

IN-CREATE

IO1 National Report *Turkey*

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



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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 utilizing 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 in order 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 Turkey

2 DESK RESEARCH IN TURKEY

2.1 Facts and statistics about TCNs in the country

Numbers/charts/nationalities/integration strategies/barriers

1. What this implies is that Turkish authorities only accept international legal responsibility to protect refugees coming from Europe, the borders of which are defined by the European Council. As a result, so-called non-European refugees are permitted to stay in the country only temporarily until the United Nations High Commissioner for Refugees (UNHCR) has finished processing their asylum application and found a durable solution, which in the Turkish case is mostly limited to third country resettlement in the absence of the possibility of local integration or voluntary return.

2. 'Prolonged uncertainty', in both a temporal and spatial sense (see the introduction to this issue), is a de facto aspect of the asylum regime in Turkey. Despite ongoing pressure from the European Union (EU) and the international community to remove the geographical limitation, the Turkish state points to several factors that justify holding on to it. These include domestic security considerations, Turkey's proximity to countries marked by instability on its southern and eastern borders, and fears over becoming the EU's 'dumping ground' (Kirişçi 2004; Tokuzlu 2010). However, this measure has in no way prevented the steadily increasing numbers of non-European refugees from entering the country to seek asylum. According to the figures of the UNHCR office in Turkey.

3. At the end of 2011, close to 11,000 persons, primarily from Afghanistan, Iran, Iraq, and Somalia, were recorded to have an asylum application in Turkey, while the total number of recognized refugees to have an active case with the UNHCR was over 14,000. In September 2014, these figures have

reached close to 17,000 and 33,000, respectively, with the total number of active caseloads (asylum seekers and recognized refugees) doubling in a little less than three years.

For non-European refugees entering the asylum procedure in Turkey (hereafter referred to as ‘asylum seekers’), the procedures for seeking asylum create many uncertainties and anxieties. The application process both for refugee status determination and for third country resettlement can take up to several years, and asylum seekers often find themselves in situations of indefinite and unpredictable waiting between each step of these procedures.

Throughout this time, the numerous actors involved in the Turkish asylum regime continually put to test the eligibility and credibility of an asylum seeker as a person with a ‘true’ refugee story. Furthermore, during their stay in Turkey, asylum seekers are required to abide by the strict Turkish regulations on asylum, such as moving to a ‘satellite city’ appointed by the Ministry of Interior (MOI), where they have minimal access to basic housing, employment, and health assistance.^{2.2} The role of culture and arts in the integration of TCNs

Resources: reports from the country or EU, academia, strategies of organisations in the country etc

The case opens with three vignettes under the headings ‘waiting’, ‘narrating’, and ‘containing’, which describe different aspects of the asylum-seeking process in Turkey. These examples are cited in an effort to highlight two main points throughout. First, protracted uncertainty, associated in particular with indefinite waiting, imperfect knowledge, and the volatility of legal status, is a defining element of the experience of being an asylum seeker in Turkey.

The detailed legal and institutional mechanisms set in place to classify refugee status, combined with the restrictive asylum policies of the Turkish state justified by security concerns, situate asylum seekers in a highly ambiguous predicament. Second, the uncertainty that invades asylum seekers’ everyday lives in Turkey has a powerful governing effect, serving to contain, demobilize, and criminalize them through the production and normalization of uncertainty. In view of these two points, the analysis aims to engage with the conceptual question of how to theorize the relation between uncertainty and governmentality in studies on displacement and its aftermath.

Waiting

In order to start an asylum application with the UNHCR in Turkey, all asylum seekers must undergo a procedure called ‘refugee status determination’ (RSD). This system entails various steps, usually beginning with pre-registration. This is followed by a registration appointment when the applicant is questioned about basic background information and is informed about the Turkish government’s requirements on temporary asylum that must be fulfilled in order to process the application with the UNHCR. In the meantime, the applicant is also given a date for the asylum interview, during which a UNHCR eligibility officer questions the individual in great detail about the subjective reasons for fleeing his or her country of origin. If, after a review, the person is recognized as a refugee, the case is transferred to the durable solutions unit where the third country resettlement procedures are initiated. If the case is rejected, the applicant can make an appeal and request a second interview.

But if it is rejected after the second interview, the case is closed. Once it has been closed, reopening the case depends on the availability of new evidence or new developments pertaining to the application. One of the main aspects of this multi-leveled application procedure that creates the deepest uncertainties for asylum seekers in Turkey is the indefinite and unpredictable process of waiting (cf. Brun, this issue), which is aggravated by minimal provision of information.

With RSD, the waiting period between each procedural step is extremely variable, ranging from several months up to a year or more, depending especially on the claimant’s national background, the amount of active caseloads at the UNHCR, and the availability of resources, staff, and interpreters in different languages. In most cases, asylum seekers do not know how long it will take for decisions to be made and have few means to inquire about detailed reasons for delays, often being told that this is how it is and that they simply have to be patient. Hence, the temporal uncertainty that asylum seekers experience as a result of a procedural set-up—emerging in the form of imperfect knowledge about *facta* and a sense of highly unpredictable *futura* (see the introduction to this issue)—is presented to them as a ‘normal’ aspect of displacement that they must cope with and get used to.

Narrating

As described above, not knowing when to expect a decision, combined with limited knowledge over what actually goes into decision-making processes, is nerve-racking for many asylum seekers in Turkey. But in addition to the long process of indefinite waiting, the very nature of the asylum interviews that determine the fate of an asylum seeker can also breed new uncertainties and anxieties.

It is well-accepted that refugees who flee their homes rarely have the opportunity to bring with them documents proving who they are or any other factual proof regarding their persecution. The RSD procedure therefore relies primarily on an applicant's narrative account about reasons for fleeing one's country.

This information is, in turn, used to establish whether or not the events described are 'credible' in light of available objective evidence pertaining to the case, and whether or not the person's reasons for fleeing his or her country match the grounds stated in the 1951 Convention. Given that third country resettlement remains one of the main durable solutions for asylum seekers in Turkey due to the geographical limitation clause of the 1951 Convention, resettlement country authorities are yet another key actor to whom asylum seekers are required to provide credible accounts about their 'true refugeeeness'. These authorities might also have different and/or additional criteria for evaluating cases that the claimants must take into consideration in order to enhance the likelihood that their application will succeed.

Containing

Over the last two decades, migration and asylum are increasingly being shaped by a security paradigm (Collyer 2006; Huysmans 2006; Nadig 2002), as opposed to the framework of human rights, which formed the basis of the 1951 Convention.

In other words, in the advanced economies of the world in particular, immigration and refugee flows are progressively being viewed as a security threat to national welfare systems, cultural and national identities, and domestic peace and stability, which in turn has been used to justify fortified border policing measures, restrictive immigration legislation, and the narrowing of state obligations toward refugees. This 'securitization approach' can clearly be traced in the development of immigration and asylum policies in Turkey from the 1990s onward, wherein new strategies are continually being deployed to sort out and control the movement of refugees in the country (Biehl 2009). Since the mid-2000s in particular, Turkey has also been cooperating extensively with the EU on issues of migration management, setting into motion the gradual 'Europeanization' of national immigration and asylum policies and border regime practices, which goes in tandem with securitization (Düvell 2012; Faist and Ette 2007; Hess 2012; Özçürümez and Senses 2011).

