

# NETWORKING EUROPEAN CITIZENSHIP EDUCATION

## Rethinking Citizenship Education in European Migration Societies Political Strategies - Social Changes - Educational Concepts

# Report

### Workshop 6: Artistic Migration and Mobility – Impacts on Cultural and Citizenship Education

Olga Solovova, Portugal

Lisbon, Portugal, April 26-28, 2007

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#### Conference key issues:

The conference aimed to draw conclusions from the conflicts and crises that have accompanied the politics of migration and integration in a number of European countries in recent years, with the special focus on the impact on the educators and professionals of citizenship education in Europe. Three issues were central to the debate:

#### **1. A Paradigm Shift as a Precondition for providing New Forms of Citizenship Education?**

'Multiculturalism', defined as intellectual discourse and a set of political concepts and policies emphasizing and encouraging difference over common political values, is clearly in a state of crisis. Societies in Europe have recently been seen as 'sleepwalking into segregation' or 'living apart together'.

Is a 'paradigm shift' towards a clear set of rights and duties of migrants and their host societies therefore a necessary precondition for 'rethinking' citizenship education in Europe? Should the debate in European societies today rather focus their policies and citizenship education on the role of immigrants as *citizens* – irrespective of their origin, their skin colour or religion?

#### **2. The Consequences for Citizenship Education**

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If the integration of immigrants into a 'society of citizens' is both a task for immigrants and host societies, what implications does this have for the role of citizenship education in this process? How could educators and citizenship education experts facilitate the identification of immigrants in European societies with their respective country, its language, its culture and its laws?

## 3. Europe's Role as a New Immigration Continent

Two important aspects have to be considered:

- How to achieve a balanced approach that combines the successful integration of immigrants as future citizens of Europe with the public support for a controlled and coherent immigration policy – including a clear refusal of racism and xenophobia?
- The decisive lesson that Europe has learned from its historical catastrophes in the 20<sup>th</sup> century is the acceptance of universal human rights, and a new way of dealing with diversity within democratic societies. What role can this normative message or 'soul of Europe' really play in a new curriculum for citizenship education geared to the needs of the 21<sup>st</sup> century?

## Workshop 6: Artistic Migration and Mobility – Impacts on Cultural and Citizenship Education

**Workshop rapporteur: Olga Solovova**

The workshop sessions took place on April 27-28, 2007. The first session consisted of two parts: one that addressed conceptual issues and another one that concerned mainly practical implementation of those issues within citizenship and cultural education. The second session took a form of a less structured interactive laboratory.

The workshop focus:

The migration of artists and people engaged in cultural activities to Europe leads to change in both the country of migration and the country of origin. Can we describe a theoretical win-win situation? What impulses do migration and integration provide in terms of cultural mediation? This workshop examined the bonus aspect of cultural mediation work for European citizenship, and introduced transnational cultural education formats.

General questions for the workshop:

- Is cultural education a recipe for success to provide migrants with political curricula?
- Culture and migration: a win-win situation for European integration and for the successful integration of immigrants?
- Can urban and hybrid youth cultures play an important role in the process of integration of third generation immigrants? How to connect citizenship education with these new youth cultures?

**Session 1: Friday, 27 April, 11:30-1:30 p.m.**

Number of participants: 11

**Introduction and Moderation:**

**Bertan Selim**, the Programme Officer for Cultural Policy Development Unit and Mobility, European Cultural Foundation, Amsterdam

**Contributors:**

**Marion Döring**, the Director of the European Film Academy, Berlin, the Executive Producer of the European Film Awards

**Catherine Wihtol de Wenden**, Centre for International Studies and Research, Paris

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The workshop was officially opened by **Bertan Selim (European Cultural Foundation, ECF, <http://www.eurocult.org/>)**. Discussants representing various fields of education and research as well as arts (i.e. school inspection, intercultural and citizenship education research, ethnomusicology, artistic education, foreign language and history teaching, photography and cinema) from several European countries (Netherlands, Germany, France, Romania, Portugal, Belgium, UK and Poland) took part in the workshop.

B.Selim welcomed the participants and presenters to the workshop and started his introductory speech by referring to his own experience of moving to the Netherlands and coming to grips with his new identity in the Dutch society. He felt that this change of context implied not only personal adjustment but also led to questioning his own values and principles.

