This submission has been prepared by the Committee on Culture of UCLG. All the answers have been drawn from UCLG documents, such as the [Thematic learning report “Cultural Policies: a vector for migrants’ inclusion in urban context](https://agenda21culture.net/sites/default/files/210212_tlr_casablanca_online_final_1.pdf)”, where all the provided case studies (presented as “Examples”) are featured; the guidelines from [Culture 21 Actions](https://agenda21culture.net/sites/default/files/files/documents/multi/c21_015_en_2.pdf); the [Lampedusa Charter](https://www.uclg.org/sites/default/files/lampedusa-_carta-eng.pdf) for Dignified Human Mobility and Territorial Solidarity, as well as inputs from the [UCLG work on Migration,](https://www.uclg.org/en/issues/migration#Mediterranean)  the peer-learning note on [Local Citizenship and Migration: Fostering the Right to the City for All](https://learning.uclg.org/wp-content/uploads/2021/07/28_local_citizenship_and_migration.pdf), and the project [MC2CM](https://www.icmpd.org/our-work/projects/mc2cm).

1. **What are the issues relating to cultural rights that you see in your country’s migration processes? Please provide relevant information concerning laws and regulations, programmes and measures, services and practices that seem relevant.**

Heritage institutions and sites, including museums, archives, monuments and memorials, hold a very important place in cultural life, by preserving, presenting and helping to interpret and reinterpret history, collective memory and related narratives. Since every place has a heritage of immigration, although this is not always reflected in prevailing, official narratives, there is potential room to identify common aspects among host and migrant communities living together in a city. Also, culture, memory and this shift of narratives may act as a powerful reminder that the roots of humanity are nomadic and that mobility is a natural phenomenon. Thus, national borders should not be the defining feature of such a complex issue. The [Durban manifesto](https://www.uclg.org/sites/default/files/en_manifesto_migration.pdf) on migration is a good example of how local governments have been advocating in this regard.

As in other intercultural practices, the joint exploration of heritage can also lead to the emergence of new, shared narratives, embodying the dynamic, changing nature of cultural life. This has particular implications in several regions of the world (as in the Mediterranean), where local communities have engaged in migration and exchange for centuries and there are substantial shared legacies. Another important role for heritage institutions lies in helping to visualise the heritage of migrant communities, providing them with support in preserving it and interpreting it for the host communities, through exhibitions, living archives and other programmes.

**Among the measures that can be adopted in this area are the following:**

▪▪ Inclusion of heritage related to migration (e.g. artifacts, documents, oral and intangible heritage, etc.) in mainstream heritage institutions, such as museums or archives, for preservation, research and educational purposes.

▪▪ Establishment of heritage institutions or sites dedicated specifically to the exploration of migration (e.g. migration museums, monuments, research centres), with an intercultural approach.

▪▪ Identification of stories and topics which are shared in the histories of host and migrant communities, including those that are often neglected or lesser-known, and exploring them together in the form of exhibitions, publications and other tools.

▪▪ Involvement of migrants as mediators, educators or guides in museums and exhibitions that present heritage related to them, enabling a contemporary and personal reinterpretation of historical aspects.

▪▪ Provision of support to migrant communities in activities that aim to preserve and present their tangible and intangible heritage.

**EXAMPLE: FACTORÍA CULTURAL, SEVILLA**

Factoría Cultural is a new public venue established by the City of Sevilla in one neighbourhood affected by poverty and hosting large Gypsy, North African and Latin American communities. A range of challenges had been identified in the area, including inter-community tensions, educational disadvantage, and limited opportunities to take part in cultural life. In this context, the new facility aims to become a space of encounter and a creative space open to the local community, enabling the emergence of local creative initiatives and potential economic opportunities in this field. Spaces for workshops and other educational activities, artistic residencies and performances are part of the complex. Furthermore, activities will also be conducted outside the building. The project involves a team of six cultural mediators and has established partnerships with several cultural and educational associations.

For more information, see: <https://icas.sevilla.org/espacios/factoria-cultural>

1. **Do migrants have access to the cultural services and institutions of the host society? How about undocumented migrants, asylum seekers and refugees? How is such access ensured?**

According to the [Lampedusa Charter](https://www.uclg.org/sites/default/files/lampedusa-_carta-eng.pdf), the impacts of climate change, persistent violence, structural racism and discrimination accelerate social polarisation and exacerbate the vulnerabilities of many communities and ecosystems. Within this context, the adoption of tailored measures when relevant is needed in order to seek universal access. A concern with cultural citizenship and cultural rights implies that cities should aim to enable all citizens, regardless of their origins, to take part fully and freely in cultural life. In the path to making access universal, it is also necessary to address specific obstacles and inequalities, and to adopt measures that are tailored to specific groups or seek to ensure their visibility (e.g. programmes catering for newly-arrived migrants, or initiatives celebrating the diverse communities that make up the local population).

