

# IN-Create

## IO1 National Report – SPAIN

EXPLORING THE ROLE OF CULTURE AND ARTS IN TCN'S INTEGRATION  
AND BEST PRACTICES.



Co-funded by the  
Erasmus+ Programme  
of the European Union

**Document Identification:**

Output	IO1: Exploring the role of culture and arts in TCNs' integration and best practices
Deliverable title	Task 1.3: National Reports – SPAIN
Lead Partner	Symplexis
Partner	FORUM EDUCATIVO
Author(s)	Luis Aranda/Rosa Sánchez
Dissemination level	Public
Version	v.1
Output Start Date	01/06/2021
Output End Date	31/12/2021

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## 1. INTRODUCTION

### 1.1 Rationale of the IN-Create Project

The composition of the population of the EU and Turkey has changed drastically over the past years, with many third country nationals (TCNs) arriving and settling in with increased arrivals being observed in the last 5 years. Within this context, the integration of TCNs in their host communities constitutes a significant challenge. The design and utilization of pioneer approaches for this purpose is of paramount importance.

Culture and the arts have a role to play in the process of integrating TCNs, to help them to better understand their new environment and its interaction with their own socio-cultural background, thus contributing to building a more cohesive and open society. The contribution of arts in the integration process of TCNs is currently underestimated, while such techniques and tools are not mainstreamed in the portfolio of professionals, educators, and volunteers working with TCNs.

The purpose of IN-Create is to address the basic need and challenge of promoting the successful integration of TCNs within the EU and cultivate creative expression as means to promote their social inclusion and community cohesion. The project will focus on developing and applying pioneer methodologies on various alternative ways of expression, such as Visual Art, literature, theatre, creative writing, film, and photography.

### 1.2 Purpose of the Study

The aim of this study is to develop a sound and updated knowledge foundation, necessary for the preparation and development of the upcoming IN-CREATE capacity building activities. Therefore, it intends to map the existing context regarding the use of arts practices for the integration of TCNs, to identify potential skills gap and needs of the involved professionals, educators, and volunteers as well as to propose efficient approaches for utilising arts towards TCNs integration

The scope of this output is not oriented to conduct primary or hard data research, but to gather intelligence and reflective feedback from involved third country nationals.

We will seek to verify and enrich our conclusions by inviting insights and feedback from a diverse range of the target group to get a balanced, comprehensive, and up-to-date overview. For this purpose, a comprehensive research methodology has been designed and implemented, combining both desk and field research.

Furthermore, good practices on how to utilize arts for promoting integration of third country nationals will be identified by each partner, along with a pool of relevant effective capacity building methods, tools, and approaches.

The purpose of this document is to highlight the findings and results of both desk and field research that has been conducted in Spain

## 2. DESK RESEARCH IN SPAIN

### 2.1 Facts and statistics about TCNs in the country

#### 2.1.1 Statistics on foreign residents in Spain

The information of the Statistics on Foreigners Resident in Spain is compiled from files extracted from the Central Register of Foreigners, which is managed by the General Directorate of Police (Ministry of the Interior).

The population under study includes two types of foreigners: 1) foreigners with a valid residency permit granted by the residence authorization granted by the general foreigners' regime and Law 14/2013 on support for entrepreneurs and their internationalization, 2) foreigners with a valid residence permit granted by the general foreigners' regime and Law 14/2013 on support for entrepreneurs and their entrepreneurs and their internationalization, and 3) foreigners residing under the free movement regime in the EU who hold a certificate of registration issued by the Central Registry of Foreigners or who enjoy of said regime by virtue of their status as family members of EU-EFTA nationals. 1

#### 2.1.2 Total foreign residents

The number of resident foreigners stood at 5.800.468, an increase of 2% (137.120 people) in the last year, the lowest increase since 2016.

Venezuelan nationals are the group that has grown the most, followed far behind by Britons and Italians. Of the most numerous nationalities, only Ecuadorians have seen a reduction in size.

The age structure of the foreign population especially that subject to the general regime or to the free movement by virtue of kinship with EU citizens, contributes substantially to the rejuvenation of the Spanish population.

The total number of foreigners residing in Spain (with a valid registration certificate or residence card) will be 5.800.468 as of December 31, 2020. 61% of them subject to the EU free movement regime, a proportion that has increased by almost ten points in the last decade.

The cumulative growth of the resident foreign population over the last ten years is 19%, and 16% in the last five years. However, in 2020 there has been the lowest year-on-year increase (137,120 persons, or 2%) since 2016, and the increasing trend observed since 2014. The situation created by Covid19 and the restrictions on international mobility associated with it are an obvious cause of such evolution. Two thirds of foreign residents live in four autonomous communities: Catalonia, Community of Madrid, Andalusia, and the Valencian Community. Seven provinces (Madrid, Barcelona, Alicante, Malaga, Valencia, the Balearic Islands and Murcia) account for 57% of the total, all exceeding 225,000 foreign residents.

On the other hand, Ceuta, Palencia, and Soria are the provinces with the lowest number of foreign residents, with less than 225,000 number of foreign residents, with less than 10,000 each.

Considering the relative weight of the resident foreign population over the total population of each province, it can be seen that Almeria has the lowest number of foreign residents, with less than 10,000 each province, it can be seen that Almería, Baleares, Lleida, Girona, and Alicante are the provinces with the highest proportion of foreign residents as of December 31, 2020. had the highest proportion of foreign population among their inhabitants.

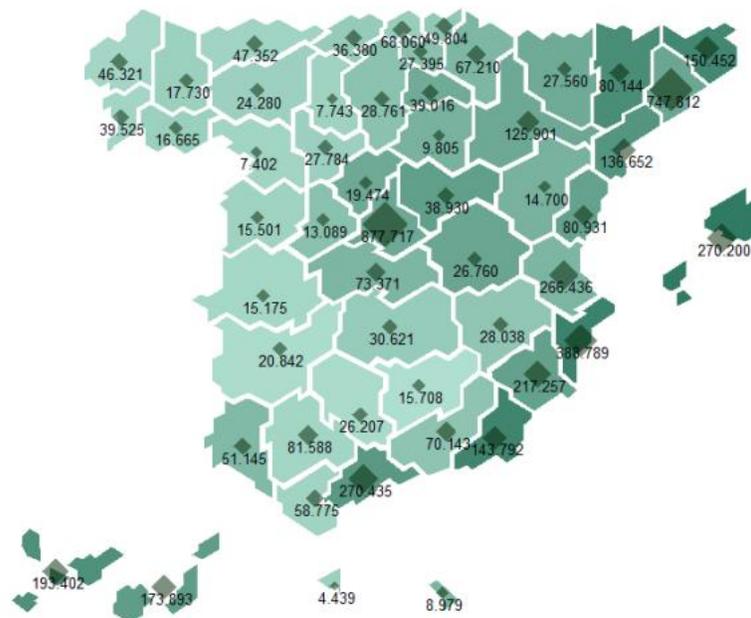
As in previous years, the growth results mainly from the increase of citizens in EU Free Movement Regime: 100,930 more people (2.9%) compared to only 36,190 (1.6%) in the General Regime.

The number of residents under the EU Free Movement Regime is greater than the number of foreigners under the General Regime in the whole territory, except for the Autonomous City of Melilla.

The number of residents under the EU Free Movement Regime is higher than the number of foreigners under the General Regime in the entire territory, with the exception of the Autonomous City of Melilla, the Region of Murcia and the Basque Country, with a percentage of residents in the General Regime over the total number of residents of 66%, 65% and 51% of the total number of residents.

### 2.1.3 Foreign population resident in Spain by provinces as of December 31, 2020

Absolute figures and percentage of the total population of each province.



Source: Population figures as of July 1, 2020. National Statistics Institute (INE). Provisional data

Fifteen nationalities account for almost 75% of the total number of foreign residents in Spain. Eight of them correspond to European Union countries, among which Romania, the United Kingdom<sup>1</sup> and Italy stand out.

Among the most numerous groups of non-EU countries are nationals of Morocco, China, Venezuela and Ecuador, all of them with more than 145,000 residents each.

The Venezuelan group is the only one from outside the EU that has grown over the last year, with an annual increase of more than 50%, far outstripping the 6% increase of the British and Italians, who follow in the ranking of annual growth.

#### 2.1.4 Main nationalities of the total number of foreigners residing in Spain: December 31, 2020

	31.12.2020	% Women	% Men	Middle age
Rumania	1,079,726	47%	53%	38
Maroc	811,531	44%	56%	33
UK	381,448	49%	51%	54
Italy	350,981	44%	56%	40
China	227,415	49%	51%	34
Bulgary	200,468	47%	53%	41
Germany	179,437	52%	48%	49
Portugal	176,772	37%	63%	43
France	176,488	50%	50%	43
Venezuela	152,017	56%	44%	36
Ecuador	147,974	44%	56%	39

Colombia	136,762	55%	45%	40
Poland	104,481	52%	48%	40
Ukraine	93,351	57%	43%	41
Pakistan	87,251	33%	77%	33

The EU Free Movement Regime is the legal regime that applies to nationals of European Union and EFTA countries, as well as their non-EU-EFTA family members, who have the right to travel to the EU. European Union and EFTA, as well as to their family members who are non-EU-EFTA nationals and have certain family ties with EU-EFTA1 nationals. Certain family ties with EU-EFTA1 nationals.

