ACTION**.

One of the biggest assets of Action Research is its flexibility. There is no one right way to carry out Action Research and to become a practising researcher. The Action Research drives each of the participants to elaborate and create new methods and to contribute to their continued development and that of the other group members.



The research on the field aims to test the hypotheses: it uses diverse investigatory techniques (quantitative and qualitative), of which the main ones are external observation, participant observation, a study of documents and speeches, surveys, interviews (structures, semi-structured, non-directive).

According to this, our partnership in accordance with the young participants, have decided to use both qualitative (semi-structured interviews) and quantitative (questionnaires) methods for the research.

We have organized 4 workshops with young people. Young people have been involved in each phase of the Action Research and have actively contributed to the creation of this final report by giving their interpretation of data and findings.

- **WORKSHOP 1:** 10 young people per partner country have been involved in this first phase of Action Research. Participants have discussed topics related to art, social inclusion and they have prepared the questions for the interviews and for the online questionnaires that they asked their peers.



- **WORKSHOP 2:** at least 5 young people per partner country have gathered n.20 online questionnaires and n.15 interviews. Each country has organized this phase in a different way (online or phone interviews, emails and sometimes face to face interviews) due to the new social distancing rules related to COVID-19.



- WORKSHOP 3: Participants from each partner country have contributed to the analysis of data gathered with interviews and questionnaires.



- WORKSHOP 4: Young participants have contributed to the writing of the final national reports with the summary of the findings.



4. Analysis of data

This part of the report will focus on the analysis of the data gathered during the Action Research phase with young people. In this phase, we have decided to develop a quantitative (questionnaires) and a qualitative (interviews) research, in order to have a better overview of the “problem” and of the situation in each partner country.

The analysis of data will be a comparative analysis. In the online questionnaire we have asked young people to completely open and multiple answer questions, while in the semi-structured interviews we have asked open questions, previously agreed in the workshops with young participants.

In order to create this final report, each partner has developed a national report with a summary of the findings of both questionnaire and semi-structured interviews.

4.1 Online questionnaires

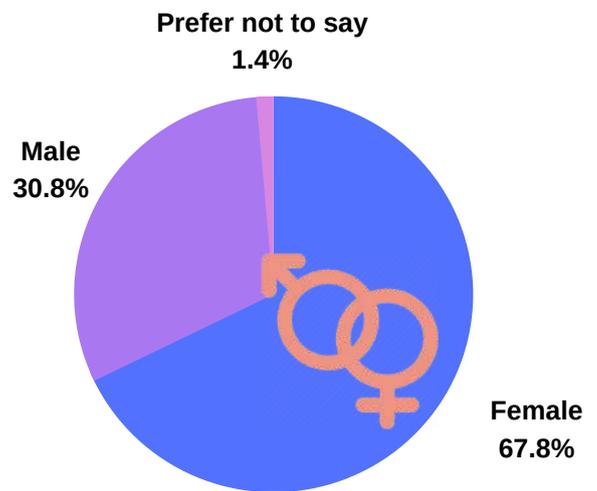
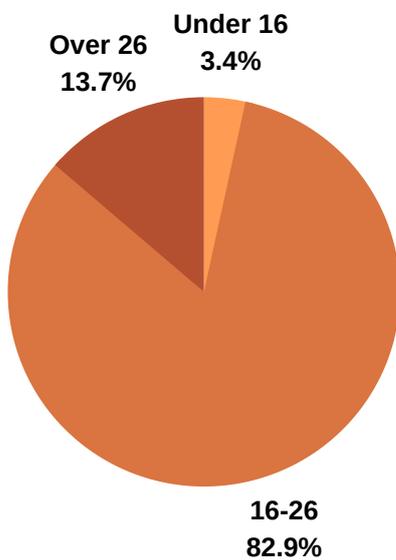
The online questionnaire created by participants includes demographic data and open questions about the youth’s opinion/experiences with art and social inclusion activities in their local community. Mainly, our young participants sent the link to the online questionnaire to their contacts after having introduced the project aims and activities.

The partnership has gathered in a total of 147 answers from young people.

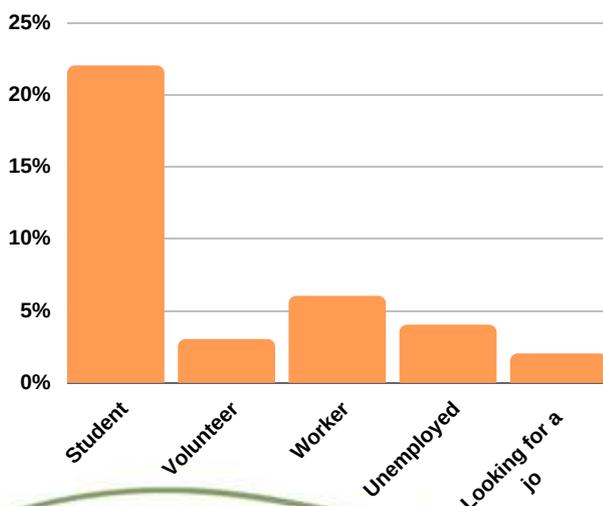
The questionnaire is divided into 4 sections and each section will focus on a different aspect/topic of the research. The questionnaire has been developed based on the final interview grid (see 4.2) with the aim to collect further quantitative data.

Section 1: Demographic data:

As shown in the graphs below, **82,9%** of respondents are between **16 and 26** years old, while **13,7%** is **over 26** and **3,4%** is **under 16**.