2.3 Presence of TCNs in culture and arts in Turkey

Resources: reports from the country or EU, academia, strategies of organisations in the country etc / barriers In order to support host countries and communities over the long run, it is necessary for the EU to extend their aid beyond mere financial packages. Long-term integration is a major key to addressing the lack of prospects in Turkey, which in turn encourages refugees to flee to Europe. Aid programmes should strengthen the capacities of civil society to execute a thoughtful integration of refugees into host communities. The focus should be placed on facilitating access to education and the labour market. To counter prejudice and anti-refugee sentiments, policies must be devised that combat stereotyping. These could include mechanisms for a dispersal system that gives host communities a notion of fairness (Crisis Group, 2016) and intercommunal dialogue between Turkish citizens and Syrians as well as other migrant groups with the aim of lessening the concerns of minority populations (Crisis Group, 2016). However, a European approach will have to encourage integration not only in Turkey and other neighbouring countries, but also at home.

Leverage for long-term partnerships

The EU should work with countries in the 'neighbourhood' and on its borders to influence refugee policies and manage migration. While Europe cannot and should not dictate the political terms of any transactional measures, it needs to continue trying to leverage change.

Regional stability

The reliance on readmission agreements risks the stability in the region. At the time of writing, new agreements are being brokered with Libya, Lebanon and Jordan. The EU must use this opportunity to reconsider its approach under very stringent analysis of the past year's actions, which had a corrosive impact on the political stability in Turkey.

A final thought

The claim of European normativity is a capability and a 'recognizable brand, which helps the EU to compete in the international arena with actors otherwise economically, militarily and demographically superior' (Ferguson, 2010, p. 10). The EU model is also understandably attractive for asylum seekers. They are moved to engage in risky journeys to come to the EU instead of going elsewhere because the brand appeals to them and they wish for active participation in that model (Emiliani, 2016). In order to retain its leverage on the global playing field, the EU should therefore reframe the issue of refugee

inflows and live up to its core normative values and legal obligations to ensure humanitarian protection. It should support its neighbours by increasing this normative capability, encouraging inclusive governance and advancing the political process for a sustainable solution in Syria (Barnes-Dacey, 2016).

2.4 Good Practices on the use of arts for promoting integration of TCN

Good Practice 1

Title	Legal Information and Assistance Services
Country (Flag)	Turkey
Image	Not applicable
Context	<p>Refugee Rights Turkey relies on a dedicated staff team of lawyers, legal advisors, protection officers and interpreters to extend a range of specialized legal information and assistance service to asylum seekers in Turkey, both Syrian asylum seekers covered by Turkey's 'temporary protection regime' and asylum seekers from other countries of origin processed in the framework of Turkey's 'international protection procedure'. Services for asylum seekers range from individualized and group-based counselling on procedures, rights and obligations to litigation and other legal representation measures vis-a-vis the Turkish Migration Directorate (Directorate General of Migration Management), competent domestic courts and the ECtHR. Refugee Rights Turkey legal aid services seek to empower beneficiaries to access rights and protection mechanisms provided under Turkey's domestic legislation and effectively utilize remedies against negative asylum status decisions and other unfavourable administrative measures.</p> <p>Refugee Rights Turkey also extends legal counselling and assistance services to asylum seekers held in immigration detention facilities with a view to ensuring access to asylum procedures and preventing unlawful returns to unsafe countries of origin or transit, and holds information sessions for groups and communities at risk of immigration detention.</p>

	<p>Refugee Rights Turkey also maintains a dedicated program to offer legal assistance and counselling services to unaccompanied minor asylum seekers accommodated in state shelters in Istanbul area.</p>
Description	<p>Refugee Rights Turkey generates and disseminates a range of legal information materials for asylum seekers as well as lawyers and NGO practitioners to offer comprehensive yet accessible guidance on the Turkish asylum system and procedures and rights and obligations of the persons concerned. The current accumulation of Refugee Rights Turkey legal information products includes booklets and videos organized by topic covering rights, procedures and obligations applicable to both refugees from Syria and asylum seekers from other countries of origin as well as persons subject to return and immigration detention procedures in Turkey. All our legal information products are made available in principle relevant refugee and migrant languages as well as Turkish and English.</p>
Stakeholders	<p>Ministry of Internal Affairs, General Directorate of Civil Society Relations, Ministry of Internal Affairs, Directorate of Migration Management, Local Authorities (Education, Health, Social, Cultural and Community) Social Work Experts, young individuals, parents, representatives of Non-Governmental Organizations representing Immigrants, Psychologists, Educators, etc.</p>
Impact	<p>It has been an important experience for both the participants and the supporters, as it was the most comprehensive study done in this field before. Because the studies carried out afterward also participated in the studies carried out in this direction more willingly and motivated. In this sense, the increase in demand shared by non-governmental organizations, local authorities and beneficiaries has led to the support of new studies and the realization of new studies.</p>
Success Factors / Transferability	<p>The high number of participants should be among the success factors that can make the application successful. Because when we look at the number of target audience representatives reached, the number reached has also been motivating for the work of public institutions. From this point of view, it can be shown as the most important qualitative indicator that it has a triggering effect on subsequent studies and interest in similar initiatives.</p>

More information	All of the legal information products can be accessed electronically in multiple languages via our dedicated legal information website http://multecihaklari.info “Information Portal for Refugees in Turkey”. Which was launched in 2019. As Well as the Publications section of our website. Print copies of our information booklets are also regularly made available to NGOs and bar associations for wide dissemination across Turkey.
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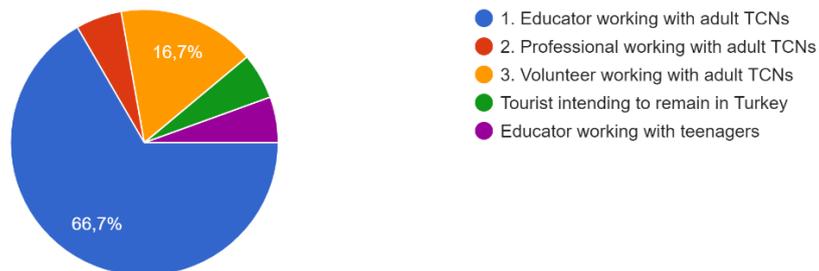
3. FIELD RESEARCH IN TURKEY

3.1 Results from the online questionnaire for professionals

A Summary (Target: 10 responses from professionals)

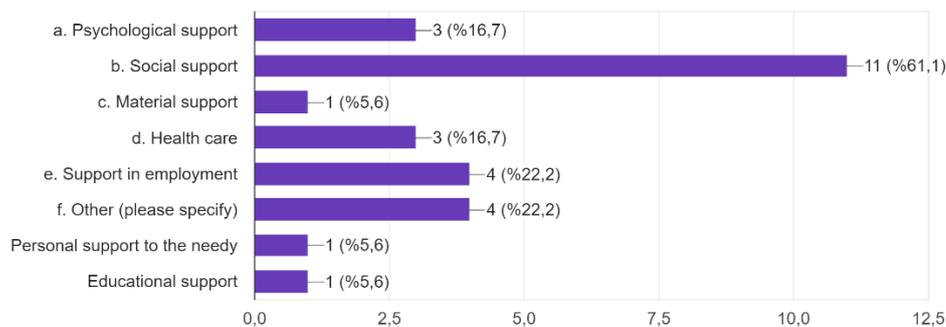
1. I am (please select one)

18 yanıt



2. What kind of work do you provide to TCN's (You can choose more than one option)

Most of the participants are from **social worker** background while support in employment are in the second segment.

