

Documentation of the Grundtvig Learning Partnership:

## **(Inter)Cultural Capitals across Europe - Intercultural approaches in adult education in the context of European Capitals of Culture**

Partner organizations:

- Kosmopolis, Rotterdam
- EDUCULT – Denken und Handeln im Kulturbereich, Vienna
- Arbeit und Leben DGB/VHS NW
- The Cracow Center of Management and Administration

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## **1. Introduction**

The partnership was carried out in the context of European Capitals of Culture (ECOCs) at different stages in the cities of Essen, Rotterdam, Vienna/Linz and Cracow. The main focus was put on the intercultural approaches in various forms of adult education regarding to formal, non-formal and informal learning processes in the field of arts and culture. As stated in the application, the key aspect of the partnership was the appraisal of the local situations and the exchange of knowledge and best-practice examples which was realised in meetings in Essen (October 2009), Rotterdam (February 2010), Vienna (June 2010), Cracow (December 2010) and Essen (May 2011): The past and current activities of the ECOS, the current political approaches promoting intercultural arts and the participation of migrants in cultural life as well as selected arts projects were presented to the group.

The basis for the exchange of knowledge in the partnership was the number and background of the migrants in the different countries. Generally, there are significant differences in the countries due to historical and geographical conditions which also affect the definitions, clusters and data collection as well as the policies of cities and regions framing the ECOCs. In Rotterdam 46% of the population are not of Dutch origin or have a parent born outside the country; in Linz 15% of the population are foreign citizens and 25% have a migrant background<sup>1</sup>. These people usually come from neighbouring countries of Austria; in Cracow one significant group is the big Roma minority, in 2007 there were 7,9% more migrants registered in the Malpolska province than in 2006.

In North-Rhine Westphalia 23% of the people have a migrational background<sup>2</sup>; the people in the Ruhr area come from 170 nations. The situation in Rotterdam is affected by a seawards focus and a postcolonial situation in the Netherlands; in Austria and Poland a regional focus and shifting borders have led to a lot of migrants from neighbouring countries in Vienna and Cracow. The Netherlands, Germany and Austria do share a migrant worker history (as a result Turkish groups are present in the cities). The structure of population is especially different in Cracow which is home to a Roma community; the official number of migrants in Poland is remarkably lower than in the other countries.

Concerning the intercultural programming and achievements of the different ECOCs, the historical and national frameworks turned out to be the crucial factor. Besides, the fact that Rotterdam (2001) and Cracow (2000) had been ECOC about ten years before the appraisal and Linz (2009) and the Ruhr area (2010) hold the title during the partnership also had an impact. Rotterdam, like several European Capitals of Culture, started as neglected, traditional harbour town with low incomes, aiming to transform into a modern and vibrant city. In Rotterdam 2001, the intercultural part was not integral, but a separate part of the program. The situation of the RUHR.2010 as a region of heavy industry which aims to transforming itself into an area of cultural wealth is comparable to Rotterdam. For the selection of the RUHR area as an ECOC, the aspect of cultural diversity was crucial. Programs such as the intercultural festival MELEZ.2010 and the workshop series "The Future of Culture" aiming at the opening of cultural institutions in a society of migration were implemented in the area "City of Cultures" of the RUHR.2010. Besides, Twins 2010 which promoted intercultural dialogue and the formation of European networks was an important project. Also the project "Polyphony – Voices of cultural diversity" should be listed here. Generally, as a result from experiences in Rotterdam and the RUHR.2010 it is recommendable to implement the intercultural approach in the whole programme and not only in one department or "niche".

In Linz there was altogether less explicit intercultural programming, but commendably some aspects of interculturality were integrated in many parts of the programme. But the project

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<sup>1</sup> In Austria a person has a migrational background when both parents were born abroad. Besides, there is a differentiation made between migrants of the first Generation as persons, whose own place of birth and those of both parents is located abroad and migrants of the second generation as persons, whose own place of birth is located in Austria and those of both parents abroad.

<sup>2</sup> This is the definition of a person with a migrant background: Everyone who immigrated to Germany after 1949 and all foreigners born in Germany and all Germans who have one parent who immigrated to Germany after 1949 or was born in Germany as a foreigner.

*Kulturlotsinnen* was the only project which explicitly focused on interculturality by training women with a migrant background as city guides. Concerning Cracow as ECOC, intercultural aspects can be found when defined as relations between different countries. As the city was one of the post-communist ECOCs it was a huge challenge to organise this event without a proper infrastructure. The major success then was that Cracow changed its image towards a popular touristic destination within Europe.

Rotterdam tried to establish sustainability by working with existing organisations. But changing the big cultural organisations, to structurally pay attention to diversity and sustainability is still a big task. Lasting effects of Linz 2009 were the formation of networks (cooperations between institutions; economic partners for culture) and the continuation of projects developed during this year (e.g. *Kulturlotsinnen*). In Cracow, the festival office of the ECOC still exists, having relevant influence on Cracow's cultural life. Concerning the RUHR.2010, the creation of sustainable structures is still in progress and, presumably, a network of institutions will continue the work now carried out by the RUHR.2010 GmbH. Besides, by various events and common experiences, a psychological sustainability in the minds of people was created, a concept introduced by the RUHR.2010. One of the most sustainable structures of the area "City of Cultures" will be the planned intercultural "Academy of the Future" in Bochum.

In Rotterdam the political approach of the cultural department of the city is to focus not on the cultural background, but on the socio-economic position. In the Netherlands the minister of culture initiated a Code of Cultural Diversity, urging cultural institutions to diversify their programs, public, personnel and boards. The general approach of Kosmopolis is that housing and employment issues are not the only necessary key to this topic; migrants also need to recognise their culture in the Netherlands to create the feeling of belonging there. In 2010, the cultural department of Linz wrote a new cultural plan with a new integration policy for an intercultural opening: Areas of engagement are funding and support; networking, cooperation and exchange; information and know how; political participation as well as an intercultural opening. So far this is a separate budget, but the long-term aim of the Linz cultural department is to integrate it in the larger budget for culture. In Cracow in the context of the minorities' policy in the Governor's Office a programme for the promotion of the Roma minority in the region of Małopolska, especially in the field of education, exists. Also, the Małopolska Institute of Culture and especially the project Małopolska – Land of Many Cultures were presented: The project is directed to adults of social and educational areas of work – teachers, pedagogues, psychologists, who work with intercultural environments and minorities' children.

The cultural policy of North-Rhine Westphalia is based on the fact that there are more links between people who come from the same milieu and have the same (cultural) education but diverse cultural backgrounds than there are with people who have the same national background from other milieus. There is a special programme for the (financial) promotion of intercultural arts and culture included in the public funding system. Between 2008 and 2011 the focus of cultural policy was put on classical cultural institutions; to create synergic effects the heads and staff from these institutions participated in the workshops "The Future of Culture".

The effect of creating new networks between the organisations, their linked ECOCs and their networks in the cultural and educational field was already obvious in the very beginning of the partnership and intensified during almost two years of regular meetings.

The first meeting in Essen in 2010 was attended by representatives of the RUHR.2010 and the RUHR.2010-commissioner of the city of Bochum to connect the partnership with existing structures of the ECOCs. Besides, in all the visited cities the partners met with staff of the former ECOCs. Another concrete example of the extension of the network is the participation of staff from Kosmopolis' branches in The Hague and Utrecht as both cities are bidding to be ECOC in 2018. Furthermore, as a result of the partnership, Sanem Altinyildiz from EDUCULT was a speaker at the 3<sup>rd</sup> national congress on interculturality which Arbeit und Leben organised in Bochum in October 2010. In conclusion, every meeting of the partnership hold the possibility to extend the network by bonding with guest speakers, project leaders and artists.

The experiences and knowledge gained during the partnership were a constructive and inspiring contribution to the fields of work of the organizations.

Below, you find a documentation of the partnership containing sections on the topics, best-practice and results of the different meetings, including short ratings of the projects in terms of sustainability, transferability, opportunities for the participation of migrants as well as for networking.

Besides, there is an article by Danuta Glondys, former president of the Cracow 2000 office, member of an international jury of ECOC selecting, about the results of the RUHR.2010, especially focusing on interculturality.

Finally, you find topics for a possible future cooperation and the contacts of the partner organizations.

## **2. The partner organisations**

### **Arbeit und Leben DGB/VHS NW, Düsseldorf**

The basis of Arbeit und Leben DGB/VHS is an educational cooperation between the German Federation of Trade Unions and the Volkshochschulen/Adult education centers. The aims of Arbeit und Leben are the strengthening of people's political participation, shaping and influencing a change in society, learning in a complex world, understanding connections and determining positions, the promotion of social competences as well as the combination of work and life in a meaningful way.

Arbeit und Leben NW is located in the state of North Rhine-Westphalia, where almost every fourth person is a migrant (23 percent, the number is increasing). The participation of migrants as target group and protagonists in cultural life is still in deficit. Therefore, Arbeit und Leben's project *interkultur.pro* focuses on improving the participation of migrants in arts & culture with its activities.

### **Kosmopolis, Rotterdam**

Kosmopolis Rotterdam actively promotes and displays art and culture to induce people's curiosity towards each other's history and culture. Kosmopolis also works to pursue cultural dialogue from new perspectives in order to gain depth and new insights. With its activities, Kosmopolis Rotterdam aims to create connections between culture in neighbourhoods and international intercultural developments, new social groups and existing cultural institutions, the elderly and today's youth from different cultural backgrounds, and between thinkers and doers. One basis assumption is that housing and work is not enough for migrants; they need their culture, and to recognise their culture in the Netherlands, to feel like they belong.

The projects combine arts with a diversity of groups. An example of the activities is the organisation of a congress on the concept of "Superdiversity" and its implications for the city in October 2011.