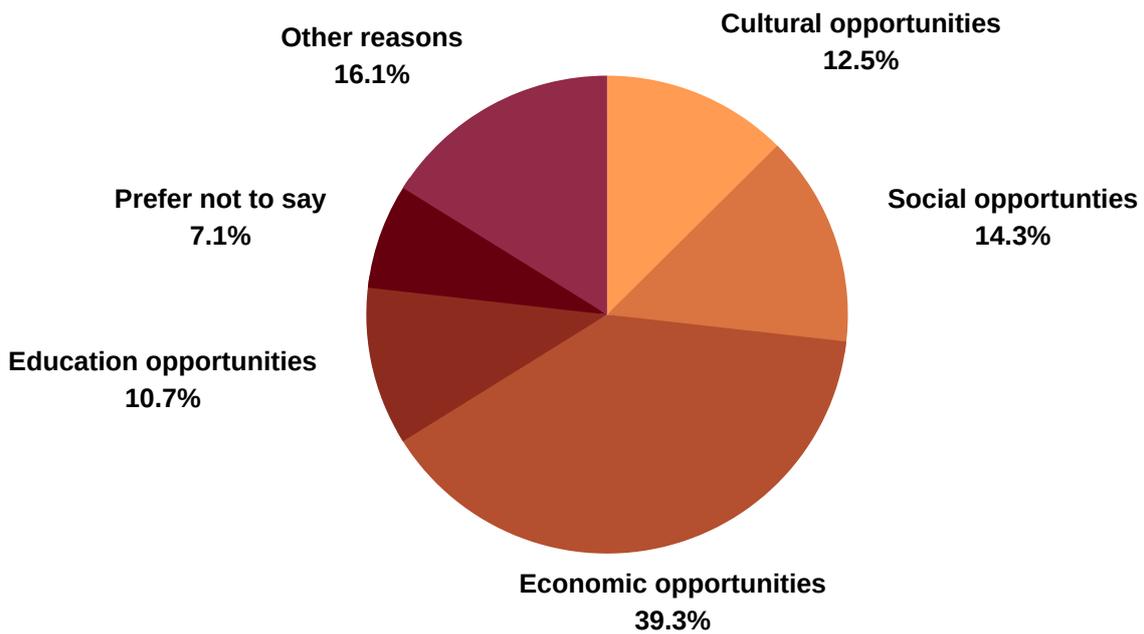


The majority of respondents are **female (67,8%)**, **30,8%** are **males** and a small percentage prefers not to say.



83,4% of participants have a **higher education level** and **16,6%** has a **secondary education level**.

However, the graph below shows that **34.2%** affirmed that they think to **not have the same opportunities** as others, mainly for economic, education, social and cultural opportunities.



The countries of origin of participants is various:

Country of Origin



The countries of residence mentioned by participants are:

Country of Residence



Section 2

The majority of participants has defined art as “creativity”, “passion” and “human legacy”. Art was also defined by participants as a gift and something that leads to inclusion.

On the other hand, when they hear the word creativity, they think mainly of expressing (emotions, yourself ...), imagination, freedom and art, such as music, dance, movement and drama.

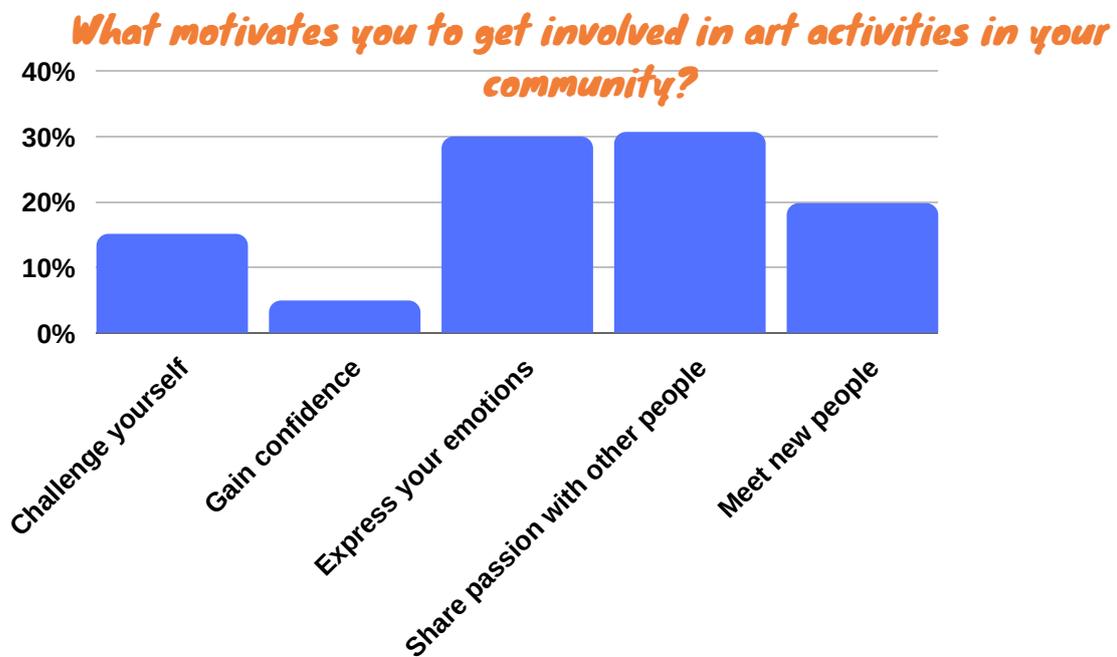
Many see it as a creation or an invention, as something that is original, authentic and unique. Like the idea of making the things, you come up with real.

As a way of thinking outside the box, of escaping to the mind map.

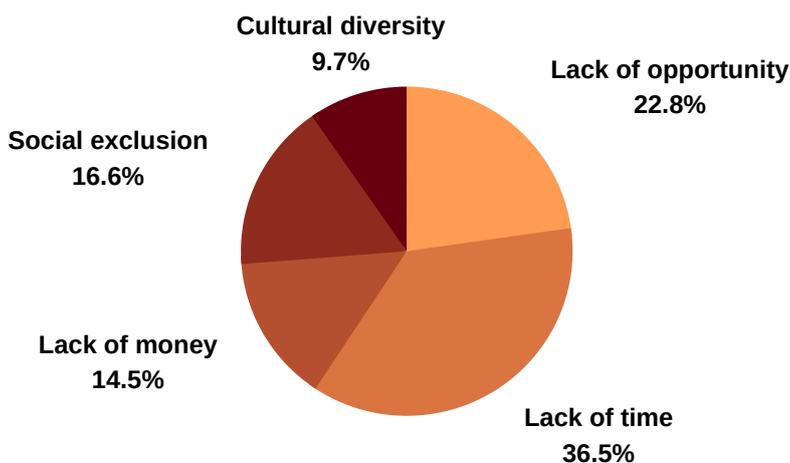
“It is a quality made for the world that must be valued in all its forms and styles. It generates news artistic expressions. The creativity of others helps us see the world through new eyes.”