He then went on to speak about his professional experience in the European Cultural Foundation focusing specifically on the activities that addressed the topic of the workshop. B. Selim considered the following ECF projects particularly relevant as far as cultural/intercultural dimension of citizenship education were concerned, namely:

1. **The Civil Society Platform** for Intercultural Dialogue launched in 2006;
2. ECF's **Mobility fund** called STEP beyond;
3. An **online community** for people and organisations working in the field of culture in Europe, which will be launched early this summer.

**The Platform** is geared towards the preparations for the 2008 Year of Intercultural Dialogue in the EU. It aims to identify and share best practice, produce content, policy analysis and recommendations throughout Europe, and acts as a consultative body for the EU policy makers.

The **Mobility fund** is to stimulate and support individuals in cross-cultural creative projects throughout the European continent. It motivates young artists and cultural practitioners to explore, experience, gain inspiration and stimulate innovative creative connections.

The forthcoming project of an **online community** will help create a network of cultural users in order to share projects, information, contact details, personal opinions, etc.

Bertan Selim underlined that the European Cultural Foundation focused on the 'migration of minds' and explored the potential richness of 'trans-cultural' identities thus advocating the best conditions for developing intercultural competence.

He then invited the participants to reflect on the difference between the notions of **migration and mobility**, as these are used in the sociopolitical discourse across Europe. Whereas **migration** carries a **negative** connotation being generally associated with policy challenges related to ethnic, cultural and religious diversity, **mobility** is usually seen as a **positive** aim and also means of fostering a European citizenship (e.g. Erasmus and Leonardo da Vinci programmes).

B. Selim understood **mobility as the engine of democracy**, as it results in learning, objectivity, earning, openness and broadening of horizons. Besides, it promotes a cross-cultural participation thus constituting citizenship practices. To B. Selim's mind, one of the most important results of the phenomena of mobility and migration were emerging **hybrid cultural identities** as they play a central role in education, culture and integration. However, stressed B. Selim, European politicians have largely failed to recognize the enriching potential of migration and mobility in promoting new social cohesion.

**Mobility culture**, as well as a culture of being mobile, are yet **to be constructed**. **Cultural education** can both play its role in this process and may provide migrants with political curricula acting as an empowering exercise.

B.Selim expressed the feeling that the practice of defining exclusion and inclusion along ethnic and social borders should be condemned, given the inherently diverse nature of today's Europe. He pointed out that **diversity** was becoming **increasingly politicized** and instrumentalized.

Returning to his personal perspective, B. Selim focused on the positive impacts of mobility, namely becoming objective toward one's own culture and emphasizing one's sense of citizenship. Since mobility is a fact of life in the modern Europe, citizenship education should use it to create a common sense of purpose and belonging which European societies need.

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Upon this, Bertan Selim gave the floor to the first presenter, **Marion Döring**, the Director of the European Film Academy, Berlin, the Executive Producer of the European Film Awards (<http://www.europeanfilmacademy.org/>).

**Marion Döring** argued that **films were the best means of cultural education**. First she considered the nature of the cinema. To her mind, watching films offered a deeper, **more intense and immediate perspective** than going on a real journey, since a camera can take the viewer closer into the character's life. It can engage all five senses. Besides, the art of cinema encapsulates all six arts (literature, theatre, music, dance, visual arts and architecture), therefore it can represent **a more complete sociocultural vision of society**.

Watching films, according to M. Döring, is usually a **social experience**; hence one can share his reactions and feelings with others at the same time being possibly influenced by their reactions. It is **not time-taking**, therefore can be used even for those who do not/cannot read.

M. Döring then went on to take a closer look at the European cinema and its possible role in the field of cultural education. Her arguments can be summarised as follows:

European cinema is unique in a way that:

- It is often produced by people with migrant experience or/and background, hence **documents first-hand experiences, insider perspectives** (e.g. Gurinder Ghadha "Bend it like Beckham", Josef Fares "Zozo");
- It often portrays second and third generation migrants coping with conflicting cultures, therefore **may offer ways out** for those who identify with the characters;
- It is **enriched by migration cultures**, even though the filmmaker may not have migrant experience himself (Rainer Werner Fassbinder "Angst essen Seele auf"; Stephen Frears "My beautiful laundrette")

To sum up, European cinema truly reflects migration culture, so young people of migrant background will easily identify with it.