Except in these cases, non-EU-EFTA EU-EFTA nationals are subject to the general foreigner's regime, regulated by Organic Law 4/2000, of January 11, 2000, of 4/2000, of January 11, 2000, on the rights and liberties of foreigners in Spain and their social integration<sup>2</sup> and Law 14/2013, of January 11, 2000, on the rights and liberties of foreigners in Spain and their social integration and Law 14/2013, of September 27, 2013, on support for entrepreneurs and their internationalization.

Therefore, the applicable legal regime and nationality coincide only imperfectly, as shown in the graph below. Reflected in the graph below. Chinese nationals residing in Spain are, for the most part, subject to the general legal the general foreigners' regime, which indicates the scarcity of mixed families between Chinese nationals and foreigners.

On the other hand, 42% of Colombian nationals, 32% of Venezuelans, and 8% of Moroccans 8% of Moroccans are subject to the free movement regime because they are family members of EU-EFTA nationals. EU-EFTA nationals.

The sociodemographic profile of foreign residents is very varied. The average age of the foreign residents is around 40 years of age and men predominate over women. However, among EU nationals, there are rather older groups, such as the British (average age of 54) and, to a lesser extent, Germans (49 years),

and others much younger, such as Pakistanis and Moroccans (33 years). On the other hand, the EU national - non-EU national distinction does not help to explain the differences in the masculinity rate, since, among people with nationals of Ukraine, Venezuela, Colombia, Poland and Germany, women outnumber men by a percentage ranging from 57% to 52%.

These differences are well summarized in their respective population pyramids. Foreigners, in general, but especially those under the general regime and, to a lesser extent, family members of EU citizens, contribute significantly to the rejuvenation and growth of the resident population in Spain. While in the Spanish population the number of people aged 65 and over represents 19% of the total, in the resident foreign population the number of people aged 65 and over represents 9%, with a wide difference if we focus on the foreign population in the general regime (4% of the total 65 and over) or those with free movement in the EU (12% of the total of 65 and over).

These differences in the age and sex structure of the resident foreign population are accentuated when we discount the rejuvenating effect on the EU free movement regime of those who enjoy free movement due to kinship with EU citizens.

#### 2.1.5 Problems and obstacles faced by TCNs in integrating the country

- Employment

Difficulties in employment among the non-EU population in a regular situation are mainly associated with the problem of accessing fundamentally with the problem of accessing qualified jobs and jobs with conditions that respect conditions in which legality is respected. These difficulties are accentuated by the problem of not having the homologation of the academic degrees they obtained in their countries of origin and the frequency with which they encounter situations of unequal and discriminatory treatment.

- Training and employment

Access to qualified jobs is only possible with the accreditation of adequate training. This is one of the major obstacles to changing the precarious and low-skilled situation of the jobs to which the non-EU population usually has access in a regular situation. Of the non-EU nationals surveyed, 47.67% do not have their diplomas their degrees accredited, mainly due to lack of economic means or lack of knowledge of how to obtain this knowledge of how to process this accreditation.

Once the process is initiated, the period until accreditation is obtained is excessively long, 6 and 7 years are mentioned before the recognition of the training obtained in the country of origin.

- Education

The "lack of awareness of the need to acquire and validate socio-labour skills" is the main difficulty of the non-EU population in a regular situation, according to experts in the field of education. As mentioned above in the section on employment, this lack of employment, this lack of knowledge is an additional obstacle to accessing jobs with a better level of qualification. Along these lines is also the difficulty chosen in second place by an important part of the expert personnel when they refer to the fact that there are currently "scarce resources for literacy and language learning". The most frequent in this subgroup of language training are associated with Spanish language and culture training levels A1 and A2. Basic language proficiency levels that are probably not sufficient for access to certain jobs.

- Difficulties with ICTs

The problems of the foreign population with the use of new technologies are currently a major problem due to the health crisis. It affects both school-age children school-age children as well as adults, since an important part of the training is being carried out online. Among the main difficulties selected with respect to this area are: "not having access to internet or mobile data" and "lack of specific skills in the use of ICTs".

- Housing

The price of rental housing is the main problem encountered by the non-EU population, considering that a significant proportion of these migrants have rental housing. The high rental prices affect women to a greater extent, as they are the ones who are most affected since they are the ones who most frequently have access to this type of housing. In addition to the high rental prices, the requirements (guarantees, deposits, agency fees, etc.) made by the part of those who rent the housing is an added handicap to access to rental housing for women.

On the other hand, the increase in xenophobic behaviour because of the pandemic situation is having a significant impact on the access to housing of the non-EU population. Regardless of whether they have the resources to meet the costs of housing, they are being rejected because they are foreigners.

- Legal and juridical aspects

The main obstacles encountered by non-EU citizens in a regular situation with respect to legal and juridical issues are related to aspects that have to do with accessing and maintaining their legal residence, which allows them to access the services/resources to which they are entitled, without difficulty. Resources to which they are entitled, without difficulty. That is, slowness in the procedures to obtain the documentation they need to prove their legal documentation that they need to accredit their legal status and the fact that this accreditation and the fact that this accreditation, being linked to the employment contract. The fact that this accreditation, being linked to the employment contract, generates situations of great uncertainty in periods without an employment contract.

- Social and intercultural participation

Stigmatization and rejection of the foreign population and the isolation and lack of support from informal networks of foreigners are the two main difficulties mentioned in social participation.

## 2.2 The role of culture and arts in the integration of TCNs

We understand that the process of inclusion and integration is itself an eminently human process. Integrating into a different country and culture is very much related to emotions. However, we have acquired the bad habit of living without being in contact with them. The different forms of art will allow for a more human contact between immigrants and locals. Art thus becomes an ideal medium for sharing emotions and feelings.

The artist expresses with his or her art and at the same time seeks to generate emotions in the people who enjoy it. It allows realities to be shared and facilitates the capacity for communication, creativity, and reflection.

The migrant professionals surveyed in the focus groups agree that after a session in any of the art modalities, the union between these people is much stronger, allowing channels of inclusion and integration to be created.

It also allows them to develop their social skills as well as to support them in their psychological difficulties of integration. The use of art therapy as a means of expression and sometimes non-verbal communication between communities of different nationalities is already popular.

#### Examples

- Cine Migrante

A non-governmental organization that, from the knowledge of reality and active commitment in society, builds spaces for the promotion of human rights and cultural integration.

They work in a cross-cutting manner with all types of groups and organizations related to migration issues, building spaces for information and training in pursuit of the recognition of individual potentialities, as a basis for social transformation. They understand that societies are multicultural and through our actions they intend to contribute to the development of such diversities.

- Women of the World Radio Program:

An online broadcast on the radio of the association, on its website [www.mujaresentremundos.es](http://www.mujaresentremundos.es). The Association focuses on meeting the needs of a diverse and growing population, promoting gender equality, and empowering women, especially immigrants.

They will open a space for coexistence and union between the different cultures that are part of our community, between migrants and locals.

The contents of the program will be interviews, news, music, ephemeris, and plural voices.

- 4TH CINEMIGRANTE BARCELONA INTERNATIONAL FILM FESTIVAL, FILM AND HUMAN RIGHTS TRAINING FOR MIGRANTS

CineMigrante Barcelona is created to account for the necessary rapprochement, action and joint reflection that happens through the exchange of practices, knowledge, and experiences. Contributing to this, CineMigrante continues its course of natural movement, undertaking the challenge of new paths in pursuit of generating a space without any border for collective development. CineMigrante Barcelona was

accompanied by 1836 people who attended the 23 film sessions developed over 6 days, reaching a total of 6846 participants in its 4 editions held in the city.

### 2.3 Presence of TCNs in culture and arts in Spain

- Examples for children of immigrants:

<https://elpais.com/icon/cultura/2021-06-29/asi-viven-y-crean-los-artistas-hijos-de-migrantes-en-espana-hay-quien-cree-que-ser-negro-es-cool-y-olvida-que-nos-cuesta-mas-llegar-a-la-cima.html>

- 8 famous people that are not Spanish whether you believe it or not:

<https://www.ideal.es/gente-estilo/201607/25/famosos-aunque-creas-espanoles-20160725120653.html?ref=https%3A%2F%2Fwww.google.com%2F>

- Expositions from migrants in Spain:

<https://somosmigrantesexposicion.org/artistas/>

### 2.4 Good Practices on the use of arts for promoting integration of TCNs

#### Good Practice 1

Title	Development of Inclusive Video Games
Country (Flag)	
Image	(If applicable)
Context	Raise public awareness of human rights. They are primarily aimed at young people who use video games on a regular basis. And the game is an innovative teaching method that allows the user to become part of the action as a character.
Description	Different organisations have promoted the development of video games that seek to raise awareness and publicise their field of intervention (Amnesty International, for example, organised a competition in 2010 called "Games for a Better World", in which a fun and educational video game on Human Rights had to be developed).