### **EDUCULT – Denken und Handeln im Kulturbereich, Vienna**

EDUCULT is an independent institute for cultural policy & cultural management located in Vienna. EDUCULT's basic topics are cultural & arts education and intercultural dialogue. EDUCULT works about these topics in many studies. EDUCULT's intercultural projects/symposia/discussions, round tables and reports in the last years mainly dealt with topics related to the Inter-Cultural Capitals across Europe partnership's issues: Providing access to cultural institutions for migrant people (youth and adults), participation of migrant people in cultural and artistic work, programming for intercultural arts etc.

7000 persons belong to its international network.

Information: [www.educult.at](http://www.educult.at)

### **The Cracow Center of Management and Administration Ltd. Co.**

In 2004 the Cracow Centre of the Improvement of Educational Personnel was established, as a part of The Cracow Center of Management and Administration Ltd. Co. It conducts

trainings for teachers and other school workers in the fields of educational organisation and improvement of professional qualifications. It is a private institution but comes under the jurisdiction of the Ministry of Education. KCDKO focuses on teacher's education and the implementation of innovative practices. The courses include: students motivation, student-teacher relationships, professional consulting, communication & negotiation, prevention from bullying at school. The activities include the analysis of educational needs, preparation of the course frameworks, development and design of training courses, etc. An example of a project is the "Intercultural eco-management of schools"-project.

### **3. Topics, Best-Practice and Results: 6<sup>th</sup> and 7<sup>th</sup> of October 2009, Essen**

- **Approach of the RUHR.2010**

Aslı Sevindim, Director of the thematic area City of Cultures

The Ruhr (the area at the river Ruhr, between the cities of Hamm and Duisburg, Schwelm and Marl) underwent a strong structural change in the last 50 years. Today its economy is not based on heavy industry, but on creative industry. Adolf Muschg, a Swiss writer, wrote that "the Ruhr no longer breathes dust, but the future."

If we look at satellite-photos of Europe at night there are three metropolitan areas that are lit in the brightest way: Paris, London and the Ruhr.

But the image of the Ruhr is different than that of Paris and London. The Ruhr has several different images, and often this image is not connected to nature.

The image of the Ruhr as metropolis still needs to be created– especially through a stronger cooperation among the 53 towns of the region.

More than five million people live in the Ruhr. They are from over 170 nations.

There is probably no other metropolitan area in the world with such a diverse cultural offer. In the Ruhr there exist 250 festivals, 120 theatres, 200 museums, 100 concert halls, 19 universities, 100 cultural centres and 1.000 industrial monuments.

These aspects convinced the European Commission to choose Essen and the Ruhr as European Capital of Culture 2010, besides Istanbul and Pécs.

In the concept of RUHR.2010 there were three criteria and goals pointed out: to be a model for Europe, to reach unity/coordination in a polycentric metropolis and sustainability.

In the framework of the RUHR.2010 there are different projects with a focus on cultural diversity:

a) Twins 2010 ([www.twins2010.com](http://www.twins2010.com))

The motto is: "Give Europe a soul".

It is a multicultural project on European issues of the future that promotes the intercultural dialogue and the formation of European networks.

The goals:

- to provide a platform for young people and school classes;
- to promote cultural networking over Europe; a network of art projects.

**Since cooperations between the cities, which already exist, were activated for this projects which will also last beyond 2010, the project especially created sustainable structures and holds the possibility for networking. Besides, there is a good chance of transferability given as partnership structures exist in the whole of Europe.**

b) Melez ([www.ruhr2010.de/melez](http://www.ruhr2010.de/melez))

It is a festival of diverse cultures that celebrates the extraordinary and also everyday features of regional, European and worldwide social interaction. It is about opening up our society to intercultural activities, dialogue and mutual respect. *Melez.Lab* tries to research into burning

contemporary questions like how we react to other cultures, alien features and inequality. *Melez.Festival* stages international music, dance and theatre performances, crossover, exhibitions and literature. *Melez* aims to support and link as many different actors of different cultural backgrounds as possible to create a strong network.

**MELEZ especially offers the option for networking.**

c) Lullabies

This event will take place in October 2010, from the 29<sup>th</sup> till the 31<sup>th</sup>, in the Philharmonic House of Duisburg. Lullabies were, and still are, the first forms of cultural expression which most people on earth come into touch with. What are these dreamy songs about? People (not professionals) from the Ruhr will sing their traditional lullabies.

d) Polyphony – Voices of cultural diversity ([www.polyphonie.eu](http://www.polyphonie.eu))

This project is supported but not organised by the RUHR.2010 and aims at bringing people with diverse cultural backgrounds together for singing.

**Lullabies and Polyphony are above all interesting concerning the structural opportunity for participation which they hold. Besides, they are easy to be transferred as the work with songs and voices can be implemented in smaller and bigger projects and formats and is accessible in a good way. Polyphony actually was transferred from Rotterdam to the RUHR area.**

e) The most important project is the intercultural opening of cultural facilities in the immigration society of the Ruhr. To reach this goal the workshop series “The Future of Culture” with the heads and staff of cultural institutions in North Rhine-Westphalia was already implemented.

**This project was especially aiming at a structurally sustainable change. Also, the project hold extensive possibilities for networking and indirectly – through the plays, exhibitions etc. of the institutions – for the participation of migrants. The approaches of the cultural institutions shall serve as a model for other institutions, therefore transferability is an intrinsic aim of the project.**

- **Approach of the cultural department of the federal state of North Rhine-Westphalia**

Ulla Harting, Section for Intercultural Cultural Work

In North Rhine-Westphalia (NRW) 23 percent of the population has a history of migration. The Government of this Land is the only one in Germany with a Ministry for Integration. The Department of Culture of the State Chancellery of NRW has been working on cultural diversity from a perspective of cultural politics since 2002. It is looking for new approaches, primarily those which explore the power of culture and the arts to integrate people.

On the one hand, there is a focus on realigning the sphere of community culture in terms of cultural diversity; on the other we are specifically promoting the arts which emerge from the heterogeneity of the cultures present here.

The work has been guided by some basic convictions, in addition to the principle of participation – the involvement of those who this is all about:

- There is a demographic challenge to cultural politics, to the planning of culture and cultural programmes, to artistic production, to cultural institutions and to public funding in the area of culture to take account of supply and demand with respect to cultural diversity. This means that we have to bear in mind the hitherto little researched relationship between culture and demography, which the Lower Saxony

Foundation has so appositely described with the phrase “we are getting older, more diverse and fewer”.

- There are more links between people who come from the same milieu and have the same (cultural) education but diverse cultural backgrounds than there are with the rest of their fellow countrywoman and -men from other milieus.
- We hope that in the future we will be able to respond positively to the question: “Have not we, the whole population, become transcultural for a long time?” About that, Dagmar Domening writes: “De facto our cultures have for a long time no longer been homogeneous and separate, they have become characterised largely by mixing and interpenetration.”
- We wish to provide motivation and support which will enable people to apply these insights in the area of public culture innovatively and with profit, to make visible what is new in culture and the arts which has emerged from the interplay of cultures and at the same time to reach out to a new audience.
- The cultural diversity has to be protected and promoted (compare Unesco Convention on Cultural Diversity).
- Interculturality is neither only a matter of Not-German people, nor is it only a matter between German and Not-German people.
- The precondition for the dissemination of the integrative potential of arts is that classical arts and high-culture open themselves towards diversity.

The most important projects of the section for Intercultural Cultural Work of the Department of Culture of the State Chancellery of NRW are these:

- a) Sinus-Survey “The milieus of people with a migrational background in Germany”:  
With this project we want to close the gap concerning our knowledge about the social environments, the modes of perception and the value systems of the migrant population.
- b) *interkultur.pro*: The project aims (a) to professionalise the agents in the field of intercultural cultural work through a yearly programme of further education with different modules: fundraising and sponsoring, intercultural public relations, intercultural project-management, etc...; (b) to promote an open forum and an exchange among the interested institutions and levels about the strategies of promoting the cultural integration of migrants.

Together with artists from various cultural backgrounds and with representatives of municipal and independent cultural managements a range of future requirements and funding criteria were developed in the department of Culture NRW during 2002/2003. These criteria established a transparent basis for decisions about the funding of projects in the fields of the arts and culture. This is a quotation from the criteria-catalogue: “Financial support of arts and cultural projects is intended on the basis of the ‘principle of unity in diversity’ and through the medium of the arts: (a) to further dialogue between the cultural groups living here positively, and (b) to serve the cause of integration.”

Specifically the projects must meet the following further funding criteria:

- The artistic quality of the project;
- forms of action conceived in terms of dialogue;
- the artistic and cultural significance of a project in respect of the purpose of the funding, namely cultural integration as well as
- the professionalism of the artists involved

- **Excursion: Longing for Level II, Hagen**

This arts project is financed by the federal state of North Rhine-Westphalia and is an official project of the RUHR.2010. Besides, the UNESCO is patron of the project.

A bridge runs through Altenhagen, a part of the medium-sized town Hagen in the Ruhr Basin, Germany. It does not cross water, but channels traffic - 40,000 cars pass over it per day and

also a lot of pedestrians use it as an underpass, which is not a very pleasant experience. Altenhagen is a grey neighbourhood beset by problems, where people from 82 nationalities live in close proximity. For the artists Marjan Verkerk and Milica Reinhart an ideal place for an intercultural artistic project.

In 2003 they conceived a plan to transform the road bridge from a soulless feature into a multicoloured beacon. They decided to base their design on "human resources" that were abundantly available in the area: The inhabitants and their memories. People from migrant backgrounds tend to carry scenes in their heads that hark back to faraway places. Reinhart and Verkerk wanted to provide a visible link between this variegated sources of information and the neighbourhood - vibrant and uplifting to motorists racing by, but with a deeper meaning to those who encounter this 'traffic monster' (the design spans 450 m) in their everyday lives. To gather the source material for their project - somewhat controversially - the artists asked women and girls from a range of nationalities about the colours associated with their memories. "Why did we only interview women? We tried to ask men about personal memories, but they usually came up with the colours of the shirts of their local soccer team. We also found that women are often the storytellers, and conduits to the next generation. Mothers strongly seem to influence the way their children integrated with an alien society." In a women-only context, many interviews became very emotional affairs. Hidden feelings came to the surface - homesickness, distress at lost dreams, traumatic memories. Some women led very difficult lives, and experienced real hardship.