M. Döring pointed out that European **filmmaking industry itself is multicultural and mobile** by nature. It involved turning differences into a commonly valid result. Therefore, many lessons can be learned from it. It is important in a way that culture conflicts are resolved within multicultural teams:

- by sensible management and cooperation;
- by humour, self irony and political incorrectness.

M. Döring stressed that films **can attract young audiences** both by introducing new fashion, music and lifestyle trends, and, even more importantly, by speaking to the hearts and minds of migrant youth no matter the culture of the leading character. She felt that insofar films can cross and embrace different cultures, they could be considered **universal means of citizenship education**.

Bertan Selim thanked M. Döring for her presentation inviting questions from the audience. He opened the discussion by underlining the importance of unmasking the image. M. Döring elaborated his point saying that in the image-dominated modern world people **have to be taught to read the image**. Participants inquired of the possibility of including this kind of visual literacy teaching into school curricula. The presenter replied that she considered it an extra-curricular component. B. Selim concluded pointing out that cinema was capable of transcending borders, whereby difference is not exoticized. He then welcomed the second contributor, Catherine Wihtol de Wenden, Research Director of the Centre for International Studies and Research, Paris (<http://www.ceri-sciencespo.com/indexang.php> )

**Catherine Wihtol de Wenden** presented the conceptual design which underlines the project of creating **the National Museum for History of Migration in Paris**. She started her talk by tracing the evolution of the idea of **migration as cultural mediation**, which had been a result of the collapse of great empires (like, for example, the Russian Empire) and which led to a pluralist approach to art. Dr. Wihtol de Wenden pointed out that two forms of artistic expression have succeeded in the French cultural landscape, i.e. "*la culture cultivée*" (P. Bourdieu) and "*la culture populaire*" (*la culture du pauvre*, R. Hoggart). In the age of artistic mobility as a world resource, many migrant artists enter and influence popular culture in France and other countries.

As their art emerges from within a dialogue between several cultures (e.g., that of home country and that of the country of settlement), they act as cultural mediators. They introduce a mix of inspirations (like, for

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example, West Indian dances and street theatre) and **hold a potential of a political agenda**, as some of the artists use their creative acts to condemn institutional racism in France.

Catherine Wihtol de Wenden went on to consider **functional aspects** of these new emerging kinds of culture:

1. Most of them are linked with associative movements, NGOs, so they **represent collective identities as well as collective inspirations**. In 1980-1990s these art movements were subsidized as they were viewed as **tools of integration**. The work of creating the art of living together was given to cultural mediators in a way they helped to fight against violence and induce citizenship.
2. “Being seated between two chairs”, as some of them characterised themselves, they helped to **make bridges** across the Mediterranean, bringing French-speaking cultures together, creating a Francophone space.
3. These art expressions **register the memory of migration as belonging to France**. Even though it is not art in its classical sense, stressed C. Wihtol de Wenden, it is part of a French popular art.
4. These art forms take a **universalistic approach**, carrying messages for non-violence, human rights and antiracism. Using humour to express difficulties of living together, they promote civic participation and European citizenship. They introduce a new concept of France, country of fraternity, freedom of expressions, and equality of chances.
5. They **challenge stereotypes** and are seen to influence public opinion.

Catherine Wihtol de Wenden finished her talk by stating that in order to turn the migration culture into a win-win situation for host and migrant communities, its **legitimacy** should be recognised. It should be seen as an **evolving culture**, being promoted by increasing mobility beyond France. Rather than introducing border control, the governments should consider **facilitating cultural links** just like it is implied in a **pluralist model of diversity**.

Bertan Selim emphasized the idea of culture as a dynamic phenomenon where the artist is the transformative agent and welcomed questions from the workshop participants. The discussion focused mainly on the project of the Museum of Migration in Paris. Dr. de Wenden presented its concept in some detail, as follows:

- Visual and audio exhibits will make up the core of the exhibition (e.g. photographs, speech fragments, street noises). Besides, the museum will be a site of art performances (films, conferences, concerts, etc.);
- Mass migration in the 30 years between two world wars is the main theme of the museum. “The man in the street” rather than a hero is the central figure of the project;
- The choice of Paris rather than Marseille for the museum site was dictated by its symbolic value in the French society as the country capital and a tourist attraction. Moreover, the very fact of the museum being opened in Paris adds, in Dr. de Wenden’s opinion, to legitimacy of migration culture.