Stakeholders	Non-governmental organisations, local authorities, schools and colleges, and organisations serving the migrant community.
Impact	What is the demonstrable impact of the practice? For the direct beneficiaries (TCNs), for the professionals involved, for the wider community (max 150 words)
Success Factors / Transferability	<p>Fundamentally, the success factor of this initiative is that it is done through a video game. It maximises access to information.</p> <p>It can be used in a playful way in schools and in organisations working with young people.</p>
More information	<a href="http://www.contravientoymareas.org">http://www.contravientoymareas.org</a> <a href="http://juega.msf.es/es/index.html">http://juega.msf.es/es/index.html</a>

### 3. FIELD RESEARCH IN SPAIN

#### 3.1 Results from the online questionnaire for professionals

The surveys were carried out on a total of 11 people:

- Sixty percent were professionals working with immigrants and 40% were volunteers also working with professionals
- Seventy percent were graduates, compared to 30% with tertiary education.
- Seventy percent were women and 30% men
- Seventy percent are between 40 and 60 years old compared to 30% who are between 25 and 39 years old and all of them are Spanish.

Most respondents offer psychological, social, material, training, and employment support. In addition, 80% have a great deal of experience in working with immigrants, having worked with over 2,500 people over the years, yet only half consider themselves qualified to help them in artistic activities.

All of them are convinced that arts and culture are very valuable in the life and development of the community. However, not all of them believe that they have value in the migrant community at first.

Ninety percent think that language training is the most important aspect for the cultural integration of this group, compared to 10% who think that promoting the culture of immigrants has more value.

Regarding the participation of immigrant associations in the city's cultural activities, not everyone was aware of this fact.

Regarding the presence of artistic and cultural events in the region, there is a disparity of opinions. Sixty percent believe that there are very few, compared to 40% who believe the opposite, although all agree that there is a need for more events in which they can participate alongside immigrants.

Ninety percent think that art and culture can be tools to positively transform the community's view of immigration and believe that cities should invest more in providing new opportunities for art and culture to both natives and non-natives.

All of them believe that art is just as important for adults as it is for children.

Results on the types of programmes, events, and activities they would like to work with immigrants fell into several categories:

Performing arts: 80% responded "music and theatre" and 20% indicated all.

Visual arts: 60% responded "all", compared to 40% who only chose "photography".

Applied arts: half would like to practise "all" and half "traditional skills".

Literary arts: 80% specified "poetry" and 20% "all".

New media arts: 40% say "digital media" and 60% "all".

Regarding the participation of this group in different artistic activities in the last two years, 85% admit having attended different events, such as concerts, art exhibitions, photography, museums, as opposed to 15% who say they have not attended any of those named in the questionnaire.

Almost 90% of the respondents were informed about cultural events through the internet, radio, or a friend, although there are 10% who stated that they rarely receive information about local artistic and cultural events and activities.

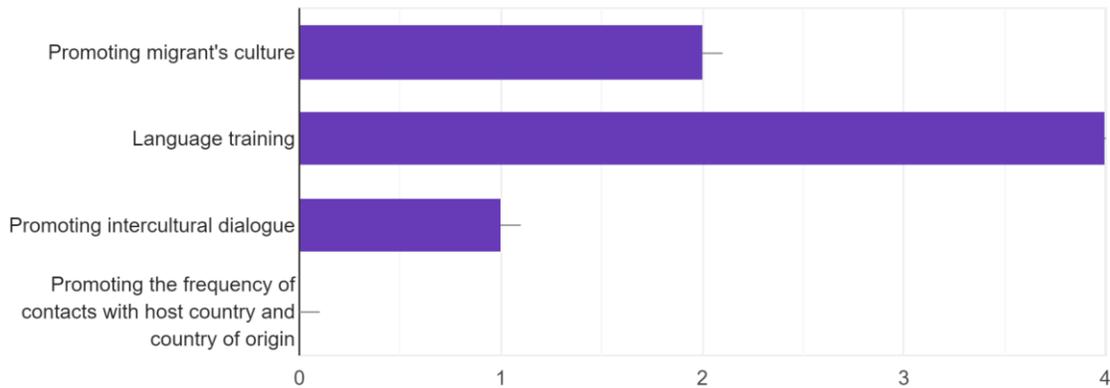
Half of the respondents would like to see more arts and cultural activities in their area related to social development and integration versus the other half who prefer multi-day festivals and fairs.

They all unanimously think that there should be more art and culture in the community as they all think that this plays a fundamental role in the development of the community. Forty% of them organize a cultural event every 6 months as part of their work and 60% of them once every 3 months. 80% of the interviewees gave some examples of why it is difficult to organize cultural activities such as: the slowness of the municipal permits they face, lack of time and lack of financial means.

Respondents' answers:

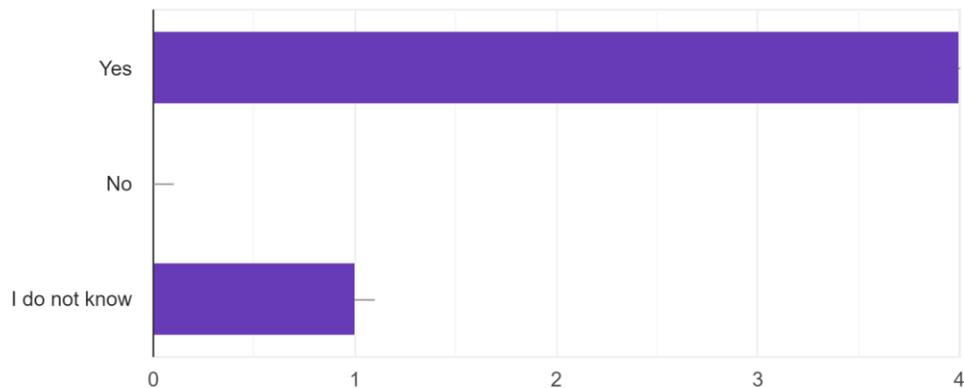
### 8. Which of the following do you consider as most important for cultural integration?

5 respuestas

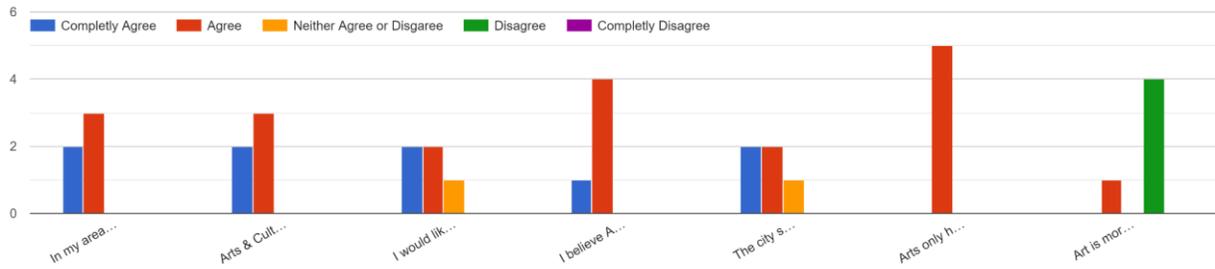


### 9. Are the migrant associations in your city involved in cultural activities?

5 respuestas

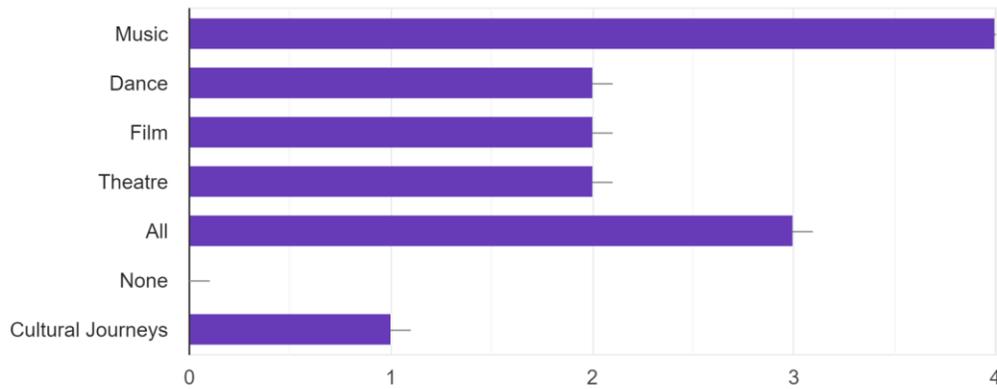


10. To what level do you agree or disagree with the following statnts about Arts & Culture (in your region)



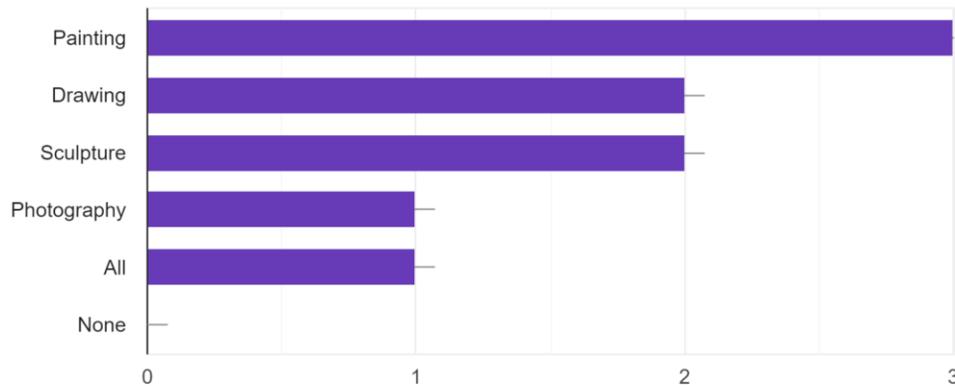
11. What kinds of PERFORMING ARTS programs, events and activities would you like to engage in during your work with TCNs? Please select all options that apply.