However, the [Thematic learning report “Cultural Policies: a vector for migrants’ inclusion in urban context](https://agenda21culture.net/sites/default/files/210212_tlr_casablanca_online_final_1.pdf) mentioned the reluctance of some cultural organisations to engage in diversity and inclusion as a key challenge. In some cases, cultural organisations tend to maintain very traditional approaches and cater for their established audiences and participants only, and are disinclined to engage in projects beyond their ‘comfort zones’, such as those that would lead them to address diversity and foster migrants’ inclusion. Also, inequalities in access to culture: a range of factors, including the frequent centralization of cultural venues in city centres, the price of activities, limited visibility and poor communication, or lack of suitable mediation mechanisms, mean that cultural activities are often accessed only by specific segments of the local population, whereas others – including migrants and other disadvantaged groups – are left aside.

How is such access ensured?

For instance:

* Ensuring migrants’ and refugees’ participation in programmes that concern them. Participatory mapping exercises, consultations and identification of needs, co-design of programmes and projects, the involvement of migrants and refugees as mediators, and community engagement in the management and delivery of programmes and services are some of the formulas that local governments can adopt to respond to the principle that ‘nothing about us, without us, is for us’.
* Moving towards more horizontal, participatory and fluid governance of culture. In addition to active participation by migrants and refugees, collaboration between public authorities and civil society organisations, as well as transversal or ‘joined-up’ collaboration between different departments of local government is necessary, given the complexity of the issues being addressed. Depending on the distribution of competences applicable, multi-level collaboration between local, regional and/or national authorities can also be necessary.

1. **Which institutions have been successful in respecting and protecting the cultural resources and assets of migrants? Please provide examples when possible, including on how this was achieved.**

According to the [Lampedusa Charter](https://www.uclg.org/sites/default/files/lampedusa-_carta-eng.pdf), the municipal movement is the sphere of government that works closest to the people, and local and regional governments have been addressing the multidimensional nature and effects of human mobility with limited mandates and often scarce resources. However, cities are generally more capable of integrating plural, diverse narratives than nation states. Increasingly diverse cities should consider how they present themselves to local and international audiences. Revising official discourses and city brands through an acknowledgement of the diverse influences that have helped to shape the city in intercultural processes, and continue to do so, can be a source of increased self-esteem and cohesion. This is of course a complex exercise, which requires care – it should avoid both the neglect of host communities’ efforts and contributions throughout history, and an overemphasis on migrants’ contributions unless this is reflected in actual policies.

**EXAMPLE: THE HOUSE OF THE EXCHANGE OF POPULATIONS IN NILÜFER**

The House of the Exchange of Populations is a museum addressing the history of forced migration and the exchange of population that involved Greek and Turkish groups between 1922 and 1924, following the Greek-Turkish War in Anatolia. It is based in Nilüfer, one of the three municipal administrations constituting the Metropolitan Municipality of Bursa, in Turkey. The House is particularly interested in following critical, non-nationalistic international academic scholarship, by basing its narrative on direct testimonies and enabling the intertwining of Turkish and Greek stories around common themes of everyday life and folk culture. The institution consists of a permanent exhibition and an archival section. The collection was formed mainly through donations, as well as some acquisitions, publications, and oral history testimonies collected by the Municipality of Nilüfer.

For more information, see: <http://obs.agenda21culture.net/en/good-practices/nilufer-house-exchange-populations>

1. **What are the steps that relevant local and national authorities take to ensure that the rights of migrants to access, practice, maintain and transmit living cultural resources are protected, especially forced migrants?**

The [Lampedusa Charter](https://www.uclg.org/sites/default/files/lampedusa-_carta-eng.pdf) reaffirms the importance of the contribution of migrant, diaspora and refugee communities to local economic development, to culture and innovation, and develops the concept of intersectionality. In the case of migrant, displaced and diaspora communities, holistic approaches are needed whereby access to services, infrastructure, and public space, among others, account for, respect and include religious, gender, race or other dimensions that define cultural practices. Also, memory and reparation are key elements to address historical relations of oppression, namely colonialism, which are strongly connected to the nature and features of current migration flows. An example of a concrete practice related to memory is the 3rd October, Day of Memory and Welcoming in the island of Lampedusa, remembering the shipwreck that killed more than 368 people and that serves as a reminder of what should not continue to happen. For more information about this, you may watch the “Not a border tale” [video](https://www.youtube.com/watch?v=vq-MMLwkxjo&t=3s).