## General discussion: some conclusions

At this point, the workshop moderator invited everybody to reflect on the role of artistic mobility and migration in citizenship and cultural education. The following ideas emerged within the discussion:

- The lack of common understanding of the artist’s role in education across Europe could be addressed by establishing cooperation on two levels: an **interdisciplinary cooperation between education and art** as well as **national and transnational networking** between artists, educational projects, and institutions;
- Art should be positioned as **both a cross-curricular and extracurricular component in citizenship education**;
- Artistic migration should have a **connection with the country of origin** in terms of cultural references, and should be assessed in its **participatory potential**;
- Migration culture can be viewed from the **economic point of view**, namely, as a possibility of creating “ethnic jobs” (C. de Wenden) and a way up towards a middle class;

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- Migration culture can provide an access to the classical art, as it is constructed in an ongoing dialogue with it;
- Artistic migration can be understood as both **migration of artists and migration of art**. From this perspective, mobile artists not only document and create cultural memories of the countries they travelled through, but those memories can also travel in time and space;
- To what extent **migrant artists** are seen as **culture representatives** in their countries of origin? How does it affect the culture of those countries?

Dr. de Wenden announced the forthcoming opportunity to discuss these and other issues at the **Global Forum on Migration and Development in Brussels, in July 2007**.

## Session 2: Friday, 27 April, 3 p.m. -5 p.m.

Number of participants: 8

### **Introduction and Moderation:**

**Bertan Selim**, the Programme Officer for Cultural Policy Development Unit and Mobility, European Cultural Foundation, Amsterdam

### **Presentations:**

**Julia Rawlins**, a Project Manager for the Europe Programme, British Council, Brussels

**Maria de São José Côrte-Real**, Researcher at Center for Interdisciplinary Educational Studies, School of Education in Lisbon

Mr Selim opened the afternoon session by summarising the ideas which emerged during the morning presentations and discussion. Then he emphasized the focus change for the current session which would be dedicated to the practical implementation of concepts for educational purposes.

Upon this, he gave the floor to **Julia Rawlins, British Council Brussels representative**.

Ms Rawlins started her talk by presenting the British Council worldwide mission in connecting people with learning opportunities and creative ideas from the UK as well as building lasting relationships between the UK and other countries. British Council Brussels uses its privileged location as the home to the European Commission in order to focus on European issues, especially on the debate around an 'open Europe', maintaining trust, tolerance and intercultural dialogue at a time of tension.

Julia Rawlins introduced one of the many British Council Brussels cultural activities – the project “**New Young Europeans**” (<http://www.britishcouncil.org/brussels-arts-new-young-europeans.htm>), which highlights the dreams and aspirations of young people in Europe today, regardless of their background. It is an **artistic** project which so far engaged 110 young Europeans and non-Europeans (15-25 years old). It involves young asylum seekers, refugees and legal residents from different cities across Europe (Brussels, Cardiff, Cologne, Helsinki, Edinburgh, London, Cork, Rome, Madrid and Krakow). Its participants work with a photographer and an interviewer in order to make a **life-size photographic portrait** and a **personal testimony-reflection** on his/her present and future. The main outputs are a 9-min film and a 192-page book, flyers, postcards and posters for different cities, and a website with online gallery.

The project culminates in an **exhibition** which portrays young non-Europeans alongside Europeans, with no distinction between them, thus reinforcing their similarity. The exhibition is usually held in a **very public venue** (e.g. university library, museum, market place, metro station). The **opening ceremony** is usually led by the young participants as they introduce their experiences within the project, welcome the guests (politicians, EU officials and practitioners) and sometimes contribute with a short performance (a sketch, short talk or a musical piece).

The project's potential is manifold, pointed out J. Rawlins. On the one hand, it creates an **immediate personal impact**, (as the public visits the exhibition, watches the film and reads the publication), and provides a **platform for educational purposes**. Its **follow-up activities** at schools of the cities the exhibition travels to have proven to be a success. The project is felt to be of high relevance to

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citizenship education as it reveals and contrasts the situation of teenagers in different European and non-European countries. Ken Livingston, the Mayor of London, spoke of the project as a 'unique voice for those young people who deserved, more than anyone, to be heard'.

On the other hand, the young people involved in the project have talked on the way it changed their lives and their perceptions of each other. They wanted to become part of a social change.