“To express what each thing transmits in that moment”

Regarding respondents' motivations for taking part in arts activities in their community, the fact that it allows them to share a passion with others (30.6%) and express your emotions (29.9%) are the two main responses. The fact that it represents a personal challenge and a way to develop new skills are also one of the main motivations (15%). Other participants said that the reason is to meet new people and challenge yourself.



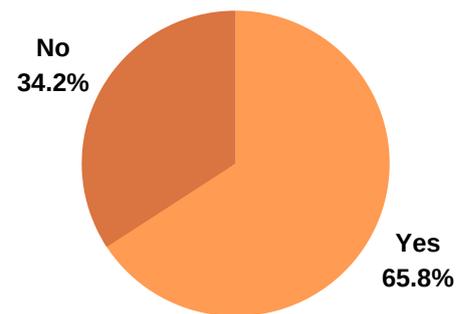
What do you think stops young people from participating in communities activities?



The obstacles felt and experienced by young people in the practice of local artistic activities are above all the lack of time (36.6%) and the lack of opportunity in the place where they live (22.8%). This suggests that people do not feel sufficiently recognised and legitimated to join local activities, but also that they feel that there are not enough organised activities. Social exclusion (16.6%), lack of money (14.5%) and cultural diversity (9.7%).

Most of the participants are convinced that art gives everyone the same opportunities, regardless of social and cultural characteristics; art is born within us and develops in the expression of our emotions and in interaction with others, especially in those of a sentimental nature: "even if you fall in love with somebody you need art skills to show how you feel".

Do you think you have the same opportunities as your peers?



People who think they have the same opportunities as the rest of the community and society are 63.9%, while the people who think the opposite are 36.1%. Among the 36.9% of respondents, the explanations given are that art is something that creates distance between individuals, especially from the economic perspective. Other explanations given by participants are:

- People have different resources and different abilities
- People haven't the same access to activities and art is perceived as exclusive and elitist

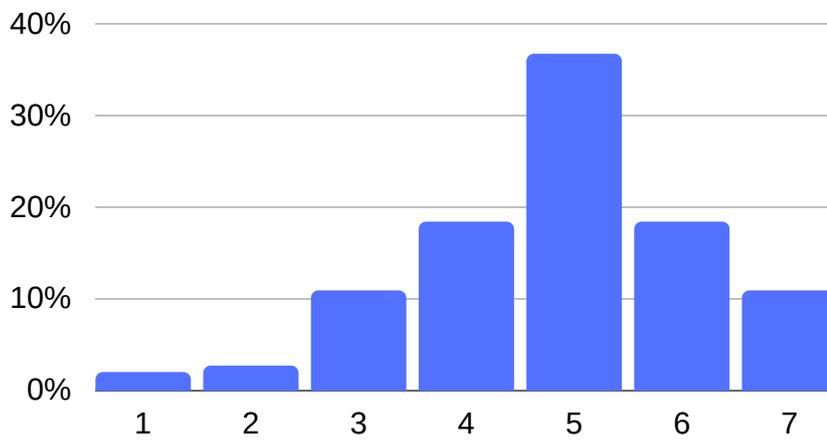
Participants affirmed that "Art needs resources, both economic and social". Whilst you may have a natural talent, money is often needed to further nurture that skill, concluding that everyone may have art they ignore but the opportunity to prove can't be the same. An example given by respondents is that schools or people might not have enough money to purchase enough equipment or resources that they need to pursue art.

Other respondents instead perceive art as freedom, where everyone can get involved. It is perceived as something different and subjective for each of us and that each of us can experience it in its own way. They believe that with work, motivation and commitment it is possible to make art, regardless of social or cultural background, as art is universal.

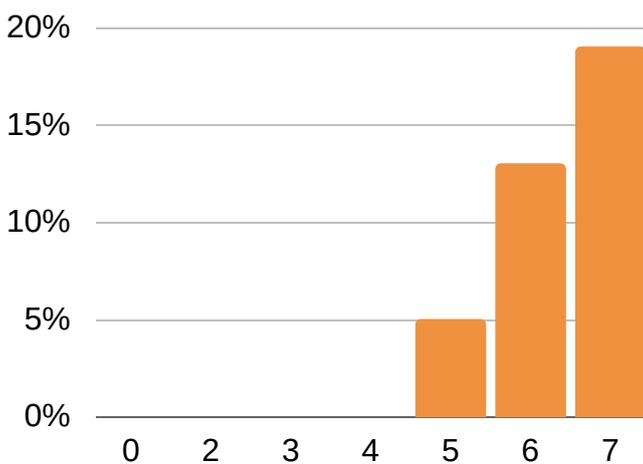
Section 3

In this section, we have asked participants to answer the questions using a scale where 1= very few and 7= a lot.

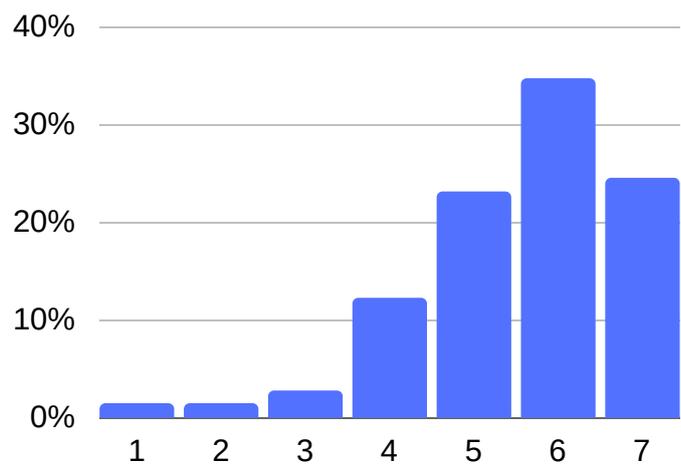
From 1 to 7 how popular do you think is art in your country?



From 1 to 7 can art bond people together?