Also, in the document [Culture 21 Actions](https://agenda21culture.net/sites/default/files/files/documents/multi/c21_015_en_2.pdf) it is stated that ensuring the right of all to participate in cultural life is key, and requires that the cultural dimensions of all policies are taken into account. The local governance of culture must include opportunities for citizens to participate in cultural mapping (that is, in identifying cultural resources and relationships), strategic planning of priorities and key actions, as well as their evaluation. Balanced governance encourages the establishment of participatory forums, either public (like local councils on culture), or independent (established and run by civil society). Governance of culture should also be supported by coordination mechanisms across different departments with responsibilities in cultural areas, as well as multi-level governance frameworks that help facilitate coordination among local, regional (where applicable), and national governments. Also, respecting and valuing diversity requires the integration of both multi-cultural strategies that recognize people with different cultural backgrounds who live together, and intercultural strategies that create bonds between them. Active participation in the creation and production of culture allows the creation and recreation of communities in which people can freely construct their individual selves. Special attention must be paid to the different realities of people of indigenous, minority, and migrant communities.

1. **What is the position of governmental authorities when cultural practices of migrants are not in line with those of the majority of the population?**

Governmental authorities may face challenges such as the existence of intercultural tensions in the community when the cultural practices of the migrants are not in line with those of the majority of the population. Alongside the potential for positive change that lies in diversity and intercultural relations, this remains a complex terrain – culture can be both a space for encounter or one in which differences are emphasized and lead to tensions. This is particularly the case when differences in habits and lifestyles, historical resentments and social tensions are exploited for political or economic purposes. The active role of public authorities and civil society organisations in identifying sources of tension, addressing misinformation (see e.g. the [TLR on communication around migration in cities](https://www.icmpd.org/file/download/48445/file/Communication0on0Migration_An0Issue0of0local0governance0EN.pdf)), carrying out educational activities and embracing the potential of diversity in a positive light is necessary in this respect.

1. **Please provide examples of how the tensions have been handled in the past.**

**EXAMPLE: PARTICIPATORY GOVERNANCE AND COORDINATION OF CULTURAL AND INTERCULTURAL POLICES IN LISBON**

The City of Lisbon has developed a range of mechanisms to foster active participation and coordination among stakeholders relevant to cultural life and intercultural relations. The Municipal Council for Interculturality (CMIC), a consultative body involving associations representing or working with migrants and minorities, was first established in 1993 and meets monthly. A bottom-up approach, involving consultation with migrants and civil society organisations, has been adopted by the City when designing strategies related to migration, such as the Municipal Plan for the Integration of Immigrants 2018-2020. The latter refers to the importance of migrants in local cultural life and involves coordination with the City Council’s cultural services. Indeed, the Local Cultural Strategy adopted in 2017 also stresses the aim to broaden migrants’ opportunities for cultural participation. Several cultural events celebrating diversity, such as Festival Todos and Festival Lisboa Mistura, rely on collaboration between the local government and civil society organisations.

For more information, see: <https://www.lisboa.pt/cidade/direitos-sociais/interculturalidade> and <https://www.lisboa.pt/cidade/cultura/estrategia>

Other recommendations from the [Thematic learning report “Cultural Policies: a vector for migrants’ inclusion in urban context](https://agenda21culture.net/sites/default/files/210212_tlr_casablanca_online_final_1.pdf):

* Adequate means to strengthen public debate, consultation and engagement in policy design, implementation and evaluation are relevant tools. They should ideally include transversal or ‘joined-up’ mechanisms across government (e.g. between cultural, social inclusion, education and employment services) and participatory mechanisms, enabling citizens and civil society organisations, including those that represent migrants, to voice their interests and priorities, as well as to engage in programme management.
* The principle of ‘nothing about us, without us, is for us’, of relevance both to migrants and refugees and to other disadvantaged groups (e.g. people with disabilities), should be applied here, thus ensuring active participation from the groups concerned. Indeed, cultural governance should ultimately ensure that all citizens are represented in participatory processes.