All in all, a huge and complicated job, but simple compared to the struggle that was required to realise the project. Money was a major issue. In October 2007 Hagen's town council needed to approve the execution of the project in 2008. Not so much financially (most funds were found elsewhere) but politically. In the run-up to the meeting a lot of feelings were stirred up. A stream of articles, interviews and readers' letters appeared in the local papers. Some fervently supportive, others profoundly opposed to the project. People argued that money should be spent on dustbins and crèches, not on art. What also rankled was that German memories only played a modest part in a design that drew on 'roots' in distant corners of the earth. Whereas to the artists, this egalitarian approach is essential. In the end, the enthusiasm generated by the project - which also inspired various side projects, such as a theatre performance, a choreography, a rap podium, a novel - won the day. After a vote on knife's edge, the council gave the thumbs up to the make-over of a bridge - and an area - that reflects the hopeful, positive side of a multifaced reality.

Information: [www.sehnsuchtnachebene2.de](http://www.sehnsuchtnachebene2.de)

**This project enabled the participation of migrants and networking of the participating artists, organisations and locals in an extraordinary way which has Best-Practice quality. Besides, the project could be transferred to other European neighbourhood as the structures are the same in many European cities. Also, the artistic result and the networking effects are sustainable.**

- **ECoCs & Interculturalism**

Theses of Jordi Baltà, Interarts, Barcelona

- **The context of interculturalism in the EU**

- a) Cultural Programme (2007-2013)

The intercultural dialogue is one of three thematic objectives, but there is not a precise definition of that.

- b) European Agenda for Culture (2007)

Here "cultural diversity and intercultural dialogue" is one of three priorities. A quotation: "Cultural diversity needs to be nurtured in a context of openness and exchange between

different cultures. As we live in increasingly multicultural societies, we need therefore to promote intercultural dialogue and intercultural competences.”

The European Agenda for Culture promotes the support of intercultural dialogue, for reasons which are:

- political: principles of EU Treaty, instruments of peace and conflict prevention with other world regions;
- economic and social: enhancing employability and mobility of artists and professionals; lifelong learning; Lisbon Agenda;
- cultural: opportunities for artists; broader access for citizens;
- ethical: diversity and dialogue are essential values in the EU.

c) European Year of Intercultural Dialogue (2008)

It aims to put intercultural dialogue in the limelight, but it raised the awareness of many beyond those, who were already convinced. Its success was limited. Some criticism: the suggestion that cultural differences make the life more difficult.

d) Rainbow Paper on Intercultural Dialogue

Three principles, which underpin intercultural experience:

- Dialogue
- Competence: people need to be equipped with skills for an intercultural coming together;
- Action: intercultural action (living, working and creating together).

• **The meaning of intercultural dialogue in European Capitals of Culture**

a) Intercultural dialogue in European Identity

The EU is a process of dialogue among different cultures. There are increasingly refers to relations between Europe and other parts of the world. It leads to topics and activities which address to European history, aspects of European culture, issues of contemporary political relevance.

b) Intercultural dialogue within the city

It means a visualisation of cultural diversity within the city, particularly addressed to interethnic and interreligious relations. It is increasingly tackled, even if the “social” dimension tends to have limited relevance in ECoCs (as opposed to tourism, city profile, etc.).

(a)+(b) Bridging Europe and the city

Many cities attempt to address topics of European relevance through their own story, including intercultural narratives. For example:

- Liverpool: Cities on the Edge
- Cordoba: The Future has Roots
- Istanbul

But beyond the official discourse and short term activities, how could ECoCs contribute to interculturalism?

• **Factors in the success and long-term impact of ECoCs, from the perspective of interculturalism**

a) Visualisation of diversity and ICD

- Choice of topics (e.g. Migration in Luxembourg & GR, 2007)
- Innovative projects (Portrait of a Nation, Liverpool 2008)

- b) Embedding diversity across topics, activities, opportunities  
Integrating diversity transversally, embodying the values which should underpin ICD (curiosity, belief in compatibility and the positive sum of diverse expressions), e.g.:
  - Connection between heritage and contemporary creativity;
  - Involvement of diverse partners (large and small, cultural and not-cultural, local and foreign, young and old, etc.);
  - Development of bridges between institutions and citizens;
  - Use of umbrella topics, with meaning at many levels;
  - Adoption of a broad definition of culture, to draw people in.
  
- c) Linkages with relevant European issues
  - Generate “positive narratives” on European integration and the relations between cultures;
  - City’s ability to test formulas which are relevant to Europe at large (city as laboratory);
  - Ability to address cross-border relations and regional topics (e.g. Graz 2003; Luxembourg & GR, 2007)
  
- d) Opportunities for participation throughout the process
  - Open mechanisms in programme design (Helsinki 2000, Luxembourg 2007);
  - Decentralisation of activities (Lille 2004, Liverpool 2008);
  - Use of “ambassadors” in communication (Lille, Liverpool);
  - Use of new technologies, Web 2.0
  
- e) Balancing the cultural value chain
  - Most ECoCs place emphasis on access and consumption as opposed to creation, production, etc... Ultimately this has limited impact on behaviour, interculturalism, etc.;
  - How to generate creative opportunities, placing creativity at the centre (Marseille – Provence, 2013);
  
- f) Placing the Year in a long term process
  - ECoC as a platform for a new image/narrative of the city, which requires effort before and after the year;
  - A development strategy for the city at large;
  - Requires for an active participation, for social and cultural inclusion;
  - Several examples of cities which have used ECoC to re-tell their stories (Glasgow, Lille, Liverpool; Essen?)
  
- g) ECoCs as a learning opportunity, supporting the development of skills
  - An international event which provides unique opportunities;
  - The ability to reach disadvantaged communities and to develop intercultural competencies at all;
  - Addressing several target groups.

- **Local networks involved at the meeting**

### **Cultura21**

It is not by chance, that Cultura21 sounds like Agenda 21. Cultura21 is an international platform on sustainability that nets creatives, journalists, social and cultural researchers, who have partly a migration history.

One important project of Cultura21 was Subkulinaria, an international art exhibition on the effects of the globalisation of food- and of the cooking-culture. 14 artists from different

countries presented their works in the tummy of a Rhine bridge in the centre of Cologne. More Information: [www.cultura21.net](http://www.cultura21.net)

### **Kosmopolen, Bochum**

Kosmopolen supports the cultural participation/integration of polish people and promotes the polish culture in North Rhine-Westphalia through projects, that mix art exhibitions with readings in unconventional places. More Information: [www.kosmopolen.de](http://www.kosmopolen.de)

### **Exile Kulturkoordination**

Exile Kulturkoordination works as service agency for international and intercultural art-projects. It aims to promote the knowledge on cultures from the south of the world and to present the migrants, who live in North Rhine-Westphalia. The projects are roaming expositions, art expositions or events-series. More Information: [www.exile-ev.de](http://www.exile-ev.de)

## **4. Topics, Best-Practice and Results: 16 - 18<sup>th</sup> of February 2010, Rotterdam**

- **Rotterdam as ECoC**

Monica van Steen, member of program staff of Rotterdam 2001

Several European Capitals of Culture started as neglected towns in a changing situation. Often the intercultural part is not an integral, but a separate part of the program (as in Rotterdam 2001). It would be more constructive to try to fit in the intercultural part as an obvious part of the main program (as is happening in Ruhr 2010). Also there should be attention for the sustainability of the intercultural programs. One way Rotterdam 2001 tried to establish sustainability was by working with existing organisations. Getting the elephants; the big cultural organisations to structurally pay attention to diversity and sustainability is a big task.

- **Rotterdam and the cultural policy of the government**

Olga Smit from the Rotterdam department for Arts and Culture

Olga Smit states that policy should not focus on cultural background, but on the socio-economic position. There are two ways of looking at arts and culture than sometimes conflict: artistic quality and participation. She prefers looking at culture, chances, emancipation and dialogue instead of integration, problems, social problems and debate.

In the Netherlands the cultural field – as an answer to a question of the minister of culture – is designing a Code of Cultural Diversity; urging cultural institutions to diversify their programs, public, personnel and boards.

Olga also talked about the “cultuurscouts” of Rotterdam; networkers in the neighbourhoods who connect artists and small cultural groups with each other and with (arts) institutions.

- **Interreligious/elderly music projects**

Conny Groot, project manager

Conny Groot uses music as a way for interreligious dialogue. Conny Groot stresses the importance of research of intercultural projects. In her next project she will do action research during the activities.

**Like the musical projects of RUHR.2010 (Polyphony, Lullabies) these projects strongly focus on opportunities for participation (of migrants) and Polyphony already was transferred to the Ruhr area.**

- **The Historical Museum: The project “City as Muse”**  
Irene van Renselaar, urban curator

To Irene van Renselaar it is important to think about the role of a museum in this time. She is researching life and meaning in different neighbourhoods; starting from scratch to find out what is important to the people who live there.

The group talks about how to link old collections to new developments, and also about the tension between a mode of collecting in which anything could potentially be exhibited and the selection of items for a permanent collection.

**This project offers a great opportunity for the participation of migrants. Besides, it should be easily transferable to other museums in Europe. As it reaches out to the city quarters, it has potentially a range concerning various culturally diverse groups within the city. Also, the project could be sustainable when the exhibition is transferred to a museum and permanently installed there.**

- **Pact op Zuid: The exhibition space Gemaal and “Turkish connections”**  
Aysel Kaya

Pact op Zuid, the Rotterdam South Pact is a joint additional investment programme for Rotterdam South, a poorer part of the city, running until 2015, which has been drawn up by housing corporations, municipal authorities and sub-municipalities in Rotterdam South. The programme endorses the great importance of an additional strategy for Rotterdam South and indicates which investments by the various parties are necessary. Aysel stresses the importance of not only better housing and more work, but also of social and cultural programmes.