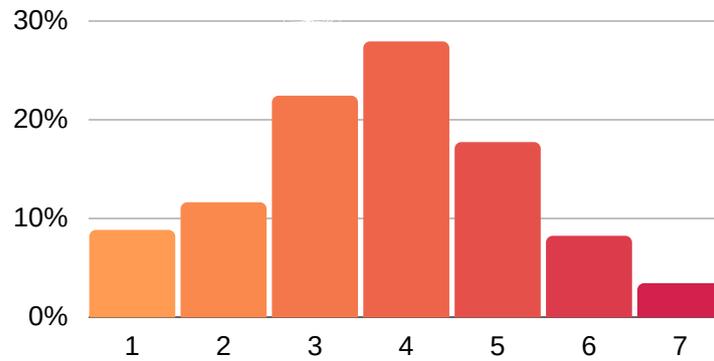


From 1 to 7 how do you think that local activities can help young people to feel more integrated in the community?

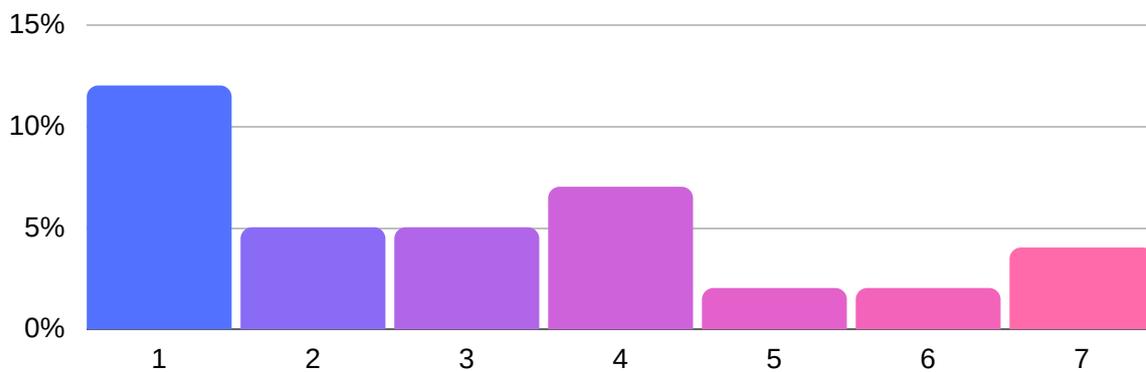




From 1 to 7 does your local community encourage you to participate to activities?



From 1 to 7 do you think that a different language or a different culture can be a barrier to art expression?



Section 4

Regarding the art-based initiatives that can promote bonds between people, participants have mentioned:

- Performing arts (theatre and music) brings people together and expresses their talent. They are working as a team under immense pressure to challenge themselves and create something to show to other people.
- Community arts as local performances, public galleries, regeneration projects, group work, dance parties, art projects, challenges and art contests and heritage-linked activities. Music, drama and dance have been defined as an international language that everyone can speak and that can break all the barriers between people. One participant said: "I think that music is the most powerful way to engage young people".
- Creating a space in which people can start to craft making and sewing, using their hands to express themselves.

A good initiative and method mentioned by Italian respondents are that one of Arte Migrante, where participants share their experiences and they express themselves artistically. Among the answers given to this question, the importance of art as a tool for meeting people, cultures / ethnic groups, different experiences and expressions also stands out.

Many other ideas have been suggested by respondents, but the most important thing, beyond the type of art, is that the initiative create must be local and allow young people "to organize" the common space. Moreover, it must be open to all (free of charge) and be built around a common and universal interest in order to bring people together.

Respondents said that art can engage young people by giving them an outlet through which they can express themselves, share their passion and be united, create communities without any kind of exclusion. A suggestion made is that it is important to make art more interactive and more accessible in general to all individuals. Art should also be a way for young people to get involved in a project that makes them actors of change in their neighbourhood.

There have been several ideas such as promoting it on social networks, market their programs in local schools, colleges and universities and market art as a tool for self-expression and not as a skill or talent that people have from their birth. Another idea emerged by young respondents was to make art more social, as a place to meet new people and a way to be positive contributors to the communities.

Participants are positive that art can help them to create the change they want to see in society and the majority of them believe that art has the power to change society. This can happen through the motivation they can gain through art and social activities to be more active socially and politically.

Most of the participants argue that through art young people can realize themselves in society and somehow make it different, creating a change. The responses of the participants revealed the importance that art has within society from a communicative point of view.

The bond that art creates between people can give rise to profound changes within the society in which they live. Not only that, but art has the power to create bonds also between people and entities capable of helping them; in this case art is seen as the tool through which volunteers and integration workers manage to expand their range of aid, promoting initiatives related to the world of art, thus managing to reach an ever-growing number of people who need support.

In response to the affirmative answers, several ideas have emerged:

Art is a start.

Art is a way to gain commitment, patience and to see beyond yourself.

Art can be a way of solidarity.

Art makes them express their thoughts, then they can work together as a collective, in order to make that change happen.

Art is very powerful and captures people's attention, it is a way of telling a story message or campaign in an engaging way.

Art always has an underlying, incorporated message that you can spread and it allows people to be heard.

Art brings people together.

Art makes you have an open mind.

Art is a way to express the issues within the community.

Art helps to learn more about social, environmental, and economic issues.

On the other hand, some respondents do not believe that art is so powerful and that is a bit unrealistic for some people to believe to be able to change the world through art.

Summary of the findings

With this questionnaire has emerged that young people consider art as an important part of their lives and that many of them take part in these activities doing art, but they are not fully aware of that.

Music and dance have been considered as the most popular activities that young people enjoy doing in their free time. However, the lack of opportunities and resources in the area where they live stops them from taking part in these activities. They have also underlined that activity, in order to be accessible, has to be free and open to everyone.

Young people are aware of the importance of art and they all agree that it has a vital role in creating more inclusive and culturally diverse societies. Everyone has the right to express himself/herself through art, to develop their creativity and express their unique identity.