5 respuestas



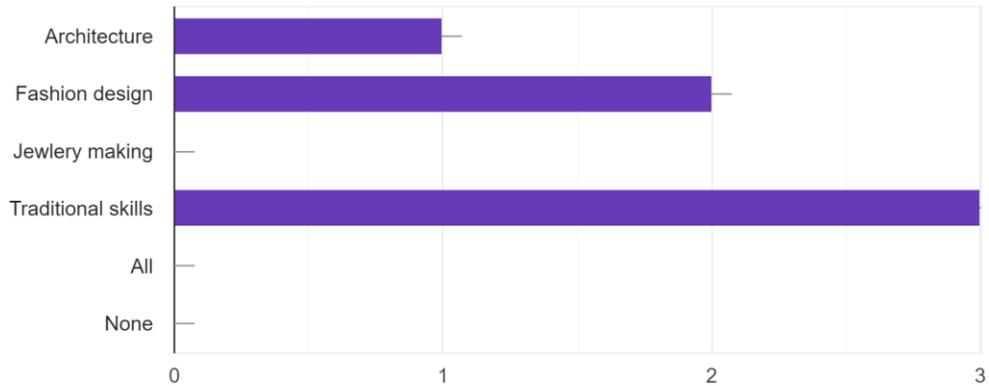
12. What kinds of VISUAL ARTS programs, events and activities would you like to engage in? Please select all options that apply.

5 respuestas



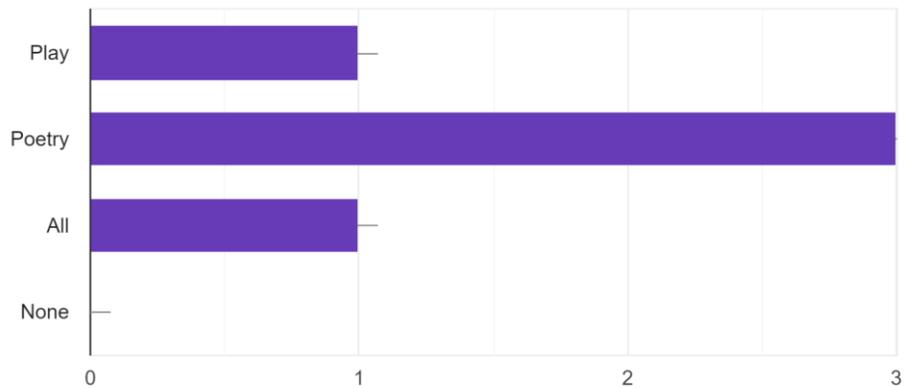
13. What kinds of APPLIED ARTS programs, events and activities would you like to engage in?  
Please select all options that apply.

5 respuestas



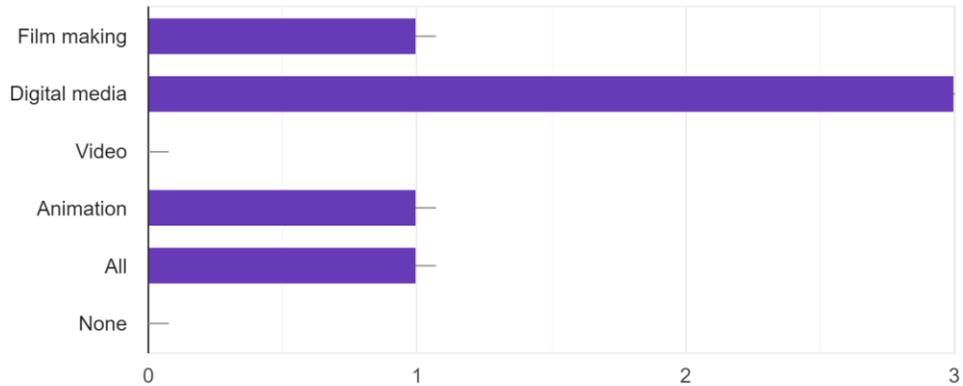
14. What kinds of LITERARY ARTS programs, events and activities would you like to engage in?  
Please select all options that apply.

5 respuestas



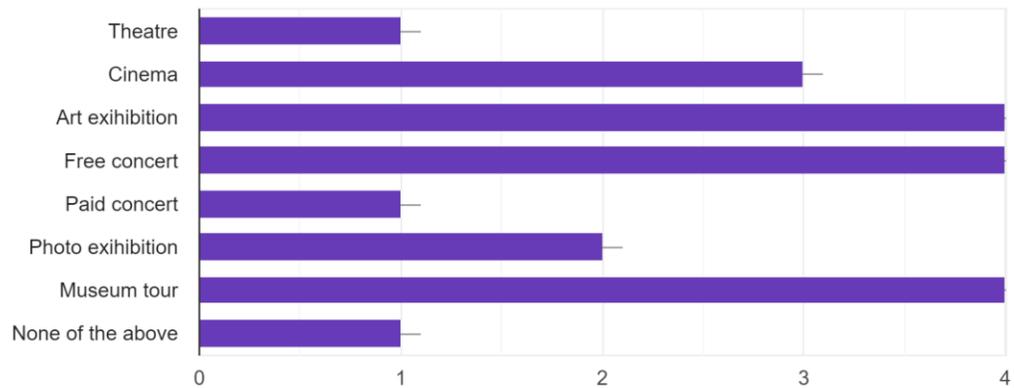
15. What kinds of NEW MEDIA programs, events and activities would you like to engage in? Please select all options that apply.

5 respuestas



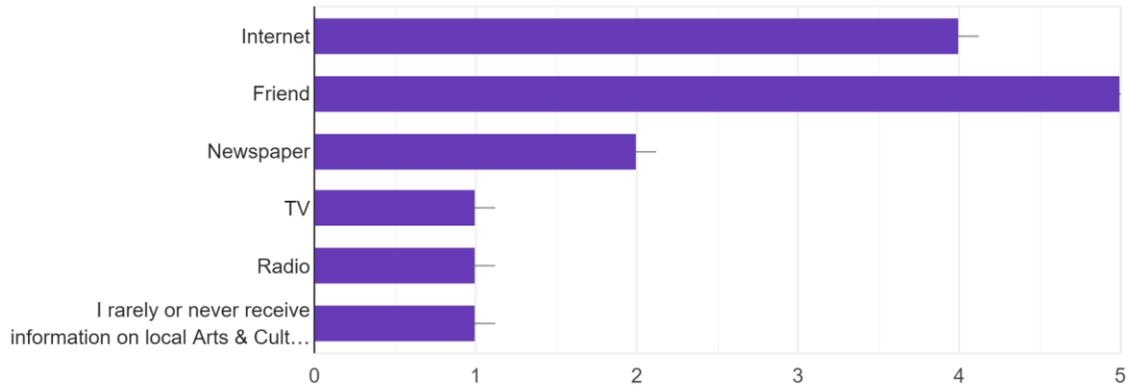
16. Which of the following art activities have you participated in or attended in the last two years? Please select all options that apply.

5 respuestas



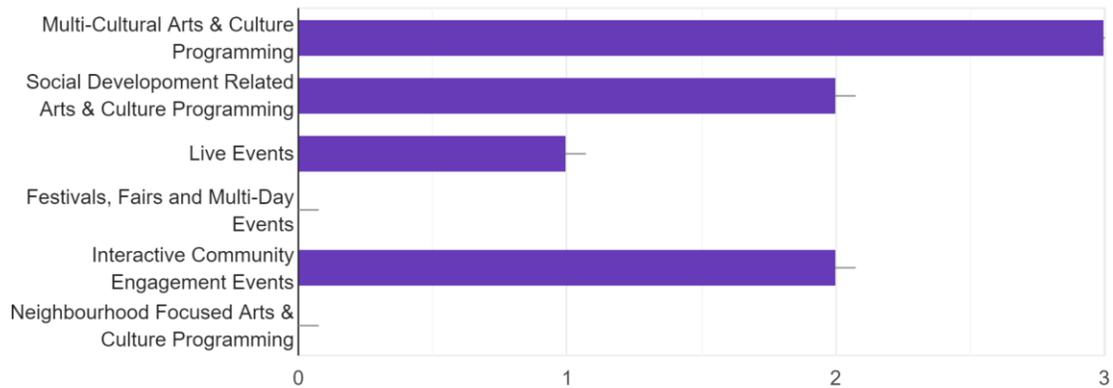
17. How do you get information about local Arts & Cultural events and activities? Please select all options that apply

5 respuestas



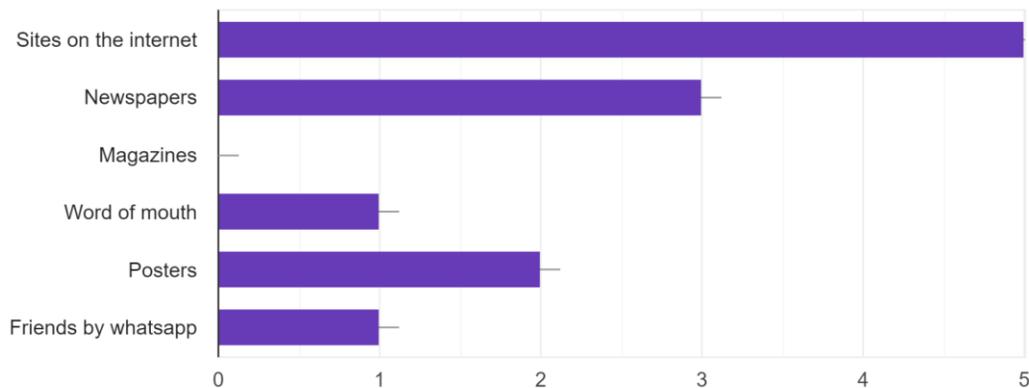
18. What would you like to see more of in your area?