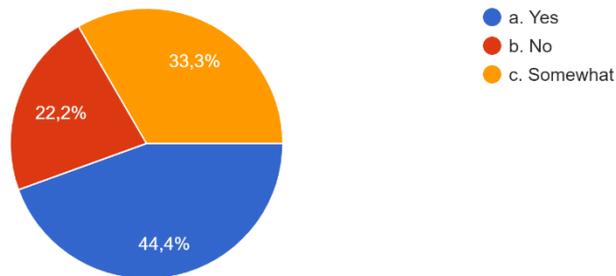


3. How many TCN does your organization support? (approximately)?

The most portion is more than **10 TCN with seven votes**. 22 % declared that they were unaware.

4. Do you feel sufficiently trained in supporting TCN's through art activities?

18 yanit



5. How valuable is the role of arts and culture in your life?

- a. Very valuable : 39 %
- b. Of some value: 61 %
- c. Not valuable

6. How valuable is the contribution of arts and culture to your sense of community?

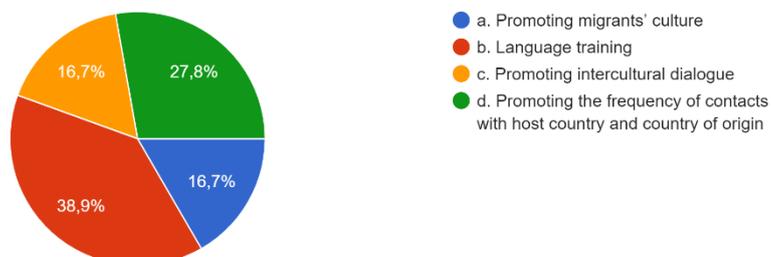
- a. Very valuable: 39 %
- b. Of some value: 61 %
- c. Not valuable

7. The arts make me feel good

- a. I agree 83 %
- b. I disagree 11 %
- c. Please explain more (open question)

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

18 yanit



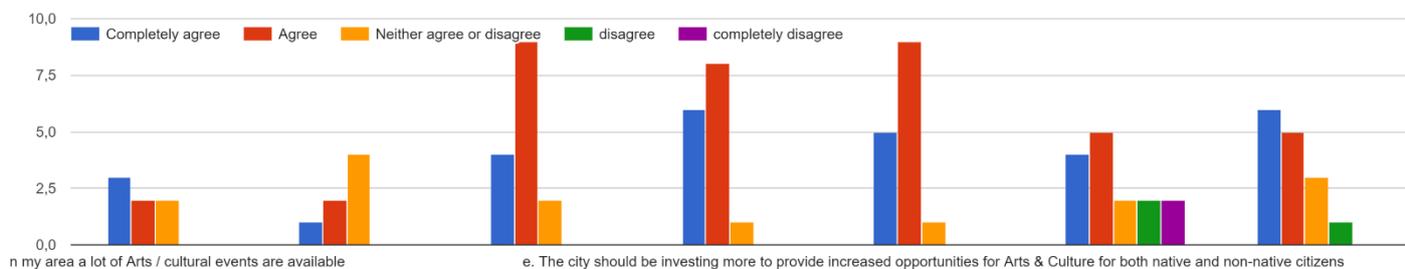
9. Are the migrant associations in your city involved in cultural activities?

- a. Yes: 67 %
- b. No: 5 %
- c. I do not know: 28 %

10. To what level do you agree or disagree with the following statements about Arts & Culture (in your region): (1 Completely Agree, 2 Agree, 3 Neither Agree or Disagree, 4 Disagree, Completely Disagree)

The proportion of the results is below:

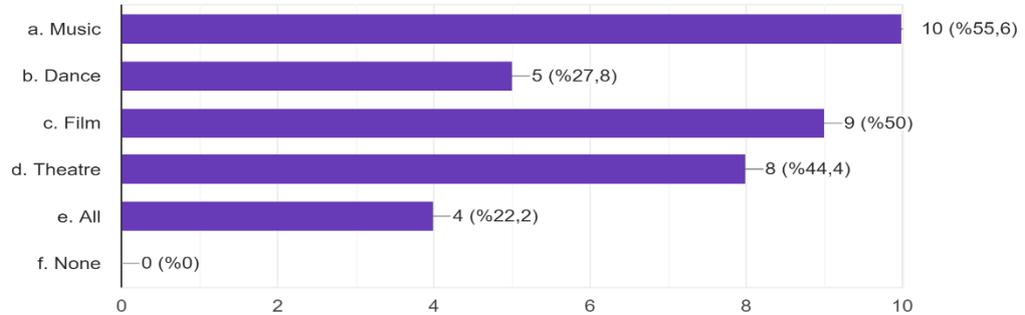
- a. In my area a lot of Arts / cultural events are available : 3 persons completely agree while 4 persons agree or neutral
- b. Arts & Culture are an essential part for my community: 4 neutral responds while 2 agree and 1 completely agrees
- c. I would like to see more opportunities to engage in Arts & Cultural activities with TCNs : Most (8) agree with the idea and the second comes as completely agree.
- d. I believe Arts & Culture have the ability to address a wide range of community concerns and contribute to the positive transformation of a community: Most completely agree or completely agree
- e. The city should be investing more to provide increased opportunities for Arts & Culture for both native and non-native citizens: Mostly agrees or completely agreed.
- f. Arts only helps those people who participate, not the broader community: Mostly agreed and completely agreed.
- g. Art is more important for children than adults: A big portion (11) agreed or completely agreed while a small portion(3) preferred to stay neutral. 1 negative response also observed.



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.

The leading three choices are **Music, film, and theatre** respectively.

18 yanıt



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

Photography, painting, and drawing come as the leading three options. 2 participants chose all.

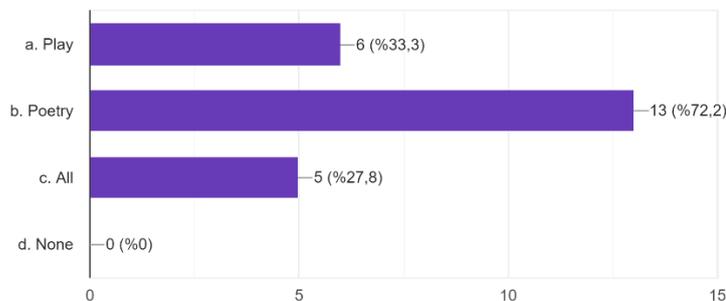
13. What kinds of APPLIED ARTS programs, events and activities would you like to engage in? Please select all options that apply.

Traditional skills and architecture are far most selected arts. Fashion design stayed as the last with just one selection.

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

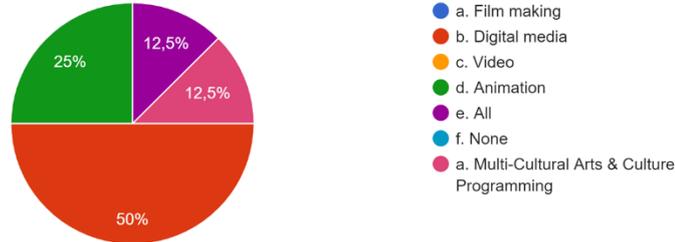
Thirteen responses for poetry while 6 for play option, and 5 people chose all.