4.2 Semi-structured Interviews

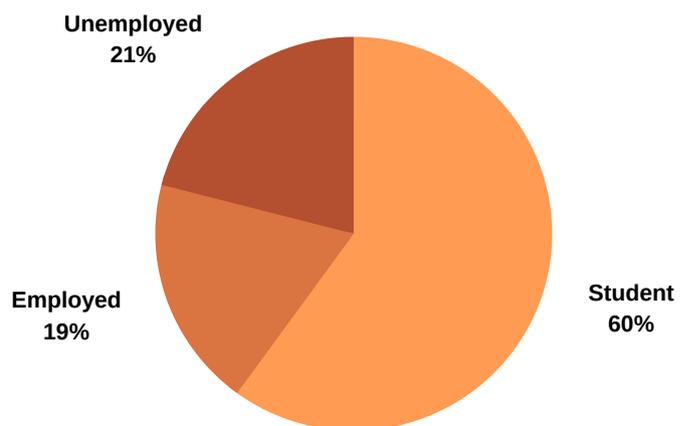
The semi-structured interview is characterised by its structured nature and the use of pre-determined questions that have been discussed and agreed by participants during the workshops. (See Annexes)

77 interviews have been collected by young people in partner countries. More in detail:

- Italy 33 (15 from Per Esemplio and 18 from Arte Migrante)
- Germany 15
- United Kingdom 10
- Greece 8
- Spain 8
- France 8

Personal information:

Among 77 respondents, 46 are students, 16 unemployed and 15 employed.



The majority of participants consider that they have the same opportunities as other people, while a small minority affirmed that for an economic and cultural reason they do not have the same opportunities as others.

Introduction:

The people interviewed were between 16 and 30 years old and they were coming from various countries: Italy, Spain, France, Greece, United Kingdom, Germany, Austria, USA, Lebanon, Nigeria, Syria, Morocco, Sudan, Guinea, Bulgaria and Congo.

Participants were students, young workers or volunteers with many passions in their free time; most of them like reading, listening to music, dancing, acting, writing, cooking, photography, drawing, doing sport and spending time with their friends.

Background/Identity:

Describe art in 3 words:

Many words have been collected by participants in order to define "art". The most repeated are reported here below:

Expression, emotion, creation, creativity, personal, intense, inclusive, feelings, communicative, beautiful, unique, freedom, personal inner expression, colour, inspiration.

The fact that in each country young people have talked and described the same thing using different words, shows us how it is important to recognise and respect different points of view and also how many meanings and interpretations art can have. Different words that are not strange concepts: what came out is that Art is something that is individual but also creates links between different people, that doesn't build frontiers, and that is not indifferent, but stimulates emotions. Something that people make and that makes them feel good, a taste of beauty.

The most widespread types of art in their area mentioned by participants are music, painting, dancing, theatre and cinema.

However, the answers given by participants are different according to the local area where they live.

In **Germany**, the most common form of art found is painting as Bremerhaven has many art galleries. Graffiti has also been mentioned several times as a well-propagated form of art. Architecture and craftsmanship, notably related to the work in a harbour (potters, tailoring) are also important examples of art to be found in Bremerhaven.

In the **UK** participants have mentioned various types of art; painting and music are considered the most widespread types of art in Liverpool because of their culture and because Liverpool has the most important museums in north England.

In **Italy**, regarding the most common type of art in the place where they live, most of them mention music, dancing, street art and cinema. One cited digital art, two museums and ancient art, one cooking and oenology. Regarding music participants said that "people hang out together in a square and play some music". A very common practice in Bologna (both in winter and in summer) is seeing lots of young people sitting together in a circle in a park or square to play music, sing, dance and have a good time.

In **Greece**, 50% of respondents said that music is the most widespread type of art in Thessalokini, while others believe that there is also a theatre, cinema and dance.

In **France**, the majority of respondents affirmed that the most widespread type of art is theatre, especially in the area where they live. Some of them also consider sport as a sort of art.

In **Spain** painting, music, drawing, painting and theatre are the most widespread types of art according to with our respondents.

The majority of participants from all partner countries have said that during their free time they like attending dance classes in their area, playing music, doing sport but also doing individual activities such as creating writing and painting or photography. In general, the majority of respondents said that they take part in artistic activities outside their neighbourhood, either because their local community does not offer the same range of activities and because they are not attracted by the cultural or artistic activities proposed in their own neighbourhood.

All respondents mentioned that the COVID-19 pandemic has affected the activities that they used to do in their free time.

Art/inclusion/community:

Collecting and summarizing all answers related to the type of **activities that help young people integrate into the place where they live**, we have noticed that dance, sport, local events (festivals), volunteering and music are considered the most widespread activities.

Dance instead has been defined as a way of communication and expression, and dance academies are places where people can socialize. Moreover, some of the respondents affirmed that sports help people as they give them the feeling that they are part of a group and they are accepted. Live music, festivals and local events are places where people can socialise and feel part of a group. Some participants have also mentioned "linguistic tandem" as a way to learn and practice another language and to become familiar with different cultures.

A small number of respondents in each partner country said that they do not know many organisations or groups who work with are in the area where they live. An exception is made for the UK respondents, where 70% of them affirmed that they do not know any organisation or group. The numbers highlight that there is a lack of visibility between art organisations and citizens, but it is difficult to know if the concern comes from the citizens' lack of investment or because of communication and information.

Most mentioned activities and groups in Italy are Arte Migrante in Bologna and Ballarò Buskers Festival - Street art festival in Palermo.

In Greece, participants mentioned Epineio, an Institute for therapy and education through art; Fantasmagoria and Fantasticon that are two conventions about the art of fantasy organised in Athens and Thessaloniki.

In Germany, participants have mentioned Goethe 45, Kilturinstel, Stotel Family Center etc. Respondents have agreed that a welcoming artistic activity is an activity open to all and not too restricted. It must offer exchange activities, such as participatory workshops so that young people can discover different cultures and share their knowledge. These activities should also be aware of the language barrier for some participants and succeed to integrate those who do not master the language of the country. The activities should be inclusive, free or with a low fee of participation, be accessible, be open to everyone, engaging and creating links between people. But most important is that the event has to be very clear, well organised and sensitive to minor realities. Another important feature for activities to be welcoming is that they should take place during the weekend or in a good timeline, fitting with school/work and not being too far away from the place where they live.

Moreover, an inclusive and welcoming activity has to be a listening space open to everyone without age, race and sex limitation, and it has to be a friendly spirit.

According to the majority of respondents, music is the type of art that helps people to connect; indeed, it is possible to find music everywhere, from live music, clubs, dance academies, city festivals and events.