The exhibition space Gemaal displays arts connected to the neighbourhood. At this time there was an exhibition with pictures from Turkish migrants from 1960 to 1980. After this we visited the complementary exhibition “Turkish connections” by Otto Snoek: an exhibition of photographs of the first Turkish migrants in the Netherlands, combined with a photo exhibition of Turkish people nowadays and their transnational ties. The group discusses if a project always has to involve more than one group. Why not, for example, display photographs of the migration of Moroccan people next to the photographs of Turkish migrants. The exhibition can also be seen as a representation of mental history.

**This structural project for the remodelling of a whole city-quarter contains a special dimension of sustainable development of this quarter which is backed up by the cooperation of different city institutions and public authorities and the establishment of new networks. Therefore, it can be seen as an example of Best-Practice. Besides, this could be an model for other cities.**

## **5. Topics, Best-Practice and Results: 15<sup>th</sup> - 17<sup>th</sup> of June 2010, Vienna**

- **Migrants in the cultural life in Linz**  
Gerda Forstner, Linz cultural department

The cultural department of Linz is currently writing a new cultural plan with a new integration policy. This opens a window of opportunity to create an intercultural open city for all its

citizens. They plan to grasp this (the fact that they have such a plan is an exception, this is not common in Austria).

### Migrants in Linz

At the moment 15% of the population of Linz are foreign citizens but 25% have a migrant background.

The main countries of origin:

- Bosnia Herzegovina
- Turkey
- Germany
- Croatia
- Serbia
- Montenegro

The first generation is mainly focused on the home culture and folklore. The second and the third generation are not so interested in their countries of origin. The ethnicity becomes less important to them and there are associations formed of Turkish and Kurdish people together. However, the societies established by the first generation are older and therefore better organised so they have an easier time to make their wishes and opinions known to the city.

### Integration policy

Since last year's elections the integration office of the city is also trying to define its tasks in a new integration policy.

These are some of their goals:

- I. Funding and support  
*e.g. give publicity to cultural projects of immigrants*
- II. Networking, Cooperation and exchange  
*e.g. Meetings between the city and the migrants and the plans to create a discussion platform*
- III. Information and know how  
*e.g. make practical information available in several languages*
- IV. Political participation and Integration policy  
*This is a shared task. It deals with the overall idea of interculturality in Linz.*
- V. Intercultural opening

So far there is a separate budget for intercultural matters but the speaker would love to see it integrated in the larger budget for culture. They do not want to support a separate target group but the integrated whole of which interculturality is an aspect.

- **Overview of Linz 2009**

Julia Stoff, artistic director's office/project manager

The cultural year was built on the following principle: Linz is a **cultural** town based on **industry** and **nature**.

### Programme

The slogan was: Say Linz – Say change

The programme for the cultural capital was started in 2007-2008 and was communicated to the world through other means than just advertising and press. Some examples of projects are "Schaurausch" where art installations were placed in public spaces and "Tiefenrausch" where the citizens got the opportunity to explore the network of tunnels and bunkers under the city. Another example of the preparations was the "Linz Hafenfest": an Austrian musician

(Hubert von Goisern) sailed with a ship on the Danube to the black sea. He stopped in every country and invited local artists to perform with him. In 2009 he returned to Linz and staged a show at the harbor where all the musicians were invited to do their thing. To realize these projects the city started many cooperations with other partners, associations and societies. By doing this they tried to involve the inhabitants of the city at an early stage. These were seen as stakeholders and participants of Linz Capital of Culture.

The programme was divided into themes and not in traditional categories or genres. They had something going on every single day. Examples of projects are: the European green belt, Acoustic city, Kepler salon and In Situ. These last projects dealt with the nazi crimes that had taken place in the city.

- **The project “Kulturlotsinnen”**

The project originated out of the observation that many migrants have had an excellent education before coming to Austria. But either their diploma is not recognized in Austria or they struggle with a language barrier. Twelve women from nine different countries took part in this project which aimed to open cultural life for migrants.

The project has two main parts:

1. Education for migrant women to improve their chances on the labour market, empowerment, etc.
2. Creation of alternative city tours through Linz, where the guides share their view and personal experiences on and in Linz.

In the future the initiators of “Kulturlotsinnen” hope to open the doors of the cultural institutions for people with a migrant background. One of the women participating in “Kulturlotsinnen” has started a project with a museum in order to ease the access. She emphasises the importance of cooperating with the migrant community and involving them in this process. Besides, the project got green light to continue the guided tours. More information can be found on the website:

[www.linz09.at/de/projekt-2106389/kulturlotsinnen.html](http://www.linz09.at/de/projekt-2106389/kulturlotsinnen.html)

**Especially the formation of new networks is one lasting effect of Linz 2009. These include cooperations between institutions and economic partners for culture. Besides, several projects developed during this year are being continued, “Kulturlotsinnen” is hereof an example. Intercultural aspects were integrated in some of the projects. “Kulturlotsinnen” is the only project which explicitly focused on interculturality and is based on the participation of female migrants. Also, it is an example of Best-Practice which could be easily transferred to other countries.**

- **“I Like to Move it Move it”**

Erwin Dorn

“I like to move it move it” is a project in the framework of Linz09. Within this project 90 schools from all over upper Austria collaborated with 75 artists from all over the world. For several weeks these artists worked with the pupils as part of the normal education around the theme *performance*. The programme was process based, nothing was decided in advance. The aim was to achieve a sustainable change within the school. It was a deflection of the normal school structure, through a combination of creativity and the usage of different learning methods the project tried to give the pupils more than cognitive knowledge, such as the ability to cope for themselves in a changing environment. Because no one can predict how the future will look like. So we better give the youth the tools to adapt and acquire the knowledge they need individually.

## Dogma '09

The project had nine rules:

Instruction –immanent

*Projects are part of the regular classroom teaching*

1. Intensity  
*It must be an intensive programme of at least two days a week for seven weeks*
2. Competent experts from outside  
*Artists cannot be too young, they must have quite some experience*
3. System relevance  
*The aim of the project is a change within the school structure not only a nice performance*
4. Process orientation  
*The project is process based; nothing is decided in advance and the pupils are not graded*
5. Fairness and respect
6. Team orientation  
*At least two artists and teachers guide the process, no individuals*
7. Class as a community
8. Minimal bureaucracy  
*Keep the paperwork and such to an absolute minimum*

The funding should come from the educational field not from the funds for culture.

**The long term effects on the structure of the participating schools were according to our contacts minimal (but no research was conducted!). But there were benefits for the pupils that took part. The project enabled the participation of migrants (pupils with various backgrounds, international artist etc.) without mentioning it explicitly. Besides, the project has the potential to be transferred to other schools in Europe.**

- **SOHO in Ottakring**  
Ula Schneider

## History

The founder, Ula Schneider, started the project in 1999, in those days the area – where 35% of the population have a migrant background – had many vacant spaces. She rented them to artists to use as a place to exhibit their work. This became a success and from the second year on the initiative was supported by the chamber of commerce because it brought life to a sleeping neighbourhood.

## Activities

Every year there is an art festival around a different theme, this year the theme was *Kick the Habit*, a call against racism. This subject was chosen because of the approaching elections. They want to raise awareness through art.

They try to involve the area and the project also reacts on the neighbourhood: by focussing on subjects that are relevant to the environment and by interventions in the public space.

The reactions of the inhabitants are always different. The project also actively tries to involve parts of the population in certain initiatives. By keeping the target group quite small it is possible to openly communicate and to take their wishes into account. The most important factor in these collaborations is trust. Trust is easier gained when you speak the same language.

## Examples of projects:

A bathroom was built and made available for use because this is the space that is most often missing from the apartments in the neighbourhood.

During the festival there are also installations in the public sphere. They have permission of this from the city, since this is normally not allowed. There was a paradise garden which was open in the weekend. In the end all the plants could be taken home. In a window of an empty house some actor staged Othello.

## **6. Topics, Best-Practice and Results: 1<sup>st</sup> - 4<sup>th</sup> of December 2010, Cracow**

- **Promotion of the Roma minority in the region Małopolska**  
Elżbieta Mirga – Wójtowicz, minorities' policy of the Governor's Office

The Roma minority in Małopolska is very numerous. Although in Cracow the topic is not apparently seen, in villages of the province it may be described as a real challenge. The group learned about the most problematic issues the Roma have to face (e.g. territorial aspects, educational and living conditions, but also competition on the work market).

**It is especially impressive to see the successful promotion of the Roma community in Cracow as this is an issue which concerns the whole of Europe. Therefore, there is a great potential for European networking and transfer of parts of the project. It aims at creating sustainable structures, e.g. by focusing education.**

- **The project STRIM**

We had a chance to get to know about the activity of STRIM, a programme which enables young people to go abroad and to participate in voluntary jobs. Workers of STRIM explained to us, that the organization helps young people, who come to Poland by finding a place to stay, finding a voluntary job and with any kind of problems, that show up during their stay in our country. STRIM also organizes voluntary jobs for Polish people abroad - they are able to send the programme's participants anywhere they want.