18 yanıt



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

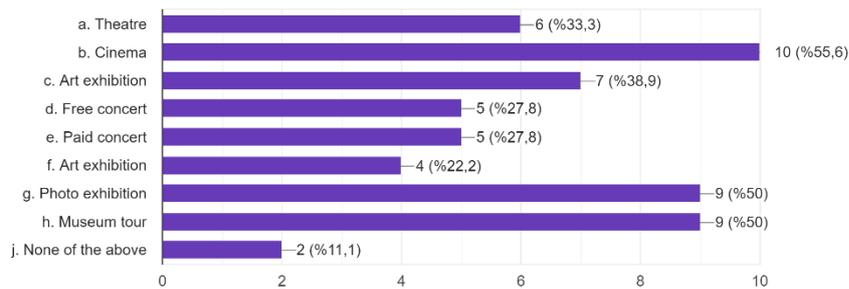
8 yanıt



Half of the answers were with digital media, Animation comes as the runner-up.

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

18 yanıt

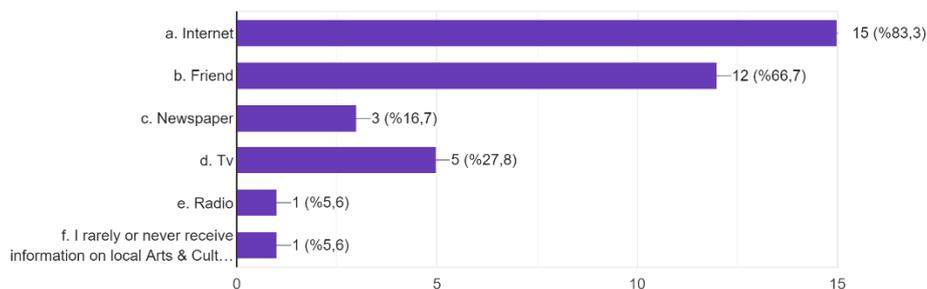


As seen on the table, the leading answer is Cinema with 10 persons and photo exhibition / museum tour are runner up with 9 responses. 2 persons didn't choose anyone.

17. How do you get information about local Arts & Cultural events and activities? Please select all options that apply. As observed on the figure below:

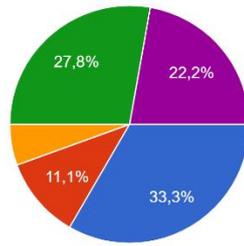
Internet is the most selected one, while friend is the second.

18 yanıt



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

18 yanit

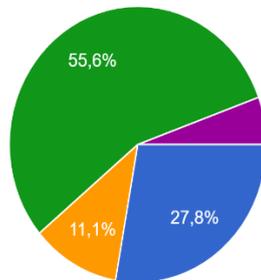


- a. Multi-Cultural Arts & Culture Programming
- b. Social Development Related Arts & Culture Programming
- c. Live Events
- d. Festivals, Fairs and Multi-Day Events
- e. Interactive Community Engagement Events
- f. Neighborhood Focused Arts & Culture Programming

Multi-cultural arts & culture programming is at the first rank while live events comes at the last.

19. Do you think there should be more Arts & Culture in our community?

18 yanit

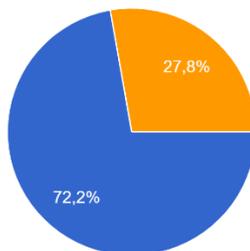


- a. yes
- b. no
- c. I don't know
- d. yes
- e. I don't know

Most said yes as seen above.

20. Do you feel Arts & Culture play a key role in the development of a community?

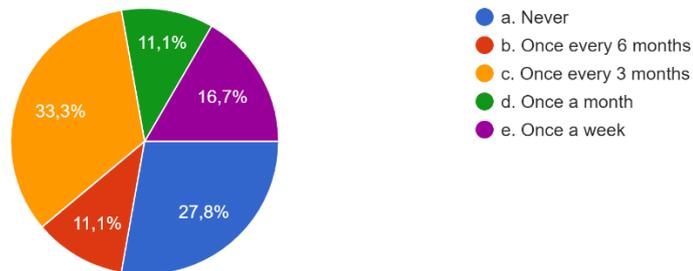
18 yanit



- a. Yes
- b. No
- c. I don't know

21. How often do you engage or organize cultural as part of your job?

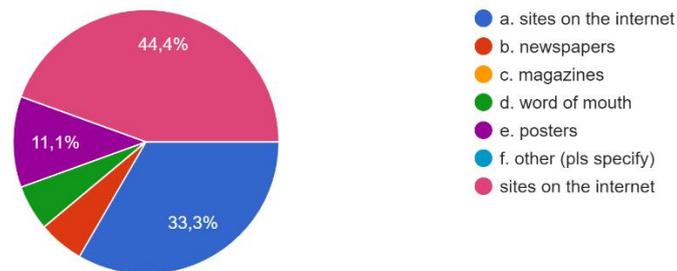
18 yanıt



33 % of the participants said once every 3 months, while 27 % said never. The other answers are illustrated above.

22. I receive information for cultural or art events through:

18 yanıt



A great portion chose sites on the internet and other while newspapers and word of mouth was in the last preference.

23. What do you think is the main barrier for organizing cultural activities?

- | | |
|---|--|
| <ul style="list-style-type: none"> • Very Good • Deficient • Paper work • be unable to arrange • It has really important key for life. • Language • Economical obstacles. • Lack of time and lack of financial support • cultural activities have problems with language. | <ul style="list-style-type: none"> • no • migrant or host country people sometimes they have strong interaction • Busy working atmosphere • Intensive atmosphere of market • Pandemic • The view of all administrators towards art. No time for art because of primary needs (food, shelter, work, education, etc.). • Time and financial resources |
|---|--|

As seen on the sentences on the table, there were irrelevant answers. However, some sentences are worth to focus on such as: language, economical obstacles, lack of time, busy working atmosphere, pandemic, no time for art and etc.

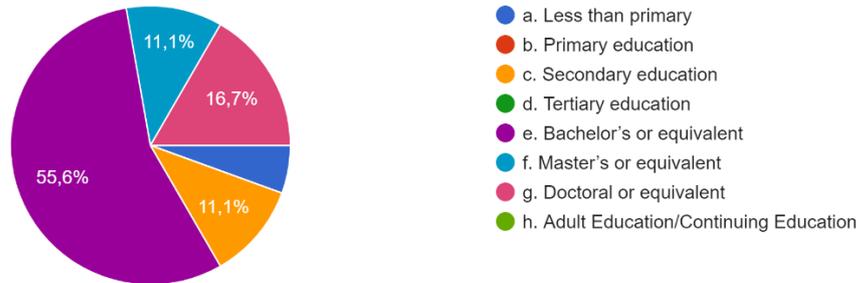
24. Do you have any further comments?

- **No I don't have**
- **The term to be used should be 'Culture and Art' and not 'Art and Culture'; 'Culture' comes before 'Art'**
- **More effort should be paid to the promotion of such events.**
- **No I don't have**

- **For improving relations between workers, art and cultural affairs are very important**
- **I think cultural affairs are under control of covid**
- **As the founder of the Republic of Turkey, Mustafa Kemal Atatürk, has said, "A nation without art has lost one of its vital vessels,"**

25. What is your level of education?

18 yanıt



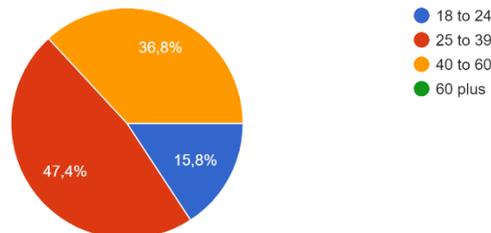
Most of them were having Bachelor or equivalent degree of education. A little portion was amongst the ones of less than primary education.