It was an **empowering, confidence-building** experience for the participants as they do not only retained ownership of the project throughout its production but could also help question inaccurate perceptions and prejudice thus bettering their quality of life.

Julia Rawlins named the following among the **project's messages**:

- To promote a more balanced and honest awareness of the contributions young refugees are making towards their host environments;
- To challenge the current negativity surrounding young asylum seekers and refugees;
- To highlight the aspirations of all European youth, regardless of legal status, privileges and securities;
- To show the integrity and courage of many of the refugees as they try to reconstruct their lives without the guidance and security of their families and siblings;
- To show their intelligence and strength in learning languages of their host community, adapting to the new European community;
- To remind young European citizens with legal status that asylum seekers are simply young people who were forced to leave their home countries and start a new life;
- To bring their testimonies to policy makers and politicians, in order to show that the young asylum seekers interviewed are politically aware, socially responsible and feel indebted to their host countries.

At this point, Julia Rawlins stressed the importance of the lessons learnt from the project. The keys to success, in her opinion, have been the **high, professional quality** of publicity materials, the **creative and individual approach** to every participant, as well as its adaptability to each country. She called for taking a **holistic and political stand** within similar projects, and underlined the need for creation of a **cross-cultural European self-sustaining network**.

Ms Rawlins pointed out that the '**New Young Europeans**' project is an attempt of humanizing and personalizing the young asylum seekers' experiences, of giving them voice. Its success can be seen as yet another evidence of **the Arts being a universal language** able to transcend cultures.

The moderator thanked the speaker for the presentation and opened up the debate, which was oriented mainly around the project's dynamics. Among other issues, Julia Rawlins mentioned the difficulty of getting back to some of the participants (15-20 per cent of applications for asylum had been refused, so those applicants could only stay in the country illegally). She also referred to the resistance the project received in some UK regions.

As far as citizenship education is concerned, Ms Rawlins spoke of the positive feedback from human rights organisations and educational practitioners. The project team had to produce workshops on tolerance and arts responding to their demand.

At this point, Bertan Selim gave the floor to the second contributor of the afternoon session, **Maria de São José Côrte-Real from the Center for Interdisciplinary Educational Studies, School of Education (Lisbon, Portugal)**. Her presentation was entitled: **Mobility and Change: Performing Practice as an Educational Concept**. Dr. Côrte-Real first introduced the general context of her project:

- Time for rethinking educational paradigms
- "...while the **number** of children with access to education is **growing**, the **quality** of education remains **low** in most countries of the world"(Education for All Global Monitoring Report of 2006, UNESCO)
- Densely multicultural Loures, northern outskirts of Lisbon

Then she introduced the project itself, which is a **post-doctoral research project *Performing Practices and Education for Citizenship at the Basic School***, developed, under the supervision of Prof. Carlos Cardoso, within the academic realm of the Center for Interdisciplinary Educational Studies.

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It involves 8 performing artists from India, Tanzania, Mozambique and Timor, a composer, 10 tutor teachers and 174 students from two primary schools (EB1/JI do Infantado and EB1 n°4 de São João da Talha). The project is supported by the Portuguese Foundation for Science and Technology, the Municipality of Loures and the SONAE Sierra Company. The students come from diverse backgrounds, such as Eastern Europe, Brazil and Cape Verde.

Having introduced the participants of the project (3 of the teachers were present at the workshop), Dr. Côte-Real focused on the project concept, where musical and theatre performing practices are being used as vehicles for a European oriented intercultural strategy for education.

The project fosters mobility and change in at least four different perspectives:

1. **Using European cultural change as a conceptual driving force** for education, as a meaningful and well-balanced structure for the bases of a comprehensive intercultural and creative educational approach.

The story and its main characters are created by the children participants guided by the four essential elements (OPEN):

- **Order** (associated with the baroque tradition);
- **Perception of the difference** (Romanticism of the 18<sup>th</sup> century)
- **Emotion** (the art of the 19<sup>th</sup> century)
- **Novelty** (the modern art)

So the main characters, Mussi the cat and Roc the mouse start their travel to the city together, to lose and find each other's sight yet again. They find themselves in **dynamic contexts where social and personal relations change, evolve and are transformed.**

2. Using **migrant performing artists as a school resource** promotes social inclusion, development of self-esteem and perception of difference mechanisms among children and adult school population that not only introduces citizenship behaviour into school but also into local community.