**This project focuses on interculturality seen as mobility between countries. It can certainly foster networking and migration processes between different European countries.**

- **The ECoC Cracow 2000**  
Danuta Glondys, former president of the Cracow 2000 Office

Danuta Glondys points out, that Cracow, as one of the post-communist ECoCs had no infrastructure, no developed administration and funds to organize such an event – but despite of that, it succeeded. We were told about many difficulties that were overborne by the Cracow 2000 Office. During that time, in Poland there was no such developed consciousness of the meaning of culture, there was no social and political will to take it seriously. It was also a quite stormy political time, when the decision of making Cracow ECoC in 2000. It all began in fact 6 years earlier, during the establishment of a political system after the collapse of communism – governments changed frequently and with every new one, the Cracow Festival Office had to debate and make new agreements. After the event, the Cracow Festival Office survived and it still exists, having relevant influence on Cracow's cultural life. Danuta Glondys is now working in the European Commission as an expert of cultural issues and director of the cultural institution Villa Decius in Cracow.

- **The Malopolska Institute of Culture, project “Land of Many Cultures”**  
Joanna Nowostawska, project coordinator

The project “Malopolska – Land of Many Cultures” is directed to adults of social and educational areas of work, like teachers, pedagogues, psychologists, who work with intercultural environments and minorities’ children. The program has been divided into several parts, that concern others issues, so we can find subprograms of learning languages and tradition, of art and manual activities – all committed to different cultures. Adults also learn how to talk to children about differences between them and underline, that they are not differentiating in a pejorative meaning, but also very valuable. In cooperation with chosen schools, the institute organized several events, like national days, integration plays, trips and competitions etc. As an example, she informed us about Spisz, an intercultural, ethnographical region in the South of Poland. It is divided into a Polish area and a Slovak area, but children learn in common schools or play together. Nowadays the region is multicultural, and the work of the project aimed at raising awareness advantage. The group had many questions about MIK’s activity and *Malopolska – Land of Many Cultures* programme, especially, that Ms Joanna Nowostawska-Gyalókey had told the story of a little protestant church in the West of Poland that had been forgotten, and it turned out, that participants of our meeting also know this story. The conclusion was very general, but also very important – that there are still unknown issues to discover and work out in area of multiculturalism and it is so important not to forget about these intercultural differences, but to use them in a good way, to underline, that cultural separateness may be positive for both sides, it is just a matter to understand and accept that.

When the debating part of Friday’s forenoon has been closed, the group went for lunch to one of traditional restaurant, where they had an opportunity to taste real Polish cuisine.

The participants spent the afternoon visiting the underground interactive exhibition “Following the Traces of European Identity of Krakow”.

**The project has the potential for extensive networking between different areas dealing with questions of interculturality. As key areas like education are focused the project has the potential of creating sustainable structures.**

## **7. Essen for the Ruhr. European Perspective by Danuta Glondys**

The concept of a European Capital of Culture (ECOC) is open to as many interpretations as there are motivations of cities bidding for the title, yet the major objective of all ECOC programmes since the Maastricht Treaty is to highlight the richness and diversity of European cultures, to promote greater mutual knowledge and understanding among Europe’s citizens.

Applying for the title of ECOC 2010, Essen presented an innovative concept to regenerate through culture not only the city but also the whole industrial region composed of 53 municipalities with 5.3 million inhabitants and 140 nationalities and to transform it into a new living metropolis. Winning the title was to stimulate a quest for a new identity in which “Transformation through culture, culture through transformation” was to slogan events of the year 2010.

Essen’s proposal was interesting. “The global concept focused on 3 items: urbanism, identity and integration. These items constituted the basis for selecting the projects that would be integrated in the programme. They would be interconnected with the 3 themes that structure the year 2010, namely: the city of possibilities/ the city of arts/ the city of culture”<sup>3</sup>. What

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<sup>3</sup> *Report of The Selection Meeting for The European Capitals of Culture 2010*, Issued by the Selection Panel for the European Capital of Culture 2010, Brussels, April 2006, p. 8.

impressed the Selection Panel of ECOC 2010 was the fact that a number of intercultural projects had already started, among them the “Melez festival” – the main project related to migration in the region and the “Twins 2010”, a network involving more than 50 towns. The official Report of the Panel praised the city: “Cultural diversity as well as integration was an important part of the programme which should be achieved through celebration, integration and mutual understanding”<sup>4</sup>.

Winning the title of ECOC 2010 became an unprecedented chance for cultural and economic transformation of Essen and the Ruhr region, an opportunity to access new audiences and technologies, to obtain financial support for both community based projects and new infrastructure and revitalization, and – last but not least – to introduce a new and ambitious cultural vision and strategy for the city and the region. For the European institutions, Essen and the Ruhr region could become a model of sustainable development of a post-industrial region based on culture.

The organisers of “Essen for the Ruhr” had to work hard not only on “management of expectations” but also on creation of a coherent cultural programme addressing the European and Citizens’ criteria of ECOC. The Monitoring Panel of international experts and the European Commission itself kept reminding the organisers about the European<sup>5</sup> and the City and Citizens<sup>6</sup> dimensions of the ECOC programme. Recalling the criteria was significant and important for two reasons. One was to safeguard that European and Citizen perspectives of the programme were observed and the ECOC activities would strengthen pluralistic vision of the Continent, stimulate intercultural dialogue, shape new cultural identity and develop international cooperation in the field of arts and culture, contributing all the time to the socio-economic development of Essen and Ruhr region. The second was a growing concern among the experts of the Monitoring Panel that the balance between the cultural programmes of Essen and of the Ruhr region was getting lost (which was illustrated by changing the title from “Essen for the Ruhr 2010 ECOC” to “Ruhr 2010 ECOC”) and that would lead to unwanted programme developments, governance problems, competition within the region and giving up the ideas enclosed in original application for the title. The problem was becoming serious in spite of the fact that media and PR officers called Ruhr 2010 a success even before it started. The master story of the new metropolis could be at stake, the programme might lose the quality of an intercultural narrative for Europe and meeting expectations of cultural transformation could be at risk.

Essen and the Ruhr region worked hard to become the centre of European culture in 2010. They drew attention of the European media and audience, and managed to implement some of their ambitious plans.

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<sup>4</sup> Ibidem.

<sup>5</sup> *Essen for the Ruhr, ECOC 2010, Monitoring Brussels, 22 April 2009, Brochure, www.ruhr2010.de, p. 9:*

“How does your City intend to:

- foster cooperation between the cultural operators, artist and cities of your country and other Member States in any cultural sector?
- highlight the richness of cultural diversity in Europe?
- bring the common aspects of European cultures to the fore?
- develop European themes and issues?
- tackle the subject of intercultural dialogue?

Describe your relations with, and concrete project plans (if any) regarding your fellow Capitals of Culture, the region (for example the Ruhr), other parts of the country (for example Turkey).”

<sup>6</sup> Ibidem, p. 13. “Give precise examples of how your City will encourage the participation of artists and stake-holders in the socio-cultural scene in your City. Give examples of how your own citizens will participate, and take ownership, of the Year. Are you confident, and can you show evidence, that your programme will be sustainable and be an integral part of the long-term cultural and social development of your City?”

## 8. Topics for a possible future cooperation of ICE

- Awareness-raising on cultural diversity
- Qualification
  - New visions on cultural diversity → development of change processes
  - Intercultural competences
  - Social in-/exclusion
  - Exchange of European diversity situations and approaches
  - Data-collection on a European level
- Target groups
  - Young professionals in arts and culture (management with migrational background and mixed groups)
  - On job training of interculturality
  - Universities/Educational sector
- Benefit/Goals
  - Networking

The group would like to continue their cooperation beyond 2011 and to extend the network. If you are interested in the cooperation, please contact us.

## 9. Contacts of the partners

### Arbeit und Leben DGB/VHS NW

E-Mail: [schmitt@aunrw.de](mailto:schmitt@aunrw.de) or [wigbers@aunrw.de](mailto:wigbers@aunrw.de)  
Homepage: <http://www.aunrw.de/>

### Kosmopolis:

E-Mail: [k.klijnhout@kosmopolisrotterdam.nl](mailto:k.klijnhout@kosmopolisrotterdam.nl)  
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### EDUCULT:

E-Mail: [sanem.altinyildiz@educult.at](mailto:sanem.altinyildiz@educult.at) or [tanja.nagel@educult.at](mailto:tanja.nagel@educult.at)  
Homepage: [www.educult.at/](http://www.educult.at/)

### The Cracow Center of Management and Administration:

E-Mail: [mf@kszia.internetdsl.pl](mailto:mf@kszia.internetdsl.pl)  
Homepage: [www.kczia.eu/](http://www.kczia.eu/)

## Appendix:

### **Questionnaires about the results of the Grundtvig learning partnership ICE**

#### **I. Arbeit und Leben DGB/VHS NW**

##### **1 Local situations**

###### **1a What have you learned about the different local situations with respect of the existing migrational groups and the regional/national context. What have you learned from comparing these situations in the different countries?**

Rotterdam: In the Netherlands Rotterdam has the highest percentage of foreigners from non-industrialised nations. 46% of the population are not of Dutch origin or have at least one parent born outside the country. The main countries of origin are Surinam, Turkey, Morocco and Antillean/ Aruban. 13% of the population are Muslims. There is not enough housing and work for migrants. People need their culture to develop a feeling of belonging in the new country

Linz: At the moment 15% of the population of Linz are foreign citizens but 25% have a migrant background. The main countries of origin are Bosnia Herzegovina, Turkey, Germany, Croatia, Serbia, Montenegro.

Cracow: Is home to a big Roma minority, especially in the villages around the city. In the year 2007 there were 7,9% more migrants registered in Malopolska province than in the previous year.

Essen (Ruhr area): In North-Rhine Westphalia 23 percent of the population has a history of migration. The Government of this Land is the only one in Germany with a Ministry for Integration. The people who live in that area are from over 170 nations. There is probably no other metropolitan area in the world with such a diverse cultural offer.

In comparison, the quote of people with a migrational background achieves the highest number in Rotterdam due to the history of the Netherlands. The numbers for Linz and North-Rhine-Westphalia only vary slightly. The structure of population is especially different in Cracow which is home to a Roma community; the official number of migrants in Poland is remarkably lower than in the other countries. Also, there is the special situation of the repatriates.