26. What is your job title?

Most of them were teachers.

27. What is your age group?

18 yanıt



Mostly from the age group of 25 to 39 and 40 to 60 as the second.

28. What is your gender?

A large portion was male with 72 %.

29. What is your nationality?

Most of them are Turkish. Only two are foreigners from Nigeria and Egypt.

3.2 Results from the online questionnaire for TCNs

A Summary (Target: 10 responses from TCNs)

1. am (please select one)
 - a. Third country national: **22 %**
 - b. Educator working with adult TCNs: **22 %**
 - c. Professional working with adult TCNs: **22 %**
 - d. Volunteer working with adult TCNs: **22 %**
 - e. Other (please specify)

2. How valuable is the role of arts and culture in your life?
 - a. Very valuable: 40 %
 - b. Of some value: 50 %**
 - c. Not valuable: 10 %

3. How valuable is the contribution of arts and culture to your sense of community?
 - a. Very valuable: : 50 %**
 - b. Of some value: 50 %**
 - c. Not valuable

4. The arts make me feel good
 - a. I agree: 70 %**
 - b. I disagree: 30 %

5. Which of the following do you consider as most important for cultural integration?
 - a. Promoting migrants' culture: 22 %
 - b. Language training: 55 %**
 - c. Promoting intercultural dialogue: 22 %

- d. Promoting the frequency of contacts with host country and country of origin: 22 %
6. Are the migrant associations in your city involved in cultural activities ?
- a. Yes: 20%
- b. No: 40 %**
- c. **I do not know: 40 %**
7. To what level do you agree or disagree with the following statements about Arts & Culture (in your region): (Agree, Disagree)

The answers were nearly equal balanced.

- a. In my area a lot of Arts / cultural events are available : 2
- b. Arts & Culture are an essential part for my community: 2
- c. I would like to see more opportunities to engage in Arts & Cultural activities: 2
- d. I believe Arts & Culture have the ability to address a wide range of community concerns and contribute to the positive transformation of a community: 2
- e. The city should be investing more to provide increased opportunities for Arts & Culture :2
- f. Arts only helps those people who participate, not the broader community :1
- g. Art is more important for children than adults: 1
8. What kinds of PERFORMING ARTS programs, events and activities would you like to engage in?
Please select all options that apply.
- a. Music :5**
- b. Dance: 3
- c. Film: 2
- d. Theatre: 4**
- e. All: 2
- f. None: 2
- g. Other: 1
9. What kinds of VISUAL ARTS programs, events and activities would you like to engage in? Please select all options that apply.
- a. Painting: 2
- b. Drawing: 2
- c. Sculpture: 1

d. Photography: 8

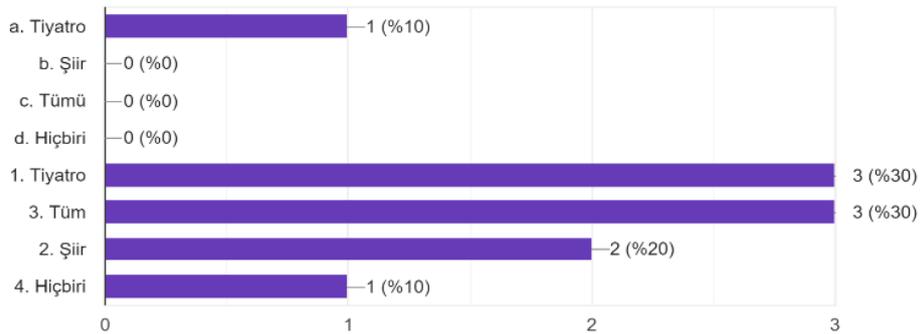
- e. All: 1
- f. None:
- g. Other

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

- a. Architecture :3
- b. Fashion design :4**
- c. Jewellery making:2
- d. Traditional skills:
- e. All

11. What kinds of LITERARY ARTS programs,

10 yanıt



events and activities would you like to engage in? Please select all options that apply.

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

- a. Film making :4**
- b. Digital media:1
- c. Video :4**
- d. Animation:4**
- e. All:2
- f. None:1
- g. Other

13. Which of the following art activities have you participated in or attended in the last two years?

Please select all options that apply.

- a. Theatre:2
- b. Cinema:2
- c. Art exhibition:3**
- d. Free concert:3**
- e. Paid concert:1
- f. Photo exhibition:2
- g. Museum tour:3**
- h. Other :1
- i. None of the above

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

- a. Internet :6**
- b. Friend:6**
- c. Newspaper:1
- d. Tv:3
- e. Radio:2
- f. I rarely or never receive information on local Arts & Cultural events and activities
- g. Other :1

15. What would you like to see more of in your area? (%)

- a. Multi-Cultural Arts & Culture Programming: 17%**
- b. Social Development Related Arts & Culture Programming: 17%**
- c. Live Events: 8%
- d. Festivals, Fairs and Multi-Day Events: 17%**
- e. Interactive Community Engagement Events: 2%
- f. Neighborhood Focused Arts & Culture Programming:7%
- g. Other (please specify): 0%

16. Do you think there should be more Arts & Culture in our community?

- a. **Yes :55.5%**
- b. No :33.3%
- c. I don't know: 11.1%

17. Do you feel Arts & Culture play a key role in the development of a community?

- a. **Yes: 70 %**
- b. No: 20 %
- c. I don't know: 10 %

18. Are you interested in taking art classes?

- a. **Yes:70 %**
- b. No :30 %

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

- a. Drawing/Sketching: 2
- b. Photography:6**
- c. Collage:
- d. Sculpture:
- e. Ceramics:
- f. Mixed Media:
- g. Digital Media: 2
- h. Music: 4
- i. Singing: 2
- j. Indigenous Arts: 1
- k. Storytelling: 2
- l. Home/Body Care Product Making: 1
- m. Creative Writing:1
- n. Poetry: 2
- o. Drama
- p. Dance
- q. I am not interested in art classes
- r. Otherplease indicate: game: 1

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

- a. **Interest in the content:3**
- b. **Having fun:3**
- c. Experiencing new things: 2
- d. Interacting with friends and/or family:
- e. Relaxing or feeling less stressed
- f. Broadening my perspective or worldview
- g. Learning something new
- h. None of the above
- i. Other....please indicate

21. What do you think is the main barrier for participation in art activities?

- Moral barriers
- Deprivation from time and opportunities
- Organizational deficiencies
- Economic obstacles

22. Do you have any further comments?

N/A

23. What is your level of education?

- a. Less than primary:
- b. Primary education:
- c. Secondary education: 1
- d. Tertiary education: 3
- e. **Bachelor's or equivalent: 5**
- f. Master's or equivalent
- g. Doctoral or equivalent
- h. Adult Education/Continuing Education
- i. Other: 1

24. Are you currently employed?

- a. Yes: 4
- b. No: 5**

If yes, please also answer to the following questions:

a. What is your job title?

Answer: 1 Doctor, 1 teacher (only two)

b. How long have you been working?