Action:

In line with the results of the interview, it has emerged that art can be a tool that facilitates access to information, thus encouraging participation. Art is a way to express oneself and to reflect the ideas and the good we have inside. It helps to make people more connected. According to the answers given by participants, they would like to use art as a tool for social inclusion both for disadvantaged people and for deprived housing areas and making the city more colourful, for instance by painting walls. Other participants said that they want to be part of music and dance groups in order to spread happiness and positive thinking. Sport and dance events are considered very important to young people. In order to improve their living space, young people believe that art should be manifested in a public space, for instance making music or dancing in the street could encourage other young people to take part to these kinds of activities.

According to the area and country where they live young people have different opportunities. From the answers has emerged that people living in big cities have more opportunities (free events, activities, workshops) compared to those living in small cities or isolate areas. Respondents also mentioned that it is important that the neighbourhood or the community offer infrastructures that allow the practice of arts (concert halls, theatres...). Cities and communities should also communicate and promote existing activities. The city should become youth-friendly by facilitating access to and participation in existing activities and initiatives, both from an economic point of view and from a logistical and organizational point of view. The city should also recognize street art as a real craft, implementing policies that can give dignity to the workers.

All respondents have shown interest in participating in any kind of activity that uses art; this shows that despite age, nationality or social background people are all interested in participating and engaging themselves in art activities in their community.

Summary of the findings

According to the answers given by people interviewed there is no connection between art and education background or origin; age instead seems the most relevant indicator.

All respondents agreed that art is something individual but that helps to create a bond and to link together people; art helps to bring out one's feelings and to feel good, at peace with oneself. Art has also a strong communicative power as it uses a universal language that allows people to communicate even if they do not speak the same language.

Among the answers given, music and dancing are the most widespread activities and types of art in the place where they live and that affect our daily life. Music indeed can be found everywhere.

Another important aspect that emerged is that activities organized should be free of charge and open to everyone, responding also to the time-needs of young people. Young people are looking for places where they can meet and get to know themselves, where they can discover their talents, increase their social-relational skills, their skills, their dreams. Some young people talk about places where they can practice different types of art, available and welcoming, where diversities, even artistic ones, can meet and dialogue.

5. Good practices

Within In My Art project, a good practice is a methodology or technique considered to be efficient and effective to accomplish the desired outcomes within social inclusion matter, in this case, by supporting professionals in the deal and facilitating small groups of young people with multicultural backgrounds.

In this section of the report three good practices will be mentioned:

- Italy: Arte Migrante Bologna
- Spain: ConfinArte en Cañete
- France: World Café

Training Provider: Arte Migrante Bologna

 Since 2012

Name of practice: "Cerchio di Condivisione di Arte Migrante"
"Sharing circle of Arte Migrante"



Description of the practice: Everybody is welcomed, the circle is open to young people, students, workers, migrants, Erasmus students, elderly people, LGBTQI+, homeless people, Roma and Sinti people...

The place needs to be a known and comfortable place in which everybody can access. It is also good if the day and time stay the same. It is better if the group meets often at the same place so that people that don't have access to a phone or a computer know where and when the group meets, every week.

The "Sharing Circle" is structured like this:

- A presentation game, to know each other and "break the ice"
- A shared dinner, in which everybody can bring his or her favourite or traditional dish
- Finally: the moment in which everybody can share "something" with the circle: "something" can be a dance, some music, a poem, a theatrical piece... everything!!! But everything that is not offensive, xenophobic, homophobic, racist, sexist.

Aims and objectives: The aim of Arte migrante is to build up inclusive and intercultural societies “with the excuse of” arts. The main objective is to create welcoming informal spaces where people can feel comfortable to express themselves and get to know each other.

Specific objectives:

- to increase opportunities for all the people to express themselves through artistic tools and instruments;
- to promote the participation to regular events of Arte Migrante, as well as to the coordinating group, especially people at risk of marginalization
- to share the good practice of Arte Migrante for communities in other towns;
- to encourage the protagonism of people, especially the ones at risk of marginalization socially excluded;
- to promote the sense of belonging to the local community
- to promote social connections in local communities between individuals, groups, formal, non-formal and informal associations;
- to participate in the political process in society standing for human rights



*For us, the most important thing with which you can start to practice social inclusion is to **learn and practice the art of listening**. If you don't listen to the others, you cannot know the others and stop to be scared of diversity (Arte migrante coordinating group)*

Level of Delivery: International level

Target group: Everyone!

Results and Impact of the Practice: Over the years the group has grown and nowadays we can find many dynamic groups all over Italy: Bologna, Modena, Parma, Reggio Emilia, Imola, Rimini, Pisa, Torino, Cuneo, Settimo Torinese, Alessandria, Alba, Como, Trento, Padova, Naples, Latina and Palermo. It is also present in Spain and on Cyprus island and in Denver. Arte Migrante created a real method for social inclusion that in Italy is widespread.

Our projects go further than the usual weekly meeting and we organize **evenings in pubs and clubs, as well as in reception centres for asylum seekers and refugees and in shelters.** In Bologna and Modena, you can also find the **Migrant Labs** Project, day-time free workshops open to everybody, in order to share skills and talents.

Moreover, the first edition of **Migrant Camping** took place in June 2016. This is the national meeting of all the groups of Arte Migrante and consists of a three-day-long meeting full of workshops, conferences, group activities and artistic and musical events during which we can meet and talk regarding issues such as peace education, human rights, migration and new concepts of poverty.



Success Factors:

- No materials are extremely necessary;
- Adaptable to different contexts;
- Low structured;
- It responds to the normal and common desire to meet people, interact and build relationships.



When you sit in an Arte Migrante “Sharing Circle” you feel different. You are together with people that maybe you don’t know but you respect them, you feel at ease with them, you love them. You are part of something, the circle, and in the circle, there is the world. People from different countries, different languages, different religions. And this is the real wealth.

In this circle, everybody can express him/herself with no fear or shyness. Everybody will listen to him/her with no judgement. Everybody can have his or her moment “on stage”, at the centre of the circle.

The language also is not a problem, because the main language that everybody can speak about is Art.

Conclusion: The practice of the circle is a simple but effective way to put into practice social inclusion. Everybody can do it, it doesn't need special supervisors. The rules are also clear and simple: listen to the others, respect the others, everybody has the same time to do his or her performance, no drugs, no alcohol, no racism. It works better if there is a group of people that do some "organization", and that stays stable for a certain period of time, to create continuity.