###### **1b What have you learned about the participation of migrants in cultural life/ further education and their cultural and educational preferences?**

Rotterdam: The input of a representative of the department for Arts and Culture in Rotterdam stated that policy should not focus on cultural background, but on socio-economic position. In the Netherlands the cultural field, reacting to a question of the minister of culture, is designing a Code of Cultural Diversity; urging cultural institutions to diversify their programs, public, personnel and boards.

Kosmopolis stresses the importance of arts and culture in forming society. Cultural institutions in Holland are willing to work more with diversity in their program, but need support with this. Politicians often have a bigger problem with stimulating diverse programming. The basic assumption is that housing and employment issues are not the only necessary key to this issue; migrants also need to recognise their culture in the Netherlands to create the feeling of belonging there.

Linz: In 2010, the cultural department of Linz wrote a new cultural plan with a new integration policy for an intercultural opening: Areas of engagement are funding & support; networking, cooperation & exchange; information & know how; political participation as well as an

intercultural opening. So far this is a separate budget but the speaker Gerda Forstner (Linz cultural department) would like to see it integrated in the larger budget for culture.

Cracow: As part of the minorities' policy in the Governor's Office, the group learned about the promotion of the Roma minority in the region Małopolska, amongst others, in the field of education. Also, the Malopolska Institute of Culture and especially the project Malopolska – Land of Many Cultures were presented: The project is directed to adults of social and educational areas of work – teachers, pedagogies, psychologists, who work with intercultural environments and minorities' children. One part of the program deals with learning languages and tradition, arts and manual activities – all committed to different cultures.

Essen (Ruhr area): The cultural policy of North-Rhine Westphalia is based on the fact that there are more links between people who come from the same milieu and have the same (cultural) education but diverse cultural backgrounds than there are with the rest of their fellow countrymen from other milieus. There is a special programme for the (financial) promotion of intercultural arts and culture included in the public funding system. Between 2008 and 2011 the focus of the programme was put on classical cultural institutions. Also, North-Rhine Westphalia was one of the initiators of the Sinus-Survey „The milieus of people with migration background in Germany” which included a research on the cultural preferences and habits of migrants: Among the most important results is that cultural education is widely appreciated by migrants; the usage of culture does not depend on the “culture of origin” but on education, attitude, social position and differences between urban and rural regions.

In the context of this system of funding of North-Rhine-Westphalia, the project *interkultur.pro* aims to improve the participation of migrants in cultural life via further education in the fields of public relations as well as project management and financial management.

### **1c Which best practice(s) regarding the inclusion of migrants in cultural life & further education did you find most memorable?**

In Rotterdam, the work of Kosmopolis with its broad understanding of culture and approach to bring different groups together can be seen as good practice. Also, *Pact op Zuid* seems especially interesting as an approach aiming at the structural development of a whole quarter, amongst others, via culture. Furthermore, the projects presented by Conny Groot which uses music as a way for interreligious dialogue and the work of the Historical Museum should be listed here.

In Linz, the project “I like to move it move it”, a project in the framework of Linz09, was very impressive. Within this project 90 schools from all over upper Austria collaborated with 75 artists from all over the world. Also, the project “Kulturlotsinnen” which originated in the observation that many migrants come to Austria with an excellent education was very impressive. Twelve women from nine different countries participated in the program; the focus was the Creation of alternative city tours through Linz, where the guides share their view and personal experiences with the visitors.

In Cracow the special funding of the Roma community and the shown deep understanding for the needs of the Roma community were very impressive. Also, the processes around Cracow 2000 presented by Danuta Glondys were enriching. Good practice was also presented by the Malopolska Institute of Culture.

In the Ruhr area besides the special public funding including the programme *interkultur.pro* which aims to improve structures, the two introduced arts projects of the RUHR.2010 are remarkable: “Färbergärten – Dye gardens” by the artist Peter Reichenbach uses with herbs, flowers and natural colours from different countries for artistic production and “Sehnsucht nach Ebene 2” in Hagen included the memories of female migrants in public space by the artistic transformation of a motorway bridge.

### **1d Is there anything else you learned from the visits to the other towns and countries?**

The dynamic of forming the intercultural European group was very interesting and intense. The discussions showed that there are at time quite different perspectives but also mutual inspiration and the potential for future cooperation and the use of synergetic effects,

### **1e Is there anything from the above that you take with you in your further work? Is there a best practise you could transfer to your country?**

The longer tradition of seeing cultural diversity as source in the Netherlands can be seen as an inspiration. Also, the approaches of the *Historical Museum* of Rotterdam can serve as best-practice for cultural institutions in the RUHR area and have already been presented at an event of *interkultur.pro*.

A project that correlates with the approaches of Arbeit und Leben is "Kulturlotsinnen" as Arbeit und Leben trained region-guides in the RUHR area: This programme could be expanded by a focus similar to Kulturlotsinnen.

### **1f Do programmes for the promotion of intercultural arts & culture exist? Do programmes in further education for adults exist?**

Compare answers above.

## **2 European Capitals of Culture**

### **2a What have you learned about the different situations, approaches and organisations of the European Capital of Culture years, and about their approach to the promotion of intercultural arts?**

Like Rotterdam several European Capitals of Culture started as neglected towns in a changing situation. Often the intercultural part is not an integral, but a separate part of the program (as in Rotterdam 2001). It would be more constructive to try to fit in the intercultural part as an obvious part of the main program. Also, there should be attention for the sustainability of the intercultural programs.

In Linz, aspects of interculturality were integrated in many of the projects. *Kulturlotsinnen* was the only project which was explicitly focused on interculturality.

Concerning Cracow it is relevant that as one of the post – communist capitals of culture – there was not a proper infrastructure and no developed administration to support such an event. The major success was that Cracow became a popular touristic destination within Europe.

For the decision that the RUHR area should become an ECOC, the aspect of cultural diversity was crucial. Programs such as the intercultural festival MELEZ.2010 that celebrated the extraordinary and also everyday features of regional, European and worldwide social interaction and the workshop series concerning the future of cultural institutions in a society of migration were implemented in the area "City of Cultures" of the RUHR.2010. Besides, Twins 2010 which promoted intercultural dialogue and the formation of European networks was important. Also the projects "Lullabies" with people (not professionals) from the Ruhr singing their traditional lullabies and "Polyphony – Voices of cultural diversity" are to be listed.

## **2b Who are the target groups of the ECOCs and how did they profit?**

The target groups of ECoC are generally all different levels of society and everybody who is interested in cultural life.

The Ruhr.2010, area “City of Cultures”, realised a wide range of intercultural projects aiming to learn about different cultures and improve life in an intercultural society.

People profited in a way that the range of cultural projects generally increased and were aimed at as citizens of a diverse city.

## **2c What can you say about the sustainability of the different approaches, and what advice derives for coming ECoCs?**

One way Rotterdam 2001 tried to establish sustainability by working with existing organisations. Getting the elephants; the big cultural organisations, to structurally pay attention to diversity and sustainability is still a big task.

Effects of Linz 2009 were the formation of networks (Cooperations between institutions; Economic partners for culture) and the continuation of projects developed during this year (e.g. Kulturlotsinnen).

In Cracow the festival office of the ECOC still exists, having relevant influence on Cracow’s cultural life.

Concerning the RUHR.2010 the most sustainable structure of the area “City of Cultures” will be the planned intercultural academy (working title).

## **2d What can you say about the transferability of the different approaches, and what advice derives for coming ECoCs?**

There are various similarities and differences between the partner cities. By using contact zones many of the approaches, projects and insights seem to be adoptable and transferable to the other countries.

## **3 Effect**

### **3a How was all relevant staff in your organisation involved in the planning, implementation and evaluation of the project?**

The team of *interkultur.pro* which includes staff of Arbeit und Leben and also the linked institutions EXILE-Kulturkoordination and PraxisInstitut was involved in planning, implementing and evaluating at all phases of the learning partnership. Besides, other staff of Arbeit und Leben supported the project regarding the organisation.

### **3b What target groups have profited from the project?**

The insights of the project were shared with the target groups of *interkultur.pro*: artists and project managers, staff from cultural administration and representatives of cultural policy with a migrational background or engaged in the intercultural arts field.

*Interkultur.pro* promoted the insights at several of its events and all fields of engagement: A working group of the German Kultusministerkonferenz with representatives of the different German states; a workshop series with representatives of the cultural institutions (for the RUHR.2010); the Theorie-Praxis-Discourse, a forum for the exchange between theoretical approaches and people from practical fields and the Jour fixe Interkultur with staff from cultural administrations and institutions as well as representatives from cultural policy.

### **3c How will the project be integrated into the ongoing activities of the participating organisations?**

The project was above all integrated in the workshop series of the RUHR.2010 organised by the Düsseldorfer Institut für soziale Dialoge (a section of Arbeit und Leben) with staff of cultural institutions. The workshop series explored concepts and methods to achieve an intercultural opening. For example, Danuta Glondys (European Commission expert on selection of ECOCs) who spoke at the meeting in Cracow wrote an article for the publication on the recommendations resulting from this workshop series.

Furthermore, Sanem Altinyildiz, staff of Educult, spoke at the 3. Federal Conference on Interculturality in Bochum in October 2010.

### **3d How will you disseminate and use the results and experiences of the partnership?**

The documentation will be shared with a mailing distributor reaching more than 1000 contacts and put on the homepage of Arbeit und Leben. Besides, the results will be disseminated at different events of Arbeit und Leben.

Besides shall be provided for bidding and future ECOCs via networks and communication channels of the EU.