- a. Less than 1 year
- b. From 1 year to 5 years: 2**
- c. From 5 years to 10 years: 2**
- d. Over 10 years

25. I have been living in this country

- a. Less than a year: 2
- b. From 1 to 3 years: 2
- c. From 3 to 5 years: 1
- d. More than 5 years: 5**

26. What is your age group?

18 to 24: 5

25 to 39: 5

40 to 60

60 plus

27. What is your gender?

- **5 male**
- **5 female**

28. What is your nationality?

Answer:

- 4 Turkish
- 1 Palestinian
- 4 Syrian

3.3 Results from the focus groups/interviews with professionals

A Summary (Target: 8 professionals)

1. Do you think that artistic expression is important for integration of TCNs? Why? Please give specific examples

One of the participants declared that the migrants are forced to move from their homeland stating that it was not their choice to leave their country. That is, they need to fulfil their basic needs to survive and then they may have time to deal with art and similar leisure activities. Art might be a powerful tool to be integrated into a new society eventually.

2. Share your view on the importance of the scope of our project.

Art is a universal language like music and painting which doesn't need to be translated necessarily. They can express more ideas and feelings than expected. We can guess their feelings like sorrow, mourning, or cheer by means of songs or painting.

3. Briefly present the main target groups/ beneficiaries in your organization and, also whether there are adults TCNs among your target group/beneficiaries.

The target group mainly consists of undergraduate students and their parents. They study at Turkish universities at various departments. Their plan is mostly to move to the European countries after graduating.

4. Briefly describe in your view the main challenges faced by TCNs regarding integration (at all levels)

Unfortunately, most of the host people or residents may not favor the idea of sharing their lands with the out comers. This may cause frictions among the two parties. They would think this would cause rise in unemployment, crimes, and over population.

Different cultures or religions may encounter as serious problems as well.

5. Briefly describe in your view the main challenges and barriers faced by TCNs regarding creative expression in different types of artistic expression.

Art doesn't need a specific language. Music is the common language of all the humankind. However, some music types can be regarded as stereotypes of racism like rap music refers to black people or oriental music refers to Arabs etc. This situation may arise the voice of racism.

6. Share your experience of a successful and fulfilling experience of artistic expression involving TCNs

A Syrian youngster migrant called Omer Alkilani who survived after a challenging boat journey from Syria to Turkey. He and his family led a hard life at the first year of their migration. Their life turned to be better after he started his career as guitarist musician from streets to the stages. Now, he is a famous migrant singer in Turkey and hopes to further his career to Europe as a successful musician. Another successful migrant story was one who makes his life by means of handicraft of copper to sell them to a wide client target.

7. Share your experience of an unsuccessful and unfulfilling experience of artistic expression involving TCNs

They sometimes hear racist expressions from the resident youth against the migrants, but nobody witnessed any kind of violent behavior or action.

8. What is your opinion about visual art, literature, theater, creative writing, film and photography as ways of expression?

Indeed, we can say so such as students don't like to talk everything they want. They must have the opportunity to express their feelings and thoughts freely.

9. What could foster the development of various forms of art as ways of expression?

Precise and effective ways of announcement of the cultural activities such as a concert, art exhibition, and other forms of events. Posters or banners around the university and city center, radio advertisement or a general announcement may be some good ideas to promote artistic events.

10. Share your view if you would be interested in developing a capacity building program for artistic expression.

All the participants agreed in the opinion to launch a capacity building program in the field during or after the project.

11. Who should be actively involved in this capacity building program? In what way?

Especially the youngsters from a migrant background planning to leave the country after their university study. A structured course shall be adapted by the help of professionals in the field.

12. What do you think are the main challenges/barriers regarding the promotion of artistic expression?

In Turkey, the role of NGOs are not sufficient and efficient according to the most of the participants. Their roles should be revised and strengthened in social and political initiatives.

13. Concluding remarks

All the participants expressed their pleasure to attend such an interesting meeting with a unique topic for the migrants.

3.4 Results from the focus groups/interviews with TCNs

A Summary (Target: 8 TCNs)

The report per questions for the meeting is as follows:

1. Could you tell us how long have you been in Turkey?

Most of them have been in Turkey for more than five years. One of them has been in Turkey for 2 years.

2. How is your life in this country? Do you face any obstacles in your everyday life?

Could you share some of them with us?

Most of the attendees were complaining about the difficulties in official stuff like health, education, or monetary operations as foreigners in a different country. Although they are generally satisfied with the treatment from the local people, some declared their unrest from racial insults occasionally.

3. Can you give an example of a positive experience in this host country? Why was it positive?

Some of them stated that they had the opportunity to get free language courses of the host country. One of them said that he had a very understanding boss who helped them at all levels of life. They feel free to express themselves in the new country if compared to their hometown. Yet, they miss their homeland which can be regarded normal for all living creatures.

4. According to your experiences is art an important element of your life and why?

One of the participants stated that art is a good tool to express yourself without language barriers. This point was important to use the power of music as a universal language. The aesthetic dimension of art was also emphasized.

5. Can you please give an example? They stated that they are free or even invited to be involved in art events within the university regardless of their origin or something else.

6. Did you engage in any cultural or artistic activities in your own country? Can you give an example?

Maybe it was war, maybe poverty and economic crisis, such art events were a luxury for the people. We wouldn't even know about this kind of activity. Even if we knew, how were we supposed to participate? Our priority was always to get by or survive. That was the common statement from the participants.

7. Have you engaged and/or attended any cultural or artistic events in this host country? Can you please describe the event?

Although they did not have the opportunity to participate in such events, they expressed their desire to participate. They also complained that art events within the university were not adequately announced.

8. Was it a positive experience? In what way? They don't have enough experience in such events and activities.

9. What would foster the development of artistic and cultural activities in your area?

They mentioned that young people, especially university students, should be more informed about such activities. Young people can be informed more effectively through billboards and website social media.

10. How do you get information about cultural and artistic activities (friend, internet, etc.)

They expressed that they can't get enough information but if possible social media would be useful.

11. What do you think is needed in order to promote artistic expression? What are the challenges to overcome?

Participants emphasized the need to open free courses in these areas and encourage young people's participation. They also said that the difficulty of living conditions made it hard for them to participate in such activities or courses.

12. Do NGO's promote cultural events and activities? How?

Participants stated that they did not have any NGO memberships. They said they had different life priorities in their new country, which deprived them of social activities. However, they added as a footnote that they are engaged in small activities in state-sponsored institutions such as Red Crescent and Yeşilay (Green Crescent).

13. Concluding remarks: They declared their pleasure to attend this meeting. They also added that they really lack artistic dimension of life so far.

4. Final Recommendations: Needs analysis

4.1 Skills of professionals

After the survey results and field meetings with professionals of the case, we identified advantages and disadvantages of them to make use of at the training sessions:

Advantages

All of the professionals are from educational environment like teachers, lecturers, experts and so on. All of them are exposed to work with migrants from a wide range of age and socio economical classes. They are aware of the real needs of the target group in terms of education and basic needs. The innovative aspect of the project as focusing on the artistic needs of the target group which comes out

like an odd subject has amazed the professionals, too. Another advantage is that they are not unfamiliar with the target group and different forms of art to use them as integration tools.

Disadvantages

The dimension of the integration tool seems unfamiliar and hard to convince the target group whose main objective in life is to lead a better life condition in another country or just to survive. It would be too hard to persuade someone having limited life quality standards like a safe shelter, food, or health to be involved in art activities which can be more likely regarded as an unnecessary item in life. Another obstacle is that TCNs or immigrants have other priorities in daily life: They have to work hard to survive so that suitable time may come out as a really big problem. Most of them have to work every day to make their life. They do not regard an integration training on arts as a must. This situation or reality will really challenge the trainers in gathering the target group together.