5 respuestas



## 22. I receive informations for cultural or art events through:

5 respuestas



### 3.2 Results from the online questionnaire for TCNs

The number of TCNs surveyed was 22 people from different nationalities and continents. The majority were women.

Half of them consider that arts and culture have an important value in their lives, while the other 50% think that they have only limited value. However, the vast majority think that the contribution of arts and culture to their sense of community is of great value and all of them agree that the arts make them feel better.

Regarding cultural integration, the responses were quite varied, although the highest percentage was divided between "promoting the culture of immigrants among local people and language training. We found this result very striking in comparison with that of the professionals, both of whom agreed that language training was more important.

We were also struck by the fact that 50% of the respondents did not know if the immigrant associations in their cities carried out cultural activities, although on the other hand, 100% believe that art and culture are an essential part of the community, and that the city should invest more in providing more opportunities for art and culture. They also believe that it is important for both adults and children to participate in these activities.

In terms of the activities, they would like to participate in the following:

- Performing arts: 80% in music 15% in film and 5% in theatre.
- Visual arts: 80% in photography and 20% in painting.
- Applied arts: 65% in design and fashion, 30% in traditional skills and the remaining 5% in traditional skills.
- Literary Arts: 60% in everything, 20% in poetry and 20% in others.
- New Media: 50% Animation, 20% all, 20% video and 10% digital media.

In terms of the artistic activities in which they have participated in the last two years, there is a great deal of diversity, but two trends are clearly observed that are directly related to nationality. Most of the South American group said they had gone to the cinema, a smaller percentage to photographic exhibitions and in small groups to the theatre and paying concerts. However, in the group of Filipino origin, 80% of them have been to a museum visit and to concerts, both free and paid.

In relation to the way in which they find out about cultural events, there is no one common factor that predominates among the others. Many turn to information published by local authorities, although word of mouth and immigrant communities continue to predominate, although the most predominant ones have been the internet and a friend.

Not all respondents think there should be more arts and culture in the city, 80% do, compared to 20% who don't know.

As for the importance of arts and culture in the development of a community, 75% agree, compared to 25% who think the opposite.

Eighty-five percent of respondents would like to take art classes, compared to 15% who are not interested. Among those who are interested, there is a wide variety of responses, but perhaps the one that stands out above the rest is photography and singing. Other types of art they are interested in are collage, digital media, music, storytelling, poetry, theatre, and dance.

As for the motivation that would lead them to participate in arts events, there is also diversity. The most significant responses remarked that having fun, experiencing new things, socialising with friends, relaxing, and feeling less stressed as well as learning something new are important characteristics for participating.

On the other hand, the obstacles they encounter when they want to participate in this type of activities are economic, lack of information and lack of time.

Regarding the academic level and employment status of the respondents, only 5% have higher education. Seventy per cent are currently employed and 30% are unemployed. The most common jobs among them are housewife and care for the elderly. 80% have been working for more than 10 years and 98% have been living in Spain for more than 5 years.

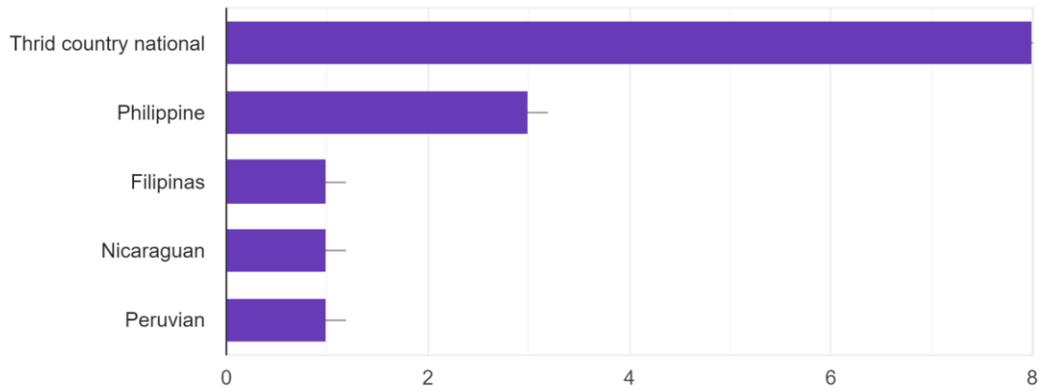
Regarding age and nationality distribution:

- Seventy percent are between 40 and 60 years old
- Fifteen percent aged between 25 and 39 years old
- Fifteen percent aged between 18 and 24 years old.
- Ninety percent of the respondents are women of different nationalities: Nicaraguan, Colombian, Romanian, Filipino, Salvadorian, and Panamanian.

Respondents' answers:

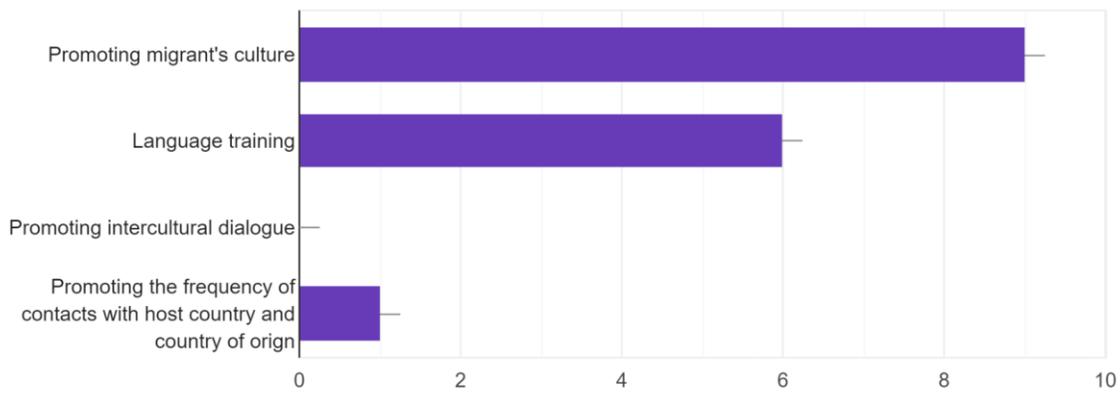
1. I am (please select one)