## **II. Kosmopolis, Rotterdam**

### **1. Local situations**

#### **1a What have you learned about the different local situations with respect of the existing migrational groups and the regional/national context. What have you learned from comparing these situations in the different countries ?**

This project has taught me a lot about the differences in the migrant situations in the different countries. It became clear how these differences were related to historical and geographical differences. For example the seawards focus from Rotterdam, and the regional focus and shifting borders in Vienna and Krakow, lead to a lot of migrants with a colonial history in The Netherlands, and a lot of migrants from neighbouring countries in Poland and Austria. The Netherlands, Germany and Austria do share a migrant worker history, and all have Turkish groups in the cities, while in Poland the migrant workers from further away (f.e. Vietnam) are just now arriving and having problems because they are so different from other groups.

This also has effects on the regional debates: In Poland there is a big movement now for accepting that a lot of Polish people have another, most regional, ethnic background. In Rotterdam civil servants are moving away from looking at ethnical differences, and focusing on social and economic differences.

We also learned about the different scales of political and administrative structures and influence. What decisions are made on city, regional, national or European level ? In Rotterdam the city makes a lot of decisions about programs for migrants. In Germany the regional level is more powerful. Our Polish partners made efficient use of European subsidies, as an independent office.

Also it was instructive to see how migrant issues were approached through existing structures and paradigms. It was helpful to me to see how migrant emancipation felt more (than in the Netherlands) like a political issue, like women emancipations and environmental issues (even so that a good handling of diversity makes for a sustainable society like a good handling of the environment makes for a sustainable world). Also there were big structures, developed partly from the trade union world, that support such issues from a broader ideology.

**1b What have you learned about the participation of migrants in cultural life/ further education and their cultural and educational preferences?**

I have seen a lot of examples of programs during our visits. Also here it was very interesting to see the differences between the different countries. I was especially fascinated by the extensive research conducted in Germany about the cultural preferences and lifestyles of Turkish migrants, divided into different subgroups.

**1c What best practices regarding the inclusion of migrants in cultural life & further education did you find most memorable?**

For me the most memorable was how important it is to suit the program to the regional circumstances. If I have to think of a project I remember see the program in which was set up in the neighbourhood in Linz

**1d Is there anything else you learned from the visits to the other towns and countries?**

I feel I have a greater understanding of the different cultures and countries, and of the wealth it brings to work together. I have really appreciated the cooperation and learned a lot, not only about programming and ECOC's, but also about intercultural exchange in practise. It was very instructive to learn about the little differences in official welcomes, ways of speaking, forms of politeness, eating and drinking habits, I have acquired a greater sensibility for this

**1e Is there anything from the above that you take with you in your further work ? Is there a best practise you could transfer to your country?**

Looking at migrant issues as a sustainability issue for society is an idea I will take with me for policy text. I more than once cited the research about the cultural preferences and lifestyles of Turkish migrants as a good example and it is an inspiration in our own research

**1f Do programs for the promotion of intercultural arts & culture exist? Do programs in further education for adults exist?**

In the Netherlands a code for cultural diversity was just put together, with respect to programming, publicity, partners and personnel and board. It was made in conversation with the cultural sector itself, as an initiative of the sector (Music, Theatre etc.) institutes, following a question of the minister of culture.

**2. European Capitals of Culture**

**2a What have you learned about the different situations, approaches and organisations of the European Capital of Culture years, and about their approach to the promotion of intercultural arts**

An ECoC gives a great opportunity to bring new connections in the cultural, educational and different worlds, en between people Intercultural arts can play a big role in renewing the art scene and social binds

**2b Who are the target groups of the ECOCs and how did they profit?**

ECOC's mostly have many different target groups. During ECOC's a lot of connections are made between people and organisations, and also it gives organisations the chance to experiment with new programs

## **2c What can you say about the sustainability of the different approaches, and what advice derives for coming ECoC's?**

The approach on sustainability was different in the different countries. In Krakow the festival office still existed after the year, and this greatly enhanced keeping the existing contacts and learned lessons, and functioning as an promotion office and binding force for the city. Hearing the enthusiastic presentation of the director it also became clear that it works well to keep the spirited leaders of an ECoC year.

In Rotterdam the sustainability was provided on project level. This means you lose the overall binding and boosting function of a coordinating office. In the years after 2001 again a similar theme year was installed and later dissolved, to the disappointment of the people involved. For now, Kosmopolis Rotterdam has an binding and boosting function with special attention to intercultural programming.

A choice for every year is whether to make intercultural art a special program part, or to integrate it in all of the programming.

Looking at the experiences it seems better to make it an integrated part, a common consciousness, that keeps existing when the program stops.

In Germany 2010 there was a special program for directors and programmers about intercultural programming. This is a good example of making the approach more sustainable.

## **2d What can you say about the transferability of the different approaches, and what advice derives for coming ECoCs?**

While it is important to adjust the program to the local situation, it can be very helpful to learn from other cities. This partnership has shown me how helpful it can be to be able to have a conversation with organisers, where you can ask your own specific questions.

## **3. Effect**

### **3a How was all relevant staff in your organisation involved in planning, implementation and evaluation of the project?**

The visit to Rotterdam was planned, organised and evaluated with the whole office. Relevant staff also visited and evaluated the programs in other cities

### **3b What target groups have profited from the project?**

Artists, policy makers, cultural programmers

### **3c How will the project be integrated into the ongoing activities of the participating organisations?**

We have learned greatly about cultural programming, policies and the migrant situation in other countries and will certainly make use of this in future European cooperation.

Also we have had insights that are very useful in our work

We will keep in touch with the different partners of the project

### **3d How will you disseminate and use the results and experiences of the partnership?**

We will report about the results in our newsletter

We will use the results in organising a meeting for advising candidates for ECOC 2018 in the Netherlands.

### **III. EDUCULT, Vienna**

#### **1. Local situations**

**1a What have you learned about the different local situations with respect of the existing migrational groups and the regional/national context. What have you learned from comparing these situations in the different countries?**

Comparative analyse has initiated a process of awareness raising and reflection on the domain and its' context. We have never before observed in deep the different methods and approaches to reflect on migrants. Between the national contexts the approaches vary significantly. Whereas the member countries Nederland, Austria and Germany are immigration countries, Poland has significantly different approaches as country of emigration. Hereby different definitions on the domain emerged. While mostly problems with the social and financial weak class of people with migration background are assumed by the group, socio cultural minorities were not discussed in this respect. Moreover a distinction between immigrants and refugees were not in the focus of the discussion.

What is need for further international comparative analyses is the systematic discussion of what is the meaning of migration groups, immigrants, refugees and specific groups like Romany or Sinte in the national context and which approaches are taken to reach this four clusters.

**1b What have you learned about the participation of migrants in cultural life/ further education and their cultural and educational preferences?**

Most migrants groups within the member states of the Grundvig partnership are organised in non for profit organisations. There activities within the European Cultural Cities or in the national cultural policy are marginalised. When activities for and with migration groups are negotiated the focus relies on languages and not on cultural dialogue in a wider view. Best approaches to attract groups of migrants are outreach programs like in Nederland. Offers for migrants without additional efforts seem to be not successfully.

Existing social and educational differences among the average society and migrant groups are reflected by the national culture. These differences are taken as a fact and are forming the socio-cultural frame of the acting people in the field of culture. The level of differences between the social- economical and educational situation of migrants and the average population directly affect the emerged heterogeneity of defining migration in the national context.

**1c Which best practice(s) regarding the inclusion of migrants in cultural life & further education did you find most memorable?**

Best practices are outreach programs. These programs are mostly offered not by classical cultural institutions but from cultural initiatives. Examples presented within the partnership are KulturlotsInnen in Linz and the Melez festival or Twins2010 in Ruhr.

**1d Is there anything else you learned from the visits to the other towns and countries ?**

How migrants are involved in cultural projects and how cultural projects are implemented in general are dependent on the political situation and the socio-cultural frame which is set by politics. Besides political negotiations of thematic of the projects the legitimacy of financial public support is essentially reflecting this dependency. However, current political changes like in Nederland indicate the fragility of the policies that were set.

**1e Is there anything from the above that you take with you in your further work? Is there a best practise you could transfer to your country?**

Most successful institutions or initiatives that are acting with migration groups have developed a new profile of the cultural organisation. The professional work with those groups involves new qualifications on how to reach these target groups and which concepts are feasible for this. Besides the key-aspect of languages a new professionalized approach in cultural competences is needed.

These insights are taken seriously by EDUCULT and are currently incorporated into several projects in Vienna like "Ich wohne hier".

**1f Do programmes for the promotion of intercultural arts & culture exist? Do programmes in further education for adults exist?**

Within the last years more and more projects and initiatives emerged to promote intercultural arts and culture. Educults' practice involves the "Salon of Cultures", "Sag's Multi" and "Licence to Read" in this respect. Hereby Educult co-operates with several external institutions like the public organisation KultruKontaktAustria or private initiatives/ associations like "Business for Intergration".

Besides other projects awards are playing a major role to make the sector for cultural initiatives with a focus on intercultural dialogue or arts visible.

However, public founded programs on national level do not exist. Intercultural strategies have not yet emerged or defined by public bodies.

Intercultural thematic are mostly concerned with the aspect of languages and labour market in Austria.

## **2. European Capitals of Culture**

**2a What have you learned about the different situations, approaches and organisations of the European Capital of Culture years, and about their approach to the promotion of intercultural arts?**

Not every city had a strategy covering migration groups. Even in Linz/ Austria with a best practice project in our view could not be regarded as having the aspect of migration groups incorporated into their strategy setting.

Besides the focus on migrants, the approaches vary between the cities. E.g Linz09 took a thematic approach, making the cross-functional domain of intercultural dialogue not visible. On the contrary Ruht.2010 specified its programs on target groups, involving migrants.

**2b Who are the target groups of the ECoCs and how did they profit?**

Children, young people, elder people, artists, migrants,

We did not evaluate the profit received of the target groups. This would be the major effort of a research concerning this thematic in terms of impact and sustainability among different target groups.