4.2 Topics and art forms

(Identify and propose topics, fields and different art forms to be addressed during the capacity building programme)

1. THEATER

The art of THEATER has always been considered an immediate and effective language but above all capable of creating a direct and engaging relationship between the public and actors. In fact, the actor, through scenic communication, could encourage the viewer to reflect and elaborate that stimulate the critical sense and social awareness. In general, this magnificent art, with a view to completing a workshop path with or without artistic ambitions, stimulates the imagination and the creative instinct through:

- The search for expressive gestures both individually and in groups
- The Acquisition of tools that refine listening and the freedom to express oneself

These elements stimulate an important awareness of oneself and of others by means of "doing" or "pretending that", implementing an emotional and free involvement, free from prejudice.

2. FROM STORYTELLING TO REALITY

Storytelling consists into the action of narrating, a discipline which uses the principles of rhetoric and narratology. The term storytelling is referred to a variety of audio-visual literary artworks. Such a term is not to be mistaken with the storytelling management.

The storytelling plays a major role both in the educative process of adults and children. Storytelling is very important because is a very challenging and enjoyable activity and an exercise of social sharing. Storytelling encourages a positive attitude and open-mindedness towards diversities.

Furthermore, storytelling puts together adults and children developing their capacity of listening and comprehension stimulating their capacity of forecasting using the power of fantasy. Storytelling allows a variety of exercises such as: Listen and repeat: a set of exercises that accompanies the stories and contains lexical exercises and refrains Listen and discriminate: exercises proposed with stories containing rhymes, onomatopoeias or very structured refrains. Listening activities are basically focused on introducing similar sounds: participants are required to discriminate the and determine if these sounds are similar or deafferents

3. MUSEUM: PERSON AND CHARACTER

Museums comprise a variety of institutions, cultural history and natural science collections as well as technology museums, art museums, history museums, they all present a vast diversity of areas of showcasing mankind in one way or another. The museum landscape is varied, and so are the challenges that museums have to face. The changing society, getting older and changing its composition, means a fundamental rethinking for everyone. Museums must communicate their content to all parts of society, including or even especially focusing on disadvantaged groups, involving people of all origins and developing services for young and old.

4. PHOTOGRAPHY

The visual arts, and in particular photography, are increasingly being used by today's youth as a powerful tool for communication and self-expression. As such, they have the potential to play a significant role in raising awareness of the key issues facing our contemporary globalizing world.

5. DANCE

Multicultural dance education can be promoted as a concept involving strategies for teaching dance to various social groups. It is also a teaching strategy using various dance forms from different cultures to better understand the people of those cultures.

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

(Identify and propose efficient approaches and methodologies to be used for engaging TCNs in art and culture related activities with the aim to empower their integration)

ACTIVITY 1 – THEATRE

Learning objective

The main intent in the present case is to create a moment rich in connections that can break down preconceptions and be a source of inspiration within training processes and provide the possibility of creating "flexible and free" groups and communities. To this end, the theater, when used, is a means to serve a project to develop a positive social and community dramaturgy, facilitating the meeting and the socio-cultural iteration between a varied and integrated humanity so that we can:

1. Encourage cultural exchange
2. Raise awareness of solidarity, integration and diversity
3. Develop creativity through teamwork
4. Stimulating critical thinking through scenic action

Description of Activity

One of the recommended activities through which to contribute to the achievement of the aforementioned goals could be a theatrical workshop aimed at a specific territory with the aim of bringing together heterogeneous realities and with different social models. Point 3 shows as an example the structure and the development of a three-day itinerary that represents a first full immersion approach. The laboratory stands as the beginning of a more structured journey of medium-long duration for the achievement of objectives and goals. In fact, on the basis of the chosen artistic/inclusive method, an extended commitment over time is required

Expected target group

People belonging to ethnic minorities, host communities (users and operators), inhabitants of the territory and figures specialized in socio-cultural and educational fields. The number of ideal participants at the laboratory is about 15 people (based on the structure and model adopted). The age indicated for participants is from 25 to 65 years.

Resources

As far as this path is concerned:

- Theater operators and / or conductors in charge of the laboratory
- Educators, social workers and inclusion workers
- Project coordinators and organizers: those who will have to organize the logistics and any transfers
- Cultural mediators

The professional figures listed above will come into play at different stages of the journey in collaboration with each other. It is essential that they know how to use different languages and integrated tools both in the artistic and psychosocial fields. For example, the workshop conductors can be both "theatrical" but also educators, teachers, etc., with the main purpose of working in teams facilitating the creation of synergies. Furthermore, within a moment of meeting the different figures must be able to understand the needs of the participants by implementing diversified and open schemes and methods based on the context in which they operate.

Instruction for trainers

- Duration: The workshop will consist of various phases divided into three working days. Of course, it can last for several days or a longer or shorter period depending on the needs of the participants and the trainers or the subject matter.
- Space: Different spaces can be used in different days, creating a traveling and dynamic work; if it is not possible to identify multiple locations, a single space will be sufficient
- Collaborations: Research collaborations with organizations and structures by the coordinators.
- Tips: Provide tools to explore issues through the emotional language of theater (using drama games, exercises and playing actively)

ACTIVITY 2 – STORY-TELLING

Learning objective

The activity's main aim is to create a fertile soil that allows people to get in touch and promoting the interaction amongst people belonging to different social groups. One of the purposes is to adopt the storytelling as a mean that allows young well-off people to start dealing with people living in difficult conditions, in order to encourage sensibility and respect towards other people's life.

The activity of storytelling, as part of a wider non-formal education program, will allow a much more heterogeneous involvement that in turns will provide a much more effective impact. The instrument of artistic storytelling will kick-start the willingness to deal with people that they would have never been able to deal with otherwise, creating a link. So, in the final part, the project will raise awareness with respect to the issue of inclusion and respect of diversity.

The storytelling through the mean of art allows a personal involvement in the stories and kickstarts empathy. This allows a kind of “walk in my shoes” feeling. A different point of view not anymore guided by prejudice or stereotypes, but by the real life of people.

Description of activity

The activity is carried out in the guise of a normal non-formal theatre course, but it can be developed in whatever non-formal educational activity. Such an activity it’s specifically aimed to approach participants at dealing with true stories of people undergoing social exclusion and marginalisation: immigrants, homeless and so on. This way learning will get sided by a better knowledge of the real stories of people involved, including a stage of processing of the story by artistic means typically linked to storytelling: photos, drawings, theatre, videotaping and so on.

The last stage will consist into showcase the work within the class or to an external audience, in order to raise awareness within the group of work on the importance of respecting and dealing with the life path of other people, overcoming any sort prejudice and bias. In fact, the storytelling will come out of true-life stories and interviews with people who had been living true, interesting and strange life experiences.

Expected target group

The suggested target group of subjects involved in the above-described activity consists in a group of people aged between 25 and 35 years. It’s a project that might be directed to students attending the University and workers recently joined in the work market, approaching them to a much more vivid awareness of the world, leading them to overcome prejudice and bias so often widespread by media and journals and leading them to deal directly with social deviance and marginalization. Such a target, considered its width, involves students and new workers going through an intense phase of their life thus much more interested and curious, but also conscious about social and cultural issues. Such a target, considered its width, involves students going through an intense phase of their life thus much more interested and curious. Such a group turns out to be even the most adequate even for its dynamicity and its social media usage attitude (very fast and effective in spreading news all over the

world by using a wide variety of artistic means): each group will create a story, play it out by the mean of storytelling, through artistic languages. The group will master these artistic languages reporting each member's specific soft and hard skill. The ideal number of participants is 20 people.