Just like Mussi and Roc, the student participants make their journey into the story by **embarking onto a learning adventure.** They learn to read the score, to play different musical instruments, to dance and to sing in the course of topical workshops led by performing migrant artists.

3. **Fostering individual and group mobility** within the school as well as between schools helps promote multilevel relationships between different traditional curricular domains (e.g. literary and numerical) and those of rational and emotional meaning so crucial for the development of the new citizenship profile required.

The MUSSI (MUSIC, Synergies and Intercultural school) project participants learn to read, write and count (like any other primary student would do), yet bearing in mind the necessity to coordinate their movements and adapt their interpretations to the group and performance context, to make a valid contribution to the common success. Differences have to be dealt with and resolved without conflict.

4. **Fostering change in the organization of the school culture** become, in itself, exercises of creative citizenship that could render the enterprise successful.

School timetables had to be reorganised, spaces had to be rearranged to enable the participants to meet for workshops and rehearsals.

Dr. Côte-Real finished her presentation by relating the workshop participants the ongoing and future plans of the project participants, which included performing in different public venues, such as shopping malls, and demonstrating some photographs documenting the project's development.

The discussion evolved from the questions about the project (of **parental involvement, of dissemination possibilities**) to directly addressing the topic of the workshop. The discussants argued that:

- **Performing arts** practices promote the message of a fluid, **changing identity**;
- There is **no language barrier** in teaching citizenship through the arts;
- **Mobility** is not necessarily a physical endeavour; it can be a **mental** and emotional one.



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Saturday, 28 April, 9:30 a.m. -12:30 a.m.

Some of the workshop issues were picked up and developed at **the Interactive Laboratory** the next day. The laboratories were grouped under the title: *The Future of Citizenship Education in European Migration Societies -- Scenarios, Projects, Networks*. They were meant to focus upon:

- conceptions and discussions of individual projects/ideas/exchange, including possibilities for financing and sponsor acquisition at both national and EU levels;
- discussion of the possible construction of topic-specific European networks within the framework of Citizenship Education in European Migration Societies;
- formulation of theses and recommendations for implementing the conference and workshop results.

The laboratory participants, who came from various research and educational backgrounds, were reminded of the main ideas underlying the projects presented at the previous sessions. Some of their central products were demonstrated to illustrate the projects' development. The presenters spoke on the future plans and networking possibilities of the projects. Thus, the "**New Young Europeans**" (British Council Brussels) has received an offer of adapting the personal testimonies of the young asylum seekers to the opera genre. Penny Rae, the project director and interviewer has started to work on the libretto; *L'Orchestra di Piazza Vittorio* will perform it.

One of the laboratory participants, Gabrielle Sauberer (Vienna University, International Network for Terminology) invited the **MUSSI** project to take part in the First International Diversity Summer School (9-13 July, 2007, Vienna) as an example of best practice from Portugal. As far as the workshop scope is concerned, the following ideas emerged from the general discussion:

1. **Entire school curriculum could be taught through the performing arts workshops.**

For example, language studies – through the interaction with lyrics and its rhythmic patterns; maths – by learning rhythmic organisation; physics – through acoustic characteristics of musical instruments; history – by studying the sociocultural context of the musical piece, etc.)

2. **Art teachers have more possibilities of triggering change in a school culture** from the perspective of citizenship and intercultural education, as the class organisation is more flexible and the classroom environment is more informal, the personal contact is facilitated;
3. The keys to success in teaching intercultural dialogue through the Arts are
  - in **building lasting relationships** between the school and the 'outside' communities,
  - in constructing **extensive networks** of creative support and exchange
4. **The question of identity** lies at the centre of intercultural education. Art teachers, as well as teachers of other subjects, have to bear in mind the changing nature of a personal identity and the ongoing interaction between local, national, and global identities;
5. Citizenship and intercultural education would benefit from **an anthropological approach**;
6. There is a lack and necessity of preparing competent staff to lead **teacher training programmes**. Besides, there are no common criteria regarding their competences.

("Who shall educate educators?" – Francesca Gobbo, University of Torino)

The laboratory participants came to a conclusion that, given the diverse nature of the Arts, they should be considered a privileged means for teaching diversity and intercultural dialogue. Therefore, the **Arts should not be dissociated from education but rather should work together** in the multicultural societies of today.