**2c What can you say about the sustainability of the different approaches, and what advise derives for coming ECoCs?**

The presented projects of Rotterdam2003 are definitely sustainable as they were presented to us in 2010. However, in general the annual projects set up for the ECoCs are often wind up after the year. Those initiatives and projects involved in the ECoCs are existing sustainable when they reached a legal status like an association or foundation. Those organisational structures have the ability to operate further.

**2d What can you say about the transferability of the different approaches, and what advice derives for coming ECoCs?**

As said before the difference of the socio-cultural and political frame affected the approaches and strategies set. The exchange of best practice could be implemented new approaches better than the transfer of a whole concept which emerged in another socio-cultural context.

**2e What can you say about the (geographical) range of coverage/the scope of the different approaches, and what advice derives for coming ECoCs ?**

The approaches vary between the cities. While Ruhr.2010 was a concept for a region involving 57 cities, Linz09 was more local based. However, widening the scope of ECoCs would be in the need for international exchange between the ECoCs in a year. This would imply widening the scope on European level.

**2f What could be possible other indicators (besides sustainability, transferability and range) for the success of an ECoC?**

Tourism (value and scope)  
International Co-operations (between ECoCs)  
Harbinger (projects set in the previous year)  
Political structures to support sustainability (governmental strategy setting, official papers)  
Budget (amount per capita)  
Public relations (media review and advocacy)  
Networking (among artists and organisations, national and international)  
Diversity (migration groups, minorities and refugees)  
Quality of educators at cultural events (qualification)

**3. Effect**

**3a How was all relevant staff in your organisation involved in the planning, implementation and evaluation of the project?**

Sanem Altinyildiz – Project Co-ordinator and Manager, Planning/ Implementation  
Tanja Nagel – Evaluation  
Anke Schad – Implementation  
Michael Wimmer – Planning, Implementation  
Peter Szokol – Implementation  
Stefanie Hötschl – Implementation

**3b What target groups have profited from the project?**

Cultural politicians, cultural public administration and civil servants, members of migration associations and organisations, artists and adult education departments;

**3c How will the project be integrated into the ongoing activities of the participating organisations?**

The roll of intercultural dialogue and integration, its' elements of cultural and educational politics and access to culture is incorporated into several projects by Educult. Moreover our new awareness on the thematic will be spread among our networks and exchange projects within Austria.

### **3d How will you disseminate and use the results and experiences of the partnership?**

Newsletter, webpage, facebook, discussions at "salon of cultures" and within European networks.

## **IV. The Cracow Center of Management and Administration Ltd. Co.**

### **1. Local situations**

#### **1a. What have you learned about the different local situation with respect of the existing migrational groups and regional/national context. What have you learned from comparing these situations in the different countries?**

The situation of migrants is different in each country. The highest percent of emigrants are in Netherlands because of historical background. Majority of the inhabitants of Amsterdam are foreigners. In Rotterdam almost 50 % children have one of parent who wasn't born in Holland. Similar situation is in Ruhr area in Germany.

Poland is a country with strong traditions of emigration. At the same time, apart from neighboring countries and migration experts, this is not regarded as an attractive destination point. Therefore, the phenomenon of immigration reaches a small scale and does not constitute problem as serious as in some Western European countries (eg. in France or Germany). On the other hand, we realize that with the economic and social development in many sectors of the Polish economy deficits of workforce will appear. In most developed countries immigration is encouraged to fill the gap on the job market.

#### **1b. What have you learned about the participation of migrants in cultural life/ further education and their cultural and educational preferences?**

Also, it depends on the country. In Poland the Roma minority is not taking part in cultural life, even though they are the beneficiaries of projects to improve their financial or educational situation.

Each organization to implement projects aimed at immigrants in their countries. There are many interesting projects that implement the Kosmopolis, Educult, Arbei und Leben.

#### **1c. What best practices regarding the inclusion of migrants in cultural life and further education did you find most memorable?**

We are impressed with one of project in Linz, called "Kulturlotsinnen". Twelve female immigrants to Linz guided walking tour groups through the inner city and showed them the fascinating world they inhabit. The 12 women serving as culture pilots offered a glimpse into the day-to-day life of immigrants. These unconventional city tours were designed to confront locals and tourists alike with human beings, circumstances, origins, causes and real-life facts. The women went through a training program in which they dealt with their own history, concepts of culture and the neighborhood in which they live. Through their personal view of their physical surroundings and their own connection with their individual history, they opened up new insights into the everyday life of immigrants and into the cultural diversity of Europe's Capital of Culture. Six different guided tours were offered, each developed and accompanied by two women from two different cultures.

The project named: "Die Sehnsucht nach Ebene 2 - A bridge in the German Ruhr Basin" was very interesting for us, too. People from migrant backgrounds tended to carry scenes in their heads that hark back to faraway places. They all picked the exact colours that they remembered from a very detailed chart, selecting between 10 and 20 colours each. Using the selected hues, the artists created an individual artwork relating to the women, their

countries, and their stories. These colour compositions, in a specific order, make up the overall design for the bridge. The women were also invited to write the word for 'bridge' in their own language and hand, for instance bridge, most, puente, köprü, etc.

**1d. Is there anything else you learned from the visits to the other towns and countries?**

The activities in each country are different because the groups to which these projects are addressed are different.

**1e. Is there anything from the above that you take with you in your further work? Is there a best practice you could transfer to your country?**

At work we can use the good practices presented by partner countries. Many of the ideas can be adapted to the needs of a group of Roma in Poland. For example we can use the idea and methodology of the project "Kulturlotsinnen", specially as a training for women, elderly people, over 50s who have been made redundant, people with disabilities, living on inner city urban areas.

**1f. Do programs for the promotion of intercultural arts and culture exist?**

According to statistical data in Poland legally there are 100 thousand foreigners. This number is certainly higher, many immigrants living in Poland illegally, but taking into account the population of our country migrants constitute a very small percentage. Poland does not have programs to promote multiculturalism. There are artistic events on a smaller scale: concerts, festivals, film screenings, to bring the culture of other country.

**2. European Capitals of Culture**

**2a. What have you learned about the different situations, approaches and organisations of the European Capital of Culture years, and about their approach to the promotion of intercultural arts?**

Krakow Festival Office prepared more than 570 events in the year 2000. Among the best we found a series of great performances of classical music, who brought to Krakow's famous orchestras in the world. "Seven Traditions" was one of the most interesting event, which showed different importance for Europe's cultural circles, "Crossroads festival" still takes place, and finally Beethoven Festival.

In Linz e.g. history was one of most important themes that the city wants to move when the city was European Capital of Culture.

**2b. Who are the target groups of the ECOCs and how did they profit?**

ECOCs was directed to different audiences - residents of cities: children, adults, artists, cultural organisations, tourists.

**2c. What can you say about the sustainability of the different approaches, and what advise derives for coming ECoCs?**

In Krakow this award clearly resulted in an increase in tourist traffic. Krakow was preparing for the role of European City of Culture, because it sounded then the title, since 1996 the increase in the number of tourists continued incessantly until 2006, then a slight decrease and stabilization, but also at a level that exceeds the year such as the number of tourists visiting e.g. Prague. It is likely that after the crisis in 2009, the growth trend will return.

Krakow Festival Office, responsible for organizing events in Krakow ECOCS still exists. His work is currently very buoyant. It organizes festivals, exhibitions. Annually carries the largest events and festivals in Poland. It collaborates with companies, foundations and the national media in the promotion of culture in Krakow. Festival Office handles obtaining external funds from the European programs, is a beneficiary of the Ministry of Culture and National Heritage. KBF carries out surveillance of Krakow's tourist information.

**2d. What can you say about the transferability of the different approaches, and what advise derives for coming ECOCS?**

We are convinced that ECOCS projects are fundamentally the 'cultural' projects. Over and above the task of uniting markets, bringing together the different peoples of this continent with their different ways of life, languages and traditions. But the European dimension can be expressed in a number of ways.

As Jose Manuel BARROSO - President of the European Commission said: *"European Capitals of Culture are proof that culture has a major role to play at the heart of our policies of sustainable development, because they are part of the long term development of European cities and their regions, as well as a source of stimulus for dynamism, creativity, but also social inclusion."*

**2e. What can you say about (geographical) range of coverage/the scope of the different approaches and what advise derives for coming ECOCS?**

It's a good idea to smaller cities that want to apply for the title of European Capital of Culture competed for the title as areas like the Ruhr area. This gives more opportunities to enrich the cultural offer.

Now Katowice is applying for the title of cultural capital in 2016. If it succeeds for a region of Silesia (like the Ruhr area), not only a city but the entire region would enhance its cultural offer, attract tourists.

**2f. What could be possible other indicators (besides sustainability, transferability and range) for the success of an ECOC?**

There are three important things for the success of an ECOC: the quality of its cultural programme, support from the business community and support from the political authorities. But the most important is active citizen participation.

**3. Effect**

**3a. How was all relevant staff in your organisation involved in planning implementation and evaluation of the project?**

All our employees were involved in the project activities and specially in the organizing of meeting in Krakow in December 2010. Mrs Maria Francuz, project manager was responsible for planning, implementation and evaluation of the project.

**3b. What target groups have profited from the project?**

Tutors and staff-members of our organization, specially trainers and resident learners who were involved in the project and others who were helping with preparation project meeting in Poland.

**3c. How will the project integrated into the ongoing activities of the participating organizations?**

We have seen how other countries work with migrants and we will use this knowledge to improve the situation in Krakow (Roma minority). Also partnership was a chance to meet participants from other organizations and we want to maintain established contacts.

We are happy that Arbeit und Leben teamed with Danuta Glondys, which presented at the meeting in Cracow results of her research. Danuta Glondys is an expert selected by the European Commission of the European Capital of Culture, she is also the author of the book: *European Capital of Culture. The place of culture in the European Union, Krakow 2010.*

We will also use some parts and ideas of the projects in preparing the training courses.

**3d. How will you disseminate and use the results and experiences of the partnership?**

Project information will be posted on our website, which will be open during next few years. The results will be used in other project and events.