1. **How do the different sectors of the population learn about the cultures of the migrants, especially new and forced migrants? Please provide information about existing spaces, including media spaces, and opportunities for the host society to encounter and engage with cultural resources of migrants.**

**EXAMPLE: MAKING SOUSSE A SUSTAINABLE CULTURAL DESTINATION, WITH THE CONTRIBUTION OF ARAB AND AFRICAN MIGRANTS**

With the aim of making Sousse a sustainable cultural destination for Arab and African migrants, students, workers and residents, integrating migrants into Tunisian society and enabling them to exercise their basic rights, collaboration between cultural associations (including the Arab African Council for Sustainable Development), the Sousse Municipality, the Sousse Regional Commission for Culture and the University of Sousse has contributed to increasing the participation of migrants and foreign students in local cultural activities, and has also enabled them to develop cultural activities connected to their countries of origin. Thanks to this, barriers between the host and migrant communities have been overcome, the city has become a more culturally diverse and attractive destination and migrants are contributing to local cultural life with their creative ideas.

1. **What challenges do migrants face currently in practicing, maintaining and transmitting their culture, especially when they are new and/or forced migrants?**

Often migrants may face certain challenges regarding practicing, maintaining and transmitting their culture due to a limited policy integration and collaboration, which is stated as one of the key obstacles in terms of the implementation of the measures in the [Thematic learning report “Cultural Policies: a vector for migrants’ inclusion in urban context](https://agenda21culture.net/sites/default/files/210212_tlr_casablanca_online_final_1.pdf). In this regard, several of the measures outlined above rely on collaboration between different local government departments, as well as between public authorities and civil society organisations. However, collaboration is frequently limited or non-existent, and only in some cases are cultural aspects (e.g. language, creative expression, heritage) taken into account when local authorities design policies in areas related to migrants’ inclusion, participation and citizenship.

Another of the obstacles presented in the [Thematic learning report](https://agenda21culture.net/sites/default/files/210212_tlr_casablanca_online_final_1.pdf) is about Myths and misconceptions regarding culture. As Nancy Duxbury, Jyoti Hosagrahar and Jordi Pascual have argued, a set of misconceptions about culture prevail in many communities, which prevent further integration of cultural aspects in local policies. Among them is the belief that culture is an obstruction to development, as well as the assumption that the culture of a place is fixed, timeless and should not be modified. As the evidence presented in the previous section has shown, culture can be seen as a pillar of local development and it is in the interest of cities and local communities to adopt a dynamic understanding of culture. Suitable training, awareness-raising and policy development initiatives are needed to address these misconceptions.

1. **Please share good practices in protecting the cultural rights of migrants to access cultural resources and services, to enjoy their heritage and that of others, to use their language in private and in public, to participate in cultural life, to freedom of artistic expression and to take part in decisions that impact their cultural life. Please focus more on new and/or forced migrants.**

**EXAMPLE: STORY TIME – CONNECTING PEOPLE WITH THE POWER OF ART**

This two-year project funded by the European Commission involved five partners in Austria, Croatia, Germany and Slovenia, with the aim of creating spaces where refugees and EU citizens could discover the culture of each other through literature and art. In the course of the project, children’s books from different European countries and from Syria were translated and published in bilingual editions, enabling children to come into contact with one another’s cultures. A handbook for educators was developed and art workshops aimed at enabling refugees to create new works were organised. A final exhibition was presented in five cities.

For more information, see: <https://ec.europa.eu/programmes/creative-europe/projects/ce-projectdetails/#project/579292-CREA-1-2016-1-HR-CULT-REFU>

1. **Please advise how cultural rights of vulnerable and marginalised sections of migrants are protected.**

The evidence available on the Thematic learning report “Cultural Policies: a vector for migrants’ inclusion in urban context” suggests that cultural policies can contribute to migrants’ inclusion through the adoption of measures in six different areas:

* Orientation and welcoming initiatives

Among the measures that can be adopted in this area are the following:

▪ Inclusion of libraries, cultural centres, cultural associations and other relevant cultural sites in online or printed maps or in guided visits offered to recently-arrived migrants and refugees.

▪ Establishment of specific programmes and spaces, e.g. a dedicated room in the local

library, meetings with associations representing migrant communities, or a mentorship programme connecting migrants with local volunteers, to enable access to materials in different languages and providing tailored information and new personal connections.

▪ Provision of local language learning courses and socio-cultural guidelines to help migrants feel part of the host society and contribute to their personal and professional success (for more on this, see the [Policy Recommendations](https://www.icmpd.org/publications) from phase 1 of MC2CM).