14 respuestas

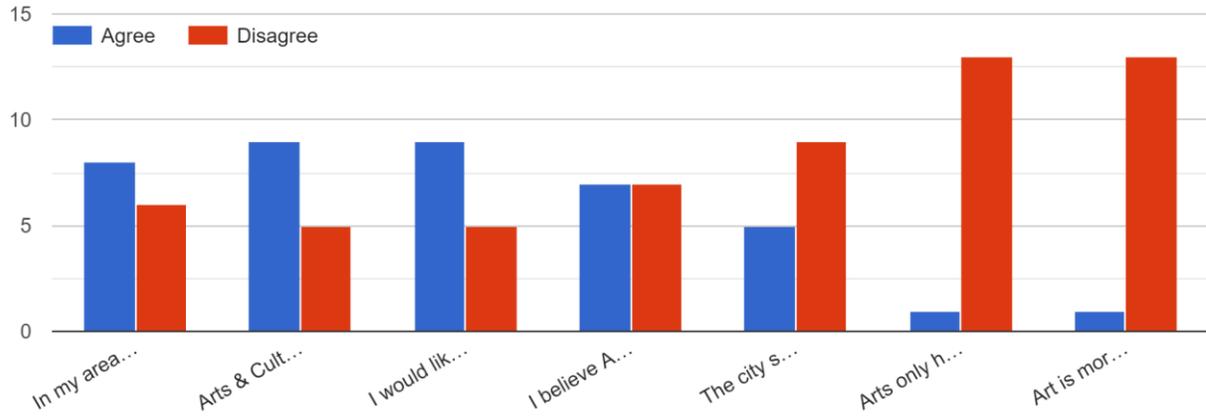


5. Which of the following do you consider as most important for cultural integration?

14 respuestas

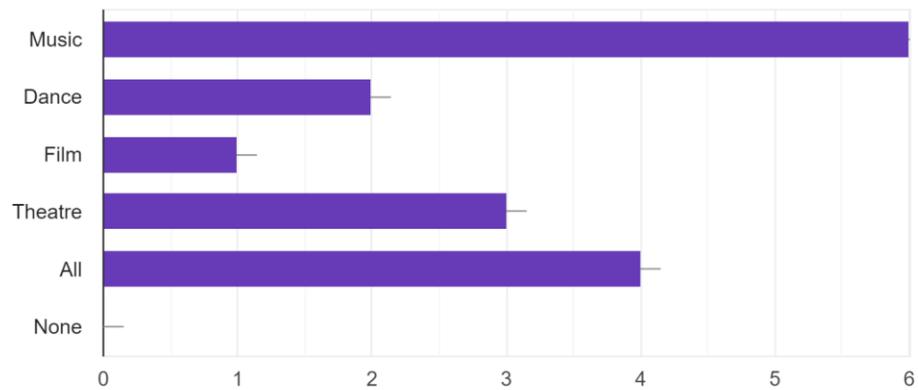


7. To what level do you agree or disagree with the following statements about Arts & Culture (in your region)



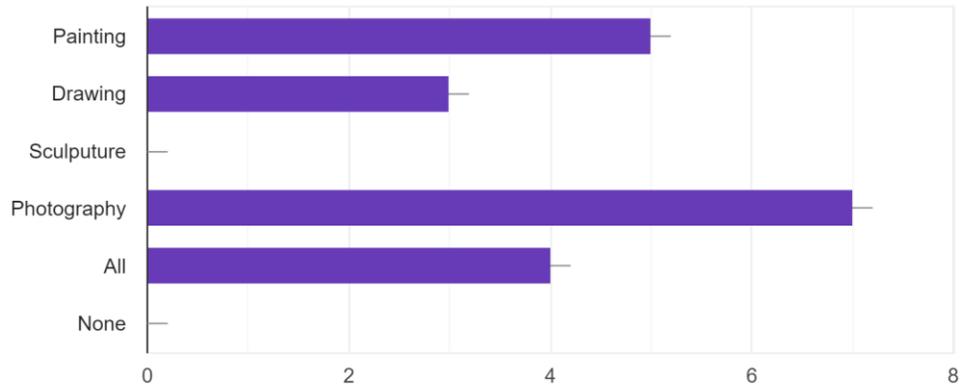
8. What kinds of PERFORMING ARTS programs, events and activities would you like to engage in?  
Please select all options that apply.

14 respuestas



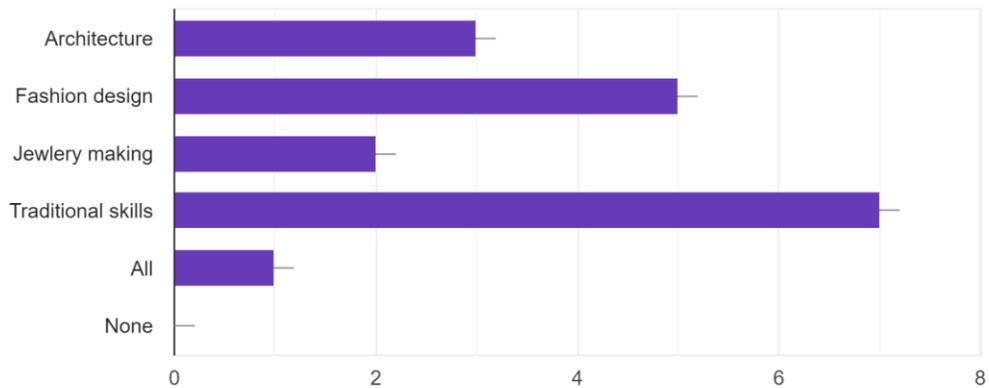
9. What kinds of VISUAL ARTS programs, events and activities would you like to engage in? Please select all options that apply

14 respuestas



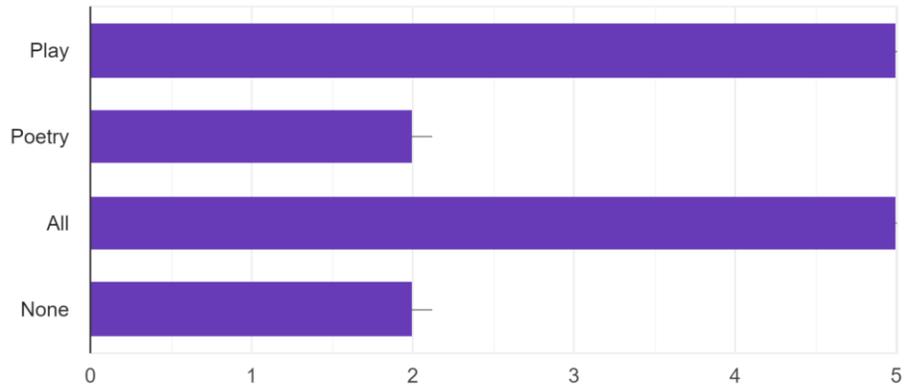
10. What kinds of APPLIED ARTS programs, events and activities would you like to engage in? Please select all options that apply.

14 respuestas



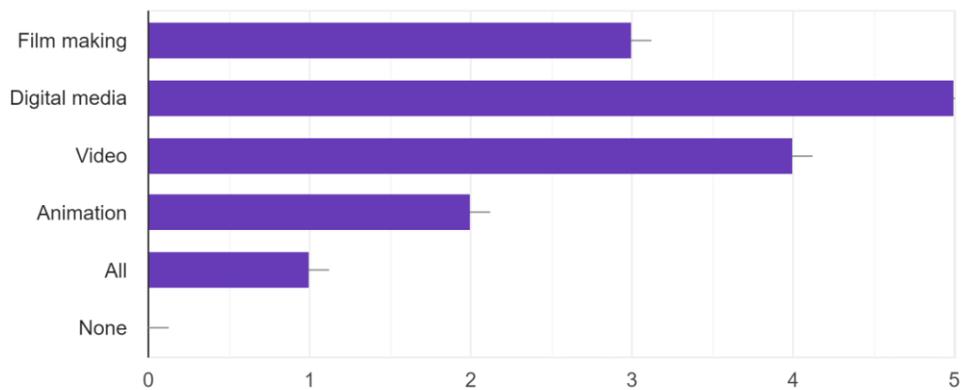
11. What kinds of LITERARY ARTS programs, events and activities would you like to engage in?  
Please select all options that apply

14 respuestas



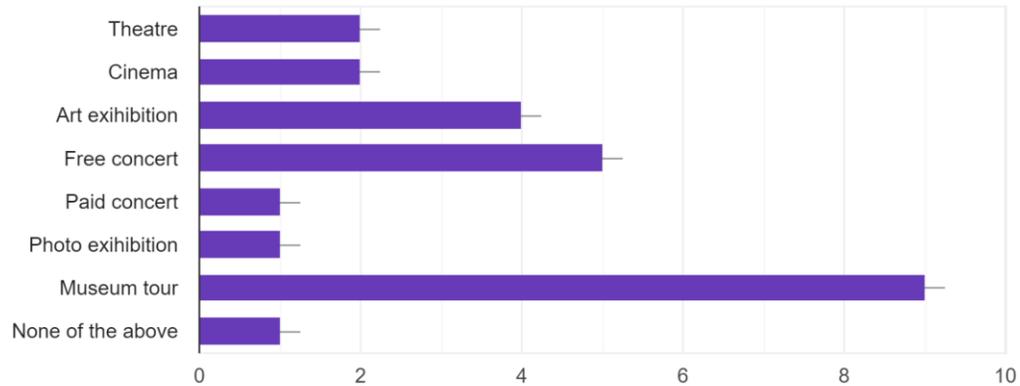
12. What kinds of NEW MEDIA programs, events and activities would you like to engage in? Please select all options that apply.

14 respuestas



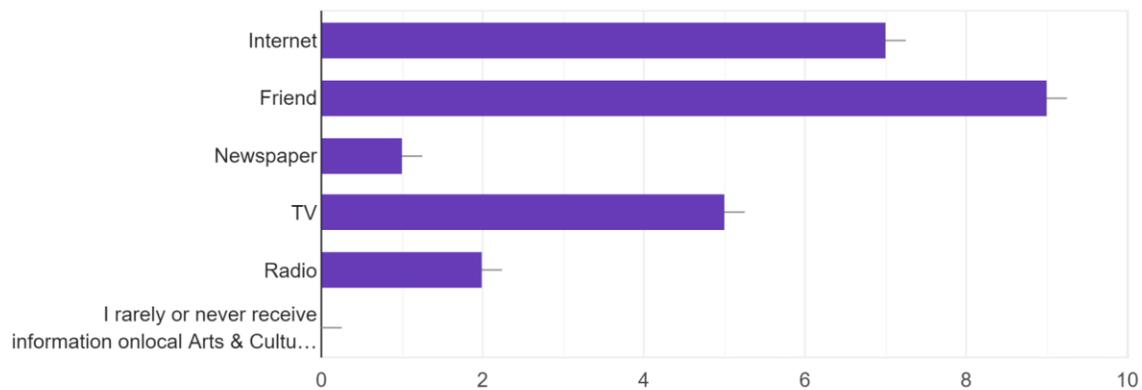
13. Which of the following art activities have you participated in or attended in the last two years?  
Please select all options that apply.