Related website(s): <https://www.artemigrante.eu/chi-siamo>

Related resources that have been developed:

<https://www.youtube.com/watch?v=vksbkw3TvDM>

<https://www.youtube.com/watch?v=j7MPI162czo>

Training Provider: Jara Pozo Jiménez, jarakam.92@gmail.com



Created in March 2020

Contact Person: Jara Pozo Jiménez

Name of practice: ConfinArte en Cañete

Description of the practice: An artist from the town of Cañete (Málaga - Spain) created an online Facebook page during the COVID-19 lockdown situation, inviting the inhabitants of the town to replicate famous paintings using photography to be able to participate in a common project to “take their mind off” the current problems. The participants in this artistic idea were mainly neighbours from the town of Cañete el Real (Málaga, Spain), though in time many other people from different towns of Málaga and Spain followed it and contributed doing their personal versions of famous paintings. Today 931 people are following the page and many photographic artworks have been presented and shared. The aim of the project was to link the people from the town (and whoever wanted to participate) through social media and art in a time where many people were alone, isolated and facing labour/economic/personal issues due to the situation.



Aims and objectives: The **main aim** of the project was to keep people in contact, to foster communication and creativity, to create new topics of conversation unrelated to the COVID-19 situation and to share emotions and feelings during the COVID-19 lockdown situation through art (in this case, photography).

A **secondary aim** of the project is to create an official physical art exhibition with all the works uploaded and created during the lockdown situation and open it to the public. This still hasn't been achieved because the COVID-19 situation has not given them the chance.



Level of Delivery: Local, regional and national level

Target group: Neighbours of Cañete El Real, young people in general, people with artistic backgrounds

Results and Impact of the Practice: a) It is hard to know the number of people reached by the project. At the moment (09/07/2020) 931 people are following the Facebook page. The creator of the project believes that over 200 people have participated in the project creating pieces of photographic art.

b) The project has helped a lot of people maintain their links during the COVID-19 crisis and it has given many people the opportunity of creating new social links and to be more integrated into their local community through the platform. As well, many people that consider themselves to be shy or introverted have had a chance to communicate and get to know people of their own community for the first time.

c) The project has helped people gain consciousness of their skills in art and expression. As well, it helped different people from different ages, places and background overcome the negative effects of the COVID-19 situation through art, creativity and social exchange. The artwork used (paintings, covers, etc) and the participants came from a different cultural background and all the results were all shared and discussed in a common space fostering diversity, multiculturalism, culture and the sharing of different ideas. The creator of the project informed that people with important conflicts related to political views came together and wherein contact in a positive and constructive way through this project.



As a secondary effect, the project was replicated many times. The town hall of Cañete el Real asked for permission to use the content of the project, and, a new project based on the first was born in another small town (basing the art inside a cave). Also, "Grupo Cultural 6 del 12", an association from Toledo (Spain) asked for permission to replicate the idea and made their own version of it.



Success Factors:

- The external situation of isolation and lack of direct and personal contact made it attractive and, in many cases, necessary. People in general needed a means of communication and exchange at that moment.
- It was a chance for many people (on a local and regional level, to maintain their social network and to make new social links)
- It gave many people a chance to exchange emotions, experiences and feelings.
- It had a special added value for people from artistic backgrounds and for people considered shy or introverted, or who just had personal difficulties on a social level.

Conclusion: See above.

Possible improvements:

- If the project counted with more resources, it could have been created and sustained using its own platform (webpage, forum, etc).
- If the project was the initiative of a company or an association, it would have wider dissemination and could have the potential to reach even more people.

Related website(s): <https://www.facebook.com/ConfinArte-en-Ca%C3%B1ete-100885568270531/>

Training Provider: Grdr Migration-Citoyenneté-Développement, Alexane Alix
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Name of practice: World Café

Description of the practice: World café is a creative process that aims to facilitate constructive dialogue and the sharing of knowledge and ideas. This process replicates the atmosphere of a café where participants discuss a question or topic in small groups around tables.

In the first stage, people are distributed around several tables of (3 or 4 participants per table). Each table has a host who leads the discussions and debates on the topic (each table has its own topic for reflection) and notes the elements shared among the participants. Each table exchanges for 20 minutes.

Afterwards, people disperse to the other tables. The host stays in his or her seat and explains to the newcomers the ideas developed in the previous conversation. Discussions continue.

After several table changes (from 20 to 5 minutes), participants share their ideas in a plenary session under the guidance of the facilitator.

Aims and objectives: Stimulating collective intelligence by encouraging creativity and the emergence of new common ideas while putting aside the divides

Level of Delivery: International level

Target group: Youth workers or young people

Results and Impact of the Practice:



- 20 individuals participating
- the rotating format and small group discussions allow all participants to express themselves. Thanks to the world café, transparency, trust and a collaborative spirit are strengthened, which can subsequently have a positive effect on the working atmosphere. The final phase leads to practical and operational solutions.
- the whole group shared on all subjects and participated in the construction of all the actions envisaged

Success Factors: The "World Café" meets the expectations of innovation while creating an environment of empathy and understanding between participants. Small group conversations show a lot of unspoken, profound ideas and encourage thinking beyond the norm. It is an experience rich in human values that reflects the uniqueness and specificity of the human being through language.



Conclusion: It is a method of promoting exchanges to achieve dialogue and joint actions. It helps to show participants that their input is needed to help shape a positive future.

6. Summary of findings and Conclusion

The conclusion of the Action Research methodology and the analysis of the data collected has been a very formative and interesting experience for the young participants of each partner country who had the opportunity to meet new people, to challenge themselves in becoming researchers and in exploring new fields and topics.

The qualitative and quantitative data collected have been important not only for the first part of the project but also for the young participants who had the opportunity to confront themselves with different realities, comparing and trying to work to find a solution together. They have realized the importance of being aware of the issues in order to overcome them and work together to improve their local community. They are aware that art is not the solution to problems, but it is a mean to make a change. It helps people to express themselves and be authentic. Art is beauty, and beauty makes thing better.



Participants had the opportunity to reflect on the meaning of “art” and on how art can become a tool to improve social inclusion and to create bonds between people. They have reflected on the importance of creating free events and open to everyone. Indeed, some respondents declared that economical obstacles and feelings of exclusion stop them to attend collective initiatives, as well as the “lack of time” because of other priorities. It is important that the events and activities organized are flexible and well defined, in order to allow everyone to take part.