▪ Provision of opportunities for newly-arrived migrants and refugees to explain their stories in creative ways, which may later be presented in exhibitions, media initiatives or educational activities.

* Access to culture and creative opportunities

This set of guiding principles may lead to a wide range of diverse specific measures. Among them could be the following:

▪ Inclusion of artistic expression and other cultural contents in formal and non-formal education programmes, engaging artists and art groups and establishing partnerships with cultural organisations where possible.

▪ Decentralisation of cultural activities to ensure that they reach neighbourhoods with a significant migrant population, including through the use of public spaces (e.g. streets, public squares) and regularly-used facilities (e.g. schools, health centres, community centres), as well as partnerships with community organisations (e.g. associations representing migrants or working with them).

▪ Use of diverse languages and media when disseminating information about cultural opportunities, including migrants’ own languages as well as cartoons or other accessible forms of visual media.

▪ Involvement of members of migrant groups as ‘ambassadors’ or ‘mediators’, who can disseminate information about cultural opportunities, tailor it to the needs and lifestyles of migrants, and facilitate cultural participation.

▪ Training of staff in cultural venues and programmes to understand the context and needs of migrants and refugees, potential obstacles to their participation in cultural activities and possible practical solutions.

* Visualisation of diversity, promotion of interculturalism and development of new city narratives

Among the measures that can be adopted in this area are the following:

▪ Organisation of intercultural festivals and events, which give visibility to the diverse communities living together in a city and foster opportunities for dialogue and the emergence of new, intercultural expressions.

▪ Promotion of intercultural creative dialogues and processes involving members of the host community and migrants, facilitated by artists and other mediators, with the aim of exploring experiences of diversity and generating new creative works (texts, music, images, etc.) that may result from these encounters.

▪ Involvement of artists and cultural groups in awareness-raising, communication and public education activities that celebrate diversity, foster mutual recognition and dialogue and generate more contemporary images of the city (e.g. a new city brand around diversity).

▪ Involvement of architects, urban designers and artists in the design of new public spaces and public art which can facilitate collective gatherings and become a symbol of a diverse city

* Heritage institutions and programmes

Among the measures that can be adopted in this area are the following:

▪ Inclusion of heritage related to migration (e.g. artifacts, documents, oral and intangible heritage, etc.) in mainstream heritage institutions, such as museums or archives, for preservation, research and educational purposes.

▪ Establishment of heritage institutions or sites dedicated specifically to the exploration of migration (e.g. migration museums, monuments, research centres), with an intercultural approach.

▪ Identification of stories and topics which are shared in the histories of host and migrant communities, including those that are often neglected or lesser-known, and exploring them together in the form of exhibitions, publications and other tools.

▪ Involvement of migrants as mediators, educators or guides in museums and exhibitions that present heritage related to them, enabling a contemporary and personal reinterpretation of historical aspects.

▪ Provision of support to migrant communities in activities that aim to preserve and present their tangible and intangible heritage.

* Strengthening social and economic development through culture

Among the measures that can be adopted in this area are the following:

▪ Integration of creativity and diversity, including that related to migration, as a positive value in local strategies addressing social and economic development.

▪ Integration of cultural and creative sectors as recognised pathways to employment, as reflected in training and professional development programmes, including those that address migrants and refugees.

▪ Commitment of local authorities and civil society organisations active in cultural life to facilitating opportunities for artists and refugees with a record of work in culture and the arts, to resume their careers in the host city.

* Strengthening cultural governance to support migrants’ inclusion

Among the measures that can be adopted in this area are the following:

▪ Provision of training, financial and in-kind support to civil society organisations active in cultural life, including those that represent or work with migrants and refugees.

▪ Provision of training and guidance to migrants and refugees, enabling them to actively engage in civic life, through a better knowledge of existing civil society organisations and other opportunities for participation.

▪ Provision of training to local government staff in culture and other relevant fields, addressing aspects such as the connections between culture and migrants’ inclusion, as well as the promotion of participatory mechanisms in policy consultation, design and implementation.

▪ Establishment of working groups, joint strategies and other collaborative arrangements between different local government departments in areas relevant to culture and migrants’ inclusion, with an intercultural approach prevailing throughout.

▪ Inclusion of migrants and refugees in public consultative processes related to cultural life (e.g. when designing cultural strategies or programmes).

▪ Development of collaborative arrangements which enable civil society organisations and informal groups to engage in the co-design and co-management of public programmes contributing to cultural life (e.g. community centres, festivals, etc.).