14 respuestas



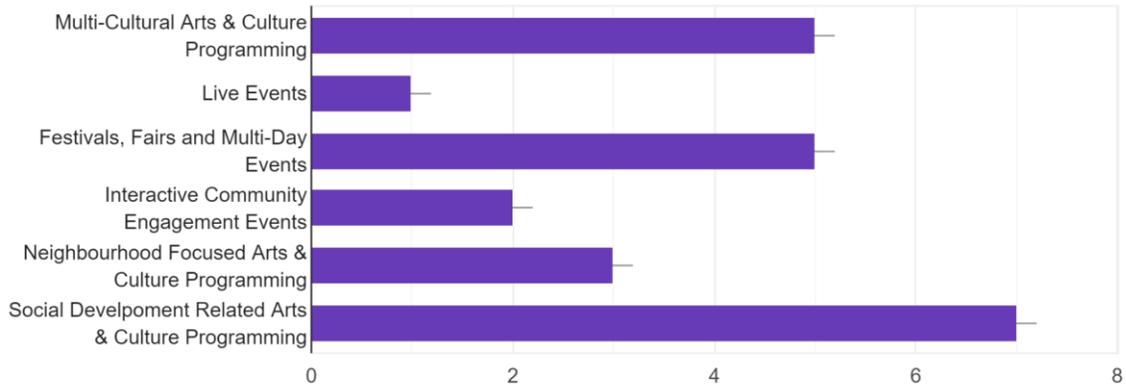
14. How do you get information about local Arts & Cultural events and activities? Please select all options that apply.

14 respuestas



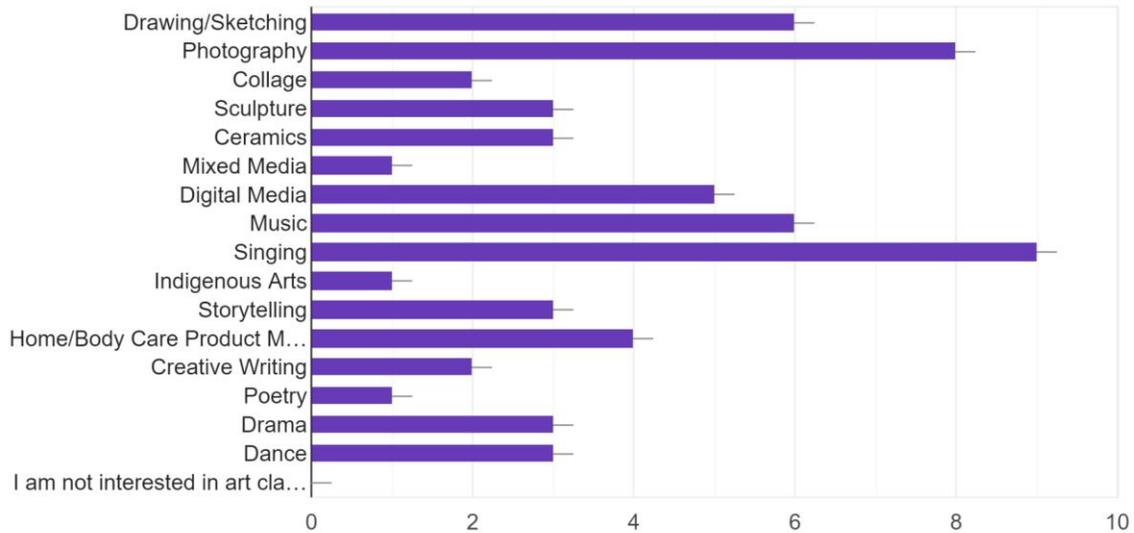
15. What would you like to see more in your area?

14 respuestas



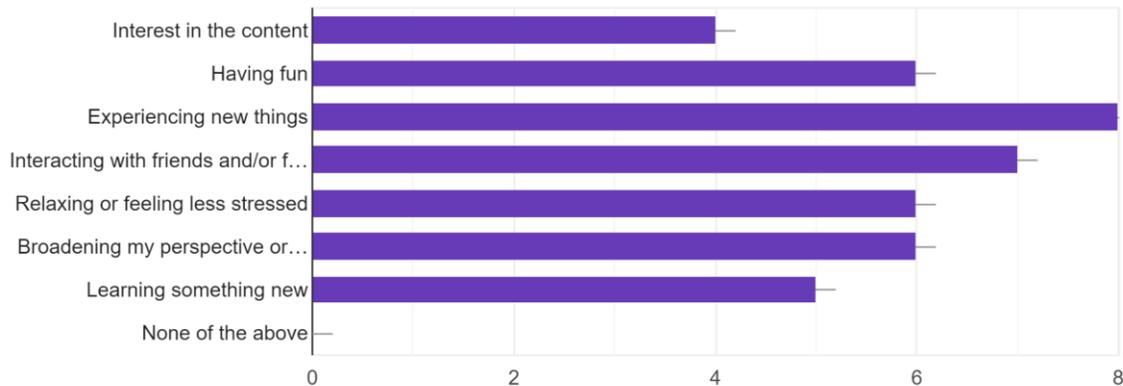
19. If yes, which of the following would you be interested in? Please select all options that apply below or add your own.

13 respuestas



## 20. My motivation for participating in art and cultural events are

14 respuestas



### 3.3 Results from the focus groups/interviews with professionals

Opinion about the importance of In-Create Project and its role in the integration of TCNs

Art has a positive impact on integration of TCNs:

- a) If we talk about exclusion as an economic rupture, art can help to achieve employment and employment opportunities.
- b) If we talk about exclusion as a process of disengagement from social networks, art offers a way of meeting, communication, and re-affiliation.
- c) If we talk about exclusion as a loss of social rights and opportunities for the exercise of active citizenship, art can constitute a space for social participation and a fundamental tool for social transformation through awareness-raising, denunciation, and the proposal of alternatives.

It is also an instrument for the recognition and appreciation of differences and the transformation of those cultural elements that generate discrimination based on gender, age, origin, or disability, among other factors.

d) If we talk about exclusion, as a process that ends up affecting the person, the development of their different dimensions and their life project, art can constitute a way for the development of abilities, expression, the recovery of self-esteem, the rescue of one's own history.

It is very important to highlight that any project that aims to promote the social inclusion of TCNs must necessarily have a transformative orientation.

The projects must consider the structural, multidimensional, and dynamic nature of exclusion, have an impact on the greatest possible number of factors, trying to reverse the processes of exclusion, and make it possible, ultimately, to expand the opportunities of the beneficiaries so that they can effectively and actively exercise their citizenship, grow as people, and develop their life projects.

It also serves as an escape from the problems of everyday life. It makes TCNs feel better and happier, increasing considerably their willingness to integrate.

Regarding the beneficiaries and target groups of the organizations interviewed, the following can be said.

South Americans 70 % of which 60% were women.

The remaining 30% come from North Africa and Sub-Saharan as well as Eastern Europe.

Challenges faced by the TCNs regarding their integration

The three most important challenges faced by TCNs are:

- legalization of their status
- language barriers
- finding decent and fair job.

In the background but also important, they face discrimination based on religion, racism, and their immigration status.

Professionals interviewed understand social exclusion as a lack of integration that includes not only a lack of income and withdrawal from the labour market, but also a weakening of social ties, a decline in social participation and, therefore, a loss of social rights. It therefore has an increasing multidimensional character.

How can art help in these areas?

- for exclusion as an economic rupture, art can help us to find employment opportunities.
- for exclusion as a process of disengagement from social networks, art offers us ways of meeting, communication, and re-affiliation.
- for exclusion as a loss of social rights and opportunities for the exercise of active citizenship, art can constitute a space for social participation and a fundamental tool for social transformation through awareness-raising, denunciation, and the proposal of alternatives. It is also an instrument for the recognition and appreciation of differences and the transformation of those cultural elements that generate discrimination based on gender, age, origin, or disability, among others.
- for exclusion as a process that ends up affecting the person, the development of their different dimensions and their life project, art can constitute a way for the development of abilities, expression, the recovery of self-esteem, the rescue of one's own history.

Finally, it is very important to make it clear that any project that aims to promote the social inclusion of people must necessarily have a transformative orientation.

Successful experiences of integrating TCNs through art

The following successful experiences of integrating TCNs through art have been discussed:

- Art integrated in the community and open to the community / artists working with the community: Dynamic artistic projects in which different types of people and collectives are involved, with an open character and a transformative orientation, and linked to the community in other neighbourhoods or cities
- Spaces and common places to generate cultural proposals in neighbourhoods where people can carry out different initiatives, including artistic and cultural initiatives (bars, reading centres, film centres or participatory documentaries with citizen collaboration).
- Art workshops where different artists can create and share their abilities
- Gastronomic sessions (Although it is not considered a proper art, in Latin and North African cultures art and gastronomy go hand in hand)
- Artistic sewing workshops of regional costumes.
- Cultural craftsmanship

Examples of unsuccessful expressions of art for integration.

Professionals interviewed explained that activities for integration must be adapted to the audience in terms of cultural and education level, language capabilities and interests. They mentioned that the simpler the activity the more successful it is.

Another important factor is the link between the activity and their daily life. TCNs need to see that there is a clear benefit for them from attending the meeting.