According to with the data, it emerges that music is the art that most makes people feel included in the place where they live because of its great communicative power and because it is a universal language very present in people's lives:

"Music surrounds us every day, it is a natural thing"

Our interviewees also mention sport, local and foreign intercultural projects, modern art, singing and sculpture as inclusive forms of artistic expression.

Responses have also underlined the difference between young people living in big cities and those living in marginalized villages or small communities where there are fewer opportunities to participate and be involved in local activities and meet new people. According to our respondents, the city should encourage the circulation of information, promote cultural and intercultural activities and financially support new initiatives.

The process and the results of “In My Art” research shows how the “artistic act” in young people is conceived as an experience of “self-discovery and discovery of the other” through the “active listening” which, as Enzo Bianchi says, “is not only openness to the other but is a creative act that establishes confidence (Bianchi, 2010, pp. 11).

The answers collected show how young people feel the need to have spaces where they can meet up and spend their free time. In this context, art becomes an opportunity and a mean that promotes self-expression.

In this perspective, we can affirm that in the context of In my art's research, art, as a universal language, is conceived as a mean and not as a purpose; it is capable of giving life to multiple forms of expression and therefore to the uniqueness of the person.

From the results of the questionnaires and the workshops carried out together with the young researchers, it emerges that Art is also conceived as a mean for free and diverse forms of individual and collective, personal and social expression (songs, dances, stories, plays, poetry), becoming a constructive response against indifference, racism and fear of the other.

The theory of social learning reveals how norms and values of a general and group nature positively affect pro-social behaviour: the rules of responsibility, reciprocity, equity are the basis of relationships between individuals.

Reconnecting to the informal expression of migrant art, the spontaneous participation of different actors reflects a "community ship [...] in which to recognize subjects in their otherness as interlocutors in a relationship of mutual exchange and visibility of differences" (Lavanco & Novara, 2006, p.60).

Participants with Fewer opportunities

The research has also the objective to investigate the self-perception about the condition of fewer opportunities: "Do you think to have the same opportunities as your peers?". In general, in all the countries respondents who have declared to have fewer opportunities than others affirm that the main reasons concern cultural, social, economic and educational obstacles. Economic, social and cultural obstacles are very common among respondents in the Southern countries. Most of the time more than one obstacle is expressed by a single respondent (intersectional disadvantage).

In Greece, the geographical distance from home is also a factor of disadvantage. Moreover, according to the results, the number of respondents expressing a specific obstacle is higher than the number of respondents answering "yes" to the question mentioned here above. These information does not pretend to be an answer on what are the opportunities of social inclusion among young people in the countries where the A-R took place, but it gives an input of reflection on the complexity of factors that condition the life quality of young people and how difficult it can be to talk about disadvantage and the need to express it. Indeed, this data helps to better understand the context in which partner organizations are based and how to approach people they work with, stimulating new questions and a new path of research.

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8. Annexes

Annex I. Semi-structured interview template

How can art engage young people?

Icebreaker questions (Optional - if needed to break the ice):

What made you smile today?

How many languages do you speak?

If you were a type of art, which one would you be?

Introduction:

1. What is your name?
2. How old are you?
3. Where are you from?
4. What do you do in your free time?

Background/Identity:

5. How would you describe art in 3 words?
6. What is the most widespread type of art where you live?
7. Do you do any art activity? If yes, which one, where and when?

Art/inclusion/community:

8. What type of activities help you to integrate into the place where you live?
9. Do you know any groups or organizations that work with art in your area?
10. What type of art create links between people in the place where you live?
11. Can you describe an initiative that uses this type of art?
12. Please, tell us 3 features to describe an initiative that is inclusive and "welcoming" (E.g, concerning the organisation, logistics, tools, space, approach, languages, etc)

Action:

- a. How can you use your art to make the place where live better?
- b. What can the place where you live offer to you to be more engaged?
- c. Would you be interested to participate in activities that use arts?

Personal information: X

- Role/Job: Student , Volunteer , Worker , Unemployed , looking for a job
- Educational level: Primary school , Secondary school , Higher education , None
- Do you think to have the same opportunities as your peers? Yes No
- If not, for which aspects in general?

Cultural opportunities , Social opportunities , Economical opportunities , Educational opportunities ,

Prefer not to say ,

Other -----

Annex II. Online questionnaires template

1. Age

- Under 16
- 16-26
- Over 26

2. Gender

- Female
- Male
- Prefer not to say
- Other

3. Role/job

- Student
- Volunteer
- Employed
- Unemployed
- Other (...)

4. Country of origin

.....

5. Educational level

- Primary school
- Secondary school
- Higher education
- None

6. What comes to your mind when you think about art? (Choose 3 words)

- A passion
- Creativity
- Joy
- Inclusion
- Unique
- Human expression
- Emotions
- A meaningful message
- Other (...)

7. When you hear the word creativity what do you think of?

8. What do you like doing in your free time? Do you have any passion?

9. Do you think what you do can be compared to art? Why?

- Yes
- No

10. What motivates you to get involved in art activities in your community?

- Express yourself
- Meet new people
- Challenge yourself
- Follow your passion
- Gain confidence
- Other

11. What do you think stops young people from participating in community activities?

- Lack of opportunity
- Lack of time
- Lack of money
- Social exclusion
- Cultural diversity

12. Do you think art provides the same opportunity for everyone?

Yes

No

Explain.....

Please answer using a scale where 1= very few 7= a lot

13. How popular do you think is art in your community?

1 2 3 4 5 6 7

14. Do you think that local activities can help young people to feel more integrated into the community?

1 2 3 4 5 6 7

15. Can art bond people together?

1 2 3 4 5 6 7

16. Do you think art facilitates the way we express ourselves?

1 2 3 4 5 6 7

17. Does your local community encourage you to participate in activities?

1 2 3 4 5 6 7

18. What do you think could be improved?

.....

19. Do you think that a different language or a different culture can be a barrier to art expression?

Yes

No

Explain.....

20. What could youth groups do to help you and other young people to be more engaged in your community?

21. What type of art-based initiative can be a powerful tool that favour bonds between people? Can you give an example?

22. How do you think art can engage young people?



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INclusive Multicultural
societies through Art

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