Resources

In order to take place, the activity must be part of a non-formal education path with teachers and educators. In addition to that nothing prevents us from developing a particular storytelling workshop that presents this activity as a final exam or a specific experience.

PROFESSIONALS INVOLVED

- Theatre Teachers
- Educators with experience in school or with young people
- Carers (for homeless, immigrants...)
- Projects coordinators and organizers: those who have to organize the logistics and any transfers
- Cultural mediators

The professional figures listed above will come into play at different stages of the journey in collaboration with each other. It is essential that they know how to use different languages and integrated tools both in the artistic and psychological fields. For example, the workshop conductors can be both "theatrical" but also educators, teachers etc., with the main purpose of working in teams facilitating the creation of synergies.

Furthermore, within the moment of meeting the different figures must be able to understand the needs of the participants by implementing diversified and open schemes and methods based on the context in which they operate.

TEACHING MATERIAL: blackboards, projector, white screen, Pc, workbook, school desks, round tables for group meetings, chairs.

Instructions for trainers

- Duration: 4 days that allow an exhaustive accomplishment of each phase. The following activities are to be provided:
- meetings with lessons

- meetings
- visits
- confrontations in the morning and in the afternoon
- Spaces: The spaces must be different. A teaching space is needed in order to allow to frontal and group lessons to take place. External visits will be provided, in order to get in touch with as-sociations involved in reception and assistance centres. Smaller rooms are needed in order to better build up relations within each group of work and subjects involved, in order to tell their story.

Collaborators: Research collaborations with organizations and structures by the coordinators. Being Purpose-driven the tutors will be given the very important task to build a community. First of all, the teachers or tutors will keep their focus on the purpose of putting together a group of strangers. In order to accomplish such a duty, the tutor will be trying its best to involve each member encouraging them to open up and speak about their own experience.

As a part of the method the tutor will be given the duty to “empower” the members of the community by making them realize that each member of the community is precious. The community build up will be based on 3 steps:

- **IDENTIFY:** Each participant must introduce him or herself by telling his own story to the community building up a true storytelling of her/his life. The tutors will be providing the participant with a written essay of the thing that they have said introducing themselves
- **TRUST:** As each participant will open up to the group, and they will be leaved in the classroom walking and speaking about whatever they want to whoever they want
- **PARTICIPATION:** At the end of the “building trust” experience each participant will be asked the question “Who do you think you share a similar life experience” and “Why do you think you share a similar life experience”

The final result of such a meeting will consist in showing up how people coming from different realities might be sharing something in common and how this sharing can be enhanced by “wearing someone else’s shoes” and by trying to deal with people coming from different realities by using a common language.

ACTIVITY 3 - MUSEUM

Learning objective

Research on how museums approach intercultural dialogue and identification of model case studies

- Development of guidelines for good practice
- Support to pilot projects in the partner countries
- Dissemination of outcomes through conferences, videos, published materials and the web

Description of activity

The core of the workshop is to experiment various ways in which museums can support intercultural learning and dialogue by means of developing and carrying out educational activities. Expected target group

The target of the activity should be mixed, composed by both local and foreign participants to promote the exchange between different cultures and improve the capacity to adapt to cultures distinct from the country of origin. The exchange of experience and different background of the museums involved will enrich the project and the audience

Resources

- As far as this path is concerned:
- Museum operators, tour guides, cameras, printing machine
- Educators, social workers and inclusion workers
- Project coordinators and organizers: those who will have to organize the logistics and any transfers
- Cultural mediators

The professional figures listed above will come into play at different stages of the journey in collaboration with each other. It is essential that they know how to use different languages and integrated tools both in the artistic and psychosocial fields. Furthermore, within a moment of meeting the different figures must be able to understand the needs of the participants by implementing diversified and open schemes and methods based on the context in which they operate.

Instructions for trainers

Duration: The workshop will consist of various phases divided into three working days. Of course, it can last for several days or a longer or shorter period depending on the needs of the participants and the trainers or the subject matter.

- Space: Different spaces can be used in different days, creating a traveling and dynamic work; if it is not possible to identify multiple locations, a single space will be sufficient
- Collaborations: Research collaborations with organizations and structures by the coordinators.
- Tips: Provide tools to explore issues through the emotional approach of museum

ACTIVITY 4 - PHOTOGRAPHY

Learning objective

- Enhance dialogue, understanding, compassion and tolerance among people of diverse religions, cultures and races through participants
- Identify similarities and differences between different cultural traditions and perceptions
- Develop skills and competences of participants in art photography
- Provide an intercultural setting and increase respect between cultures
- Create a network for future projects

Description of activity

- Participants will identify social markers of cultural difference in their own environment or abroad by creating their own photographic portfolio and analyzing it critically.
- participants will compare the photographic images they captured with media stereotypes of a different culture in order to build criteria for understanding and criticizing visual representations.
- participants will process awareness of self and of their intercultural experiences by writing a photo/video-essay to accompany their photo project.
- At the end of the activity, participants will have a better understanding of how creating visual images of places, cultural products, and people may help to limit or stimulate a better understanding of cultures different to one's own

Expected target group

The target of the activity should be mixed, composed by both local and foreign participants, approaching them to a much more vivid awareness of the world, leading them to overcome prejudice and bias so often widespread by media and journals.

Resources

As far as this path is concerned:

- Cameras, smartphone
- Educators
- Project coordinators and organizers: those who will have to organize the logistics and any transfers
- Cultural mediators

Instructions for trainers

Duration: The workshop will consist of various phases divided into three working days. Of course, it can last for several days or a longer or shorter period depending on the needs of the participants and the trainers or the subject matter.

- Space: Different spaces can be used in different days, creating a traveling and dynamic work; if it is not possible to identify multiple locations, a single space will be sufficient
- Collaborations: Research collaborations with organizations and structures by the coordinators.
- **Tips:** Provide tools to explore issues through the emotional approach of museum

ACTIVITY 5 – DANCE

Learning objective

- Develop an understanding of dance that is different from what is seen in mainstream media
- Learn about the diversity of cultures through different types of dance
- Learn about one's own culture and traditional dances
- Learn about cultures and traditional dances that differ from one's own culture and traditional dances
- Learn how to effectively work with other students

Description of activity

Students will learn about different cultures and their traditional dances through teacher-lecture and interactive reading. Students will further their knowledge by completing a web quest. Students will collaborate their knowledge of various cultures and traditional dances to choreograph an original cultural dance from a culture of their choice. Through the completion of this unit students will have learned about their own culture as well as a traditional dance of their culture. Students will also have learned about two cultures, different from their own, as well as the traditional dances of the latter

cultures. They will also have learned how to collaborate and coordinate with other students in order to create a single product.

Expected target group

The target of the activity should be mixed, composed by both local and foreign participants. Resources: Drum or music, 3 pass card (chips, tokens, etc) for each person. The dance group activity seeks to demonstrate the use of dance as a cultural form to re-unite immigrants with their native cultural values in their new environment and to integrate with mainstream local community members.

Instructions for trainers

Duration: The workshop will consist of various phases divided into three working days. Of course, it can last for several days or a longer or shorter period depending on the needs of the participants and the trainers or the subject matter.

- Space: Different spaces can be used in different days, creating a traveling and dynamic work; if it is not possible to identify multiple locations, a single space will be sufficient
- Collaborations: Research collaborations with organizations and structures by the coordinators.
- Tips: Provide tools to explore issues through the emotional approach of museum

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