What could encourage the development of various forms of art as forms of expression?

Having institutional support and recognition that artistic expressions are very useful for a 360-degree integration. The problem is that we are experiencing the limitations of the pandemic, limitations in resources and limitations in motivation on the part of public bodies to fund this type of activity.

Please share your opinion on whether you would be interested in a training programme in artistic expression.

Yes, they are interested. In fact, some of the professionals have received already training in theatre for integration, photography, and painting training courses.

Who should participate in these programmes?

- Those working in the artistic field.
- Those who work with groups in situations of exclusion, risk, or vulnerability.
- Those who have experience and/or interest in intervening in this space.
- Representation of the social action field and the artistic or cultural field and to facilitate the meeting, through the different dynamics, between people and entities that often do not know each other.
- People from different organisations who, to a large extent, did not know each other particularly those from different fields: art and social action to prepare an introductory dynamic to generate a spontaneous synergies and collaboration.

### 3.4 Results from the focus groups/interviews with TCNs



Most participants have been in Spain for three to five years. All the interviewees were South American and female (Nicaragua Bolivia Venezuela Ecuador Paraguay). Many of them were in an illegal situation or working in the black economy. Some others are already legal.

Obstacles of daily life:

- Our life in the country is pleasant.
- Spain is a welcoming country.
- Spanish people are open to immigration.
- However, arriving in a country where you don't know anyone is always a challenge.
- Many of us have arrived helped by a family member or friend already settled in the country.
- Difficulty in validating our studies also affects us a lot.
- We also experience language difficulties, even though we speak the same language, there are many Spanish words with different meaning.
- Being in an illegal situation means that in some cases rent prices are abused. In recent years, due to COVID, rent prices have been very high.

- The confinement has particularly affected those of us who are in an illegal situation.
- The fact that we must spend three years living in a country without papers makes it difficult for us to find a decent job.
- At first, they make us work for free to prove our worth.

Example of Positive Experiences in the host country.

- Existing support networks among migrants are very helpful in sharing information and finding social services.

Importance of art in their daily lives & examples

- Art helps us a lot in integration and in maintaining our mental health.
- We have attended poetry workshops, singing choirs and dance activities.
- These activities help us to forget the difficulties of our daily life and make us feel happy.
- We think that art helps to overcome the bitterness or difficulties of migration.
- Writing and writing workshops have also been very helpful in our integration and allow us to express our deepest feelings and at the same time share them with other people.

Have you participated in any cultural or artistic activities in your country?

- No. In our home countries art activities are expensive. Instruments are expensive too. So, we don't do many artistic activities back in our countries. However, in Spain, art is very present in their culture, and it helps us in the integration.
- If we consider gastronomy as an art, we would like to highlight it because it is very easy to meet people in events where food and drink are shared. Our Latin culture gravitates gastronomy and we share in this way. In Spain we have attended events where arts, dancing and gastronomy bring us closer to the local people.

Have you participated and/or attended any cultural or artistic events in this host country? Can you describe the event?

- Traditional sewing workshops: we have attended sewing workshops to learn the local art of dress folklore making.
- Poetry workshops: where we wrote about our reality and experiences and feelings.

- Music and dancing activities.
- Events organized by the City Council such as the Festival of Nations where the cultures of our countries are exposed, and where we can establish many networks.
- Theatre activities have also helped us to express our feelings from another perspective. That is, we talk about ourselves in the third person, not as the protagonists of our lives.
- All these activities were very positive experiences that allow us to integrate and maintain our mental health.

What would encourage the development of arts and cultural activities in your area?

- Dance and singing
- Photography
- Traditional skills

Sources of information about local art activities

- Through the information provided by the districts
- City Council website
- Bus stop shelters
- Networks of friends and family

Challenges and resources to promote artistic expression.

- Participants in the survey remarked that there are other cultures in Spain, such as Arab or Muslim culture, for which integration in general and through culture is more difficult.
- There are still challenges to overcome, partly due to prejudices in society.
- Another important challenge is that artistic activities must be closely related to the daily life of these people to be attractive to them.
- It must be practical and useful in order.
- Activities must help them to integrate economically and to help them in some way maintaining their mental and emotional health.
- Activities must be practical and adapted to their cultural level.

Do NGOs promote cultural events and activities? How?

- Yes, in Spain, and especially in the south, both NGOs and the authorities promote many cultural activities.
- There is a strong link between Latin and Spanish culture. This favours the creation of these initiatives.
- Many cities organize welcome visits. These are guided excursions to introduce these people to the city, its history, places of interest and meeting places.
- We emphasise that art is present in the streets across Spain.
- There are many artistic activities going on a recurrent manner.

## 4. Final Recommendations: Needs analysis

### 4.1 Skills of professionals

- Creativity

We have identified that many social workers need to develop their creativity skills to embrace art as a tool in their daily work. In fact, they do have creativity however they have never used it in an artistic environment and therefore they feel insecure.

- More exposure to art as a tool for inclusion

Professionals interviewed express their concern about the lack of exposure to art for inclusion. Ideally, the project should be able to present to them the benefits of using art in their daily work. We noticed that they are somehow reluctant to accept art for various reasons.

- Training on different types of arts

They need to have a basic understanding of the most common forms of art methodologies used for inclusion. Ideally, we should be able to present to them the healing potential of art for people at risk of exclusion. They need to have a clear link in their heads between their work and goals and how they can achieve these using arts.

## 4.2 Topics and art forms

### Topics:

- Integration in the community: Art integrated in the community and open to the community / artists working with the community it is important to look for ways of dynamizing artistic projects in which different types of people and collectives can be involved, with an open character and a transformative orientation, and linked to the community and the territory.
- Spaces that generate cultural proposals in neighbourhoods with a dynamic of participation, meeting, and transformation of the environment. Linked to the territory, where people can carry out different initiatives, including artistic and cultural initiatives.
- Collaborative documentaries, with citizen participation, which allow people who live a certain reality to express it directly.
- Social video games that combine the participation of people in the representation of their reality and the creation of video games. This is the characteristic of some projects developed with teenagers and young immigrants in which, with the excuse of making a video game, they do "border" work and self-representation, and learn some programming. In Spain, "border games" is a benchmark: a network that allows young people to collectively build a video game, based on their immediate experience, and through a series of workshops, an editor, and an engine for free and open-source video games.
- Projects to raise awareness and education in values, through theatre, video games and games.
- Projects that use theatre to promote responsible consumption, prevent violence against women in adolescence.
- Use of cooperative games as a tool for education for peace and coexistence (education in values).
- Projects aimed at facilitating the expression, through art, of people with disabilities.
- Development of skills: Workshops that use various artistic disciplines as a means of expression, communication, and the development of people's skills, such as.
- Access to artistic creation and production and awareness-raising through art, integration, cultural dissemination (with people with disabilities making their creations known), raising the visibility of the group.
- Projects that seek to promote coexistence and relations between different people through art.
- Folklore festivals organised by immigrant associations.

Art forms:

- Potential art forms identified and eligible to be addressed during the capacity building program
- Visual arts (Painting, comics, photography, installations...)
- Music (Pop-rock, classical, rap, hip-hop, electronic, fusion, blues...)
- Theatre (Performing arts)
- Dance (Performing arts)
- Audio visual (Short films, video-clips, video-creations, videogames...)
- Literature (Stories, poetry, tales...)
- Folklore (Oral tradition, dance, music...)
- Crafts
- Trends (fashion, design, architecture...)

#### 4.3 Methodologies and approaches on the use of arts towards TCNs integration

We must underline the complexity of the phenomenal we are dealing with, inclusion and integration of third country national.

Art can contribute to the process transforming society into a more welcoming place to third country nationals. We are not dealing nearly with people and families or a statistics reality.

Art must tackle the causes that generate situations and processes of exclusion. For example:

- If we talk about exclusion as an economic rupture, art can help us to achieve opportunities for occupation and employment.
- If we talk about exclusion as a process of disengagement from social networks, art offers us ways of meeting, communicating and re-affiliation.
- If we talk about exclusion as a loss of social rights and opportunities for the exercise of active citizenship, art can constitute a space for social participation and a fundamental tool for social transformation by raising awareness, denouncing, and proposing alternatives. It is also an instrument for the recognition and appreciation of differences and the transformation of those cultural elements that generate discrimination based on sex, age, origin, or disability, among other factors.

- If we talk about exclusion, as a process that ends up affecting the person, the development of their different dimensions and their life project, art can constitute a way for the development of capacities, expression, the recovery of self-esteem, the rescue of one's own history.

Finally, it is very important to make it clear that any project that aims to promote the social inclusion of people must necessarily have a transformative orientation. And this implies that the projects must consider the structural, multidimensional, and dynamic nature of exclusion, have an impact on as many factors as possible, trying to reverse the processes of exclusion, and make it possible, in the end, to expand the opportunities of the beneficiaries so that they can effectively and actively exercise their citizenship, grow as people, and develop their life projects.

Annex 1: Questionnaire for Professionals data [Here](#)

Annex 2: Questionnaire for TCNs data [Here](#)

Annex 3: Data from focus groups/interviews with professionals [Here](#)

Annex 4: Data from focus groups/interviews with TCNs [Here](#)

## Sources

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