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FIELD STUDY RESEARCH
CONSOLIDATED REPORT

Analysis of the needs and challenges among potential participants of the Open Up Platform

Co-funded by the
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● Introduction

● Aim of the project

The **Open Up** project **(Acronym: OU)** explores how, in this era of division and partition, of segregation and exclusion, culture could play an active role in allowing new forms of community relations to emerge. Creative individuals, such as artists, performers, designers and craftsmen, are often overlooked because of their backgrounds, be they newcomers, 2nd or 3rd generation immigrants or refugees, or because of socio-cultural and geographical circumstances. Through its various activities, OU aims at providing a strong, active and sustainable platform for creative synergies. The project aspires to build sustainable art practices amongst underprivileged communities in each participant city through laboratories that will empower creators to develop their skills, present their work and create a new business model framework enabling them to sustain their work after the end of the project. OU is a four-year European project funded by the Creative Europe sub-programme Culture and consists of a transnational network in the fields of art, culture, performing arts, urban and social issues that involves seven partners from Cyprus, Greece, France, Spain, Portugal, Sweden and Finland. This summary report of evaluation data collected by each participating country is the first Output of OU.

● Aim of the field study research

The present field study aims at analysing the current situation of underrepresented groups, to map their existing skills, learning needs, as well as any obstacles that they face during their effort to participate in the arts as art makers. The consortium will also examine how to motivate and facilitate these participants to take part in the OU project activities. Key findings will also facilitate the design of the laboratories that will take place at local level during Year 2 & 3 to ensure they are tailor-made based on the identified learning shortages, gaps and learning needs of the OU participants. Furthermore, the findings will assist the OU consortium in clarifying the evaluation criteria for the final selection of the participants for the laboratories. The results will also be used to organise any project-related activities in a more inclusive and practical way for all potential participants to maximise participation rate and the impact of our activities.

In order to fulfil this objective, each partner carried out at a local level a field study research with the help of local NGOs. Partners were also able to select between the following two types of surveys:

1. A needs analysis addressed to creative individuals from neglected, segregated and underrepresented communities, such as migrants, asylum seekers and refugees.
2. A discussion with representatives of NGOs that are already well-established and reach a large number of individuals from the target groups of the OU project on a daily basis.

The field study was conducted through one-to-one online interviews using online platforms, such as Zoom, since restrictive measures were in place for face-to-face meetings due to the COVID-19 pandemic. The surveys were designed in a way that ensured proper collection of both quantitative and qualitative data by combining both open-ended and more specific questions.

● Overview of the situation of migrants, refugees and asylum seekers

PIERIDES FOUNDATION

● **Cyprus**

The population of the Government-controlled area in Cyprus was estimated to be 875,900 in 2018[1], with an additional 326,000 (2017 estimate)[2] in the Turkish-controlled northern part. In 2018, it was estimated that there are 155,600 foreigners living in Cyprus, comprising 17.8% of the total population in government-controlled areas[1].

Due to its small population and recent events in neighbouring countries, Cyprus faces one of the highest numbers of asylum seekers per head of population in the EU. According to Asylum Service statistics, 7,761 people sought asylum and only 191 people were granted refugee status on the island in 2018. The majority of applicants arrived from Syria (26%), followed by India (11%), Bangladesh (8%), Pakistan (8%) and Cameroon (Figure 1)[3]. Moreover over 17,500 people applied for asylum between 2015 and 2018. Asylum seekers face various challenges, including finding a valid rental contract, registration at the labour office, access to financial benefits and access to high-paying jobs.
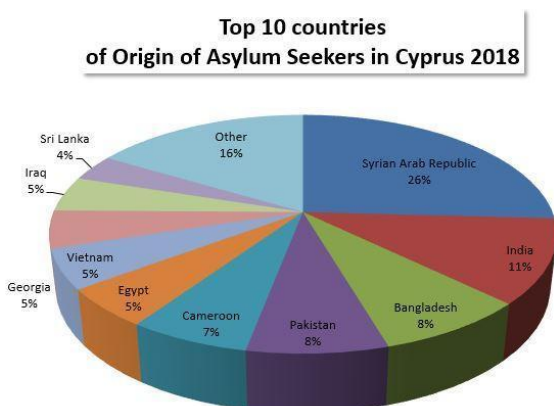

Figure 1 | Countries of origin of asylum seekers in Cyprus.[3]

Long-term immigrants (Cypriots and foreigners arriving for settlement or for temporary employment for 1 year or more) were 23,442 in 2018, compared to 21,306 in 2017. The number of emigrants (Cypriots and foreigners who had resided in Cyprus for at least one year) was estimated at 15,340 in 2018 compared to 15,105 in 2017.[4] The most recent statistical data on non-citizens were published in 2011, according to which the largest EU groups by nationality were Greeks (29,321), British (24,046), Romanians (23,706) and Bulgarians (18,536). The majority of non-citizens in Cyprus from non-EU countries were from Philippines (9,413), Russia (8,164), Sri Lanka (7,269) and Vietnam (7,028).[5] The modern day society in Cyprus constitutes a multinational society with majorities, minorities, immigrants, refugees and asylum seekers with needs and challenges common in all EU western societies.

Additional underrepresented groups in the Arts in Cyprus, include:

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[1] https://www.mof.gov.cy/mof/cystat/statistics.nsf/All/0F27BA4B99ABE197C22584BA003C9DED?OpenDocument&sub=1&sel=1&e=&print
[2] https://en.wikipedia.org/wiki/Northern_Cyprus
[3] http://www.moi.gov.cy/moi/asylum/asylumservice.nsf/asylumservice18_gr/asylumservice18_gr?OpenDocument
[4] https://www.mof.gov.cy/mof/cystat/statistics.nsf/All/0F27BA4B99ABE197C22584BA003C9DED?OpenDocument&sub=1&sel=1&e=&print
[5] https://en.wikipedia.org/wiki/Languages_of_Cyprus

- Turkish Cypriots due to political and historical circumstances.

- Physically disabled people.

- Individuals living in rural areas.

- Individuals with a low financial income.

PF, founded in 1974, is a non-profit organisation committed to the protection and conservation of Cypriot cultural heritage, the enhancement of cultural ties between Cyprus and Europe and the promotion of cultural innovation. It houses an excellent collection of old maps of Cyprus and the Eastern Mediterranean, as well as the Hellenistic and Roman glassware collection, and it has a series of annual children's educational programmes. The Foundation's main strategic aims are to encourage the research and study of Cypriot civilisation in the fields of archaeology, history, art and literature as well as to preserve and disseminate the cultural and natural heritage of Cyprus, with a particular emphasis on the international promotion of the island's centuries-long Greek civilisation. It is associated with the Nicosia Municipal Arts Centre (*NiMAC*), which is situated fifty meters from the buffer zone, in the heart of the old Nicosia city, where a wide range of activities are being hosted that bring art closer to the public, such as exhibitions, performances, film screenings, residencies, artistic production, workshops, conferences, lectures, festivals and community projects. *NiMAC* will act as a hub and a laboratory for the OU activities.

Greece

Volos is a coastal city in Thessaly, an industrial city in the past. University of Thessaly (UTH) is the academic centre of Volos as most of its departments are located here, giving the city a special vibe through the creative interaction of young people from all over Greece and Cyprus with the locals life and activities. The population of the city is around 140.000 and the main spoken language is Greek. Volos has a high rate of unemployed young people, more than 25%. Young artists, craftsmen, performers, designers, architects & other creative talented but underprivileged people don't have the opportunity to launch their works and skills and remain underrepresented in the arts society. The severe economic crisis in Greece the last few years in addition to their young age and lack of experience has put them in a disadvantaged position. Even though the unemployment rate in Greece has been constantly decreasing since 2014, it still remains at high levels (around 17% in 2020) and holds the first place among European countries. The problem is even bigger if we focus on young people where the rate is significantly increased[6]. Women appear to be in a worse situation. More specifically, the 2019 statistics show that

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[6] https://www.statistics.gr/en/statistics?p_p_id=documents_WAR_publicationsportlet_INSTANCE_qDQ8fBKKo4lN
&p_p_lifecycle=2&p_p_state=normal&p_p_mode=view&p_p_cacheability=cacheLevelPage&p_p_col_id=column-2&p_p_col_count=4&p_p_col_pos=1&_documents_WAR_publicationsportlet_INSTANCE_qDQ8fBKKo4lN_javax.faces.resource=document&_documents_WAR_publicationsportlet_INSTANCE_qDQ8fBKKo4lN_ln=downloadResources&_documents_WAR_publicationsportlet_INSTANCE_qDQ8fBKKo4lN_documentID=416971&_documents_WAR_publicationsportlet_INSTANCE_qDQ8fBKKo4lN_locale=en

about 20% of men and 30% of women aged 20-34 years old were neither in employment nor in education and training (NEETs)[7].

One of the basic aims of UTH, through the Open Up activities, is to create links with the city of Volos and its agricultural-touristic region of Mount Pelion focusing mainly on the young unemployed and underrepresented groups.

Portugal

Located in the southwest slope of Serra da Estrela mountain range, Covilhã has 51.797 inhabitants, of which only 23.040 are active population. The University of Beira Interior, located at Covilhã has currently more than 7.200 students.

The textile industry marks the history of the city and the lives of its inhabitants. Just 50 years ago more than 200 factories were working in the city.

Amid rubble and abandoned factories stand out magical buildings carrying out the memories of a prosperous past, characterised by its good practices in entrepreneurship, innovation and the use of local natural and cultural resources, and creativity.

The Factory António Estrela / Júlio Afonso, now a home to the New Hand Lab, was built on a factory of the 17th century and worked as wool industry until the early 21st century. From that period, it gathers and preserves historic documentation and its localisation and inspiring history, was the reason why in 2013 a group of artists and authors of different creative fields such as photography, multimedia, fashion and product design, plastic arts, and music, came together to create the informal collective NHL, which since then occupied this magical place full of memories, holding a number of creative laboratories in their fields.

The decline of the wool industry was responsible for creating a bubble of poverty in families where all their elements worked in the industry. For that reason, their descendants are still currently marginalised due to their economic and social conditions.

The opening of the University of Covilhã to students from the former Portuguese colonies, brought to the city young people, as well as whole families who come to Portugal looking for quality education and an opportunity to start over and create a professional career in a safe and low cost town in Portugal. These migrants come mostly from countries where Portuguese is the official language, such as Brazil, Angola, Cape Verde, among others. Although the population of Covilhã is welcoming, it is a small city, even for

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[7]https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Statistics_on_young_people_neither_in_employment_nor_in_education_or_training

Portugal, located in a location with low population density, which brings together a series of challenges related to integration and people settling.

As part of its cultural and artistic activity, NHL has established several partnerships with institutions in the city of Covilhã, within the social and educational areas. The Coolabora and the Quinta das Palmeiras are two of those partners which were contacted to conduct this primary research because their users/students correspond to the target audience defined for the actions that will be implemented within the scope of this project.

CooLabora is a social intervention cooperative created in 2008. Its mission is to contribute to the development of people, organisations and the territory, through innovative strategies that promote equal opportunities, civic participation, education and training and social inclusion.

Quinta das Palmeiras is a school attended mainly by students from rural and bordering areas of the city, with several difficulties identified. It has a partnership with the Beira Serra Development Association, aimed at promoting school and social integration of students from socioeconomically disadvantaged families, ethnic minorities and migrants. The school has a professional multimedia course and a large community of young people with disabilities. This is also the educational institution in Covilhã implementing the National Plan for the Arts.

PUBLICS

● **Finland**[8]

A recent research by the Centre for Cultural Policy Research Cupore shows that employment of foreign-born arts and culture professionals in the Finnish cultural field is hindered by lacking language skills and networks, as well as failures to recognise or appreciate their qualifications. Experiences of various forms of discrimination are common. The Finnish arts and cultural institutions are poorly equipped to tackle problems regarding the employment of foreign-born professionals.

"The exact number of foreign-born arts and culture professionals residing in Finland is unknown. In 2018 there were a little over 387 000 foreign-born persons living in Finland. The share of foreign-language speakers in the population, i.e. people who speak some language other than Finnish, Swedish or Sámi languages as their native language, is growing faster than that of foreign-born people, and, for example, according to a forecast by the City of Helsinki, the share of foreign-language speakers in the Helsinki Metropolitan Area will rise to 28 percent by 2035."

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[8] https://www.cupore.fi/images/tiedostot/2020/avaus_report.pdf

● **France**

 The population of the Hauts-de-France was estimated to be 5,962,662 in 2020[9]. In 2017, it was estimated that there are 328,715 foreigners living in the area[9] (29,4% born in EU, 18,6% in Algeria, 18,3% in Morocco, 3% in Turkey, 2,6% in Tunisia).

The refugees' migration issue has been a social front in the Hauts-de-France region, since the closure of the refugee camp of Sangatte in 2002 and the dismantling of the Lande in Calais in 2016. Regional migratory pressure is characterized by a continuous flow of migrants towards the coast, most of whom wish to join the Great-Britain. Refugees come from Soudan, Eritrea, Afghanistan, Iraq for the larger part but also from Iran, Syria, Senegal, Central-Africa, Niger, Mali, Sri Lanka Georgy and Albany[10]. In 2017, 3 895 people applied for asylum. The figures increased in 2018 when 5 037 people applied[11]. About 25% of applicants were granted refugee status.

Additional underrepresented groups in the Arts in France include:

- Physically disabled people.
- Individuals living in rural areas.
- Individuals with a low socioeconomic status.
- Individual with a low educational level.

● **Sweden**

Within Sweden over the past few decades the demographic composition of the State has changed and whilst some of that change may not be permanent, a reappraisal of conceptions of the nature and character of Sweden is necessary. Increasing cultural diversity in Swedish society presents new challenges to all sectors of public life, including the arts and the creative industries.

There is a significant framework of policy, research and institutions that forms a backdrop to the consideration of underrepresented groups' access and participation in the arts and cultural activities in Sweden, of which any new initiative needs to take into account. Pertinent to any work in this area there is also a need to recognise the increasing residential segregation in the cities of Gothenburg, Malmo and

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[9] https://www.insee.fr/fr/statistiques/2012727#tableau-TCRD_012_tab1_regions2016
[10] Repartition rate is not provided in public data for the regional scale. To see the repartition at the national scale:
https://www.immigration.interieur.gouv.fr/fr/Info-ressources/Etudes-et-statistiques/Statistiques/Essentiel-de-l-immigration/Chiffres-cles
[11] https://www.prefectures-regions.gouv.fr/hauts-de-france/content/download/60389/397112/file/SRADAR%202019-2021.pdf

Stockholm which are among the most extreme in Europe[12]. Economic inequality is also rising in tandem with segregation in the Nordic countries[13].

In response, the Open Up project is focused both on participants with migrant backgrounds and socio-economically disadvantaged participants, who live in the neighbourhoods that are located far from high-level employment opportunities, far from the city centre, and often far from spaces for community activities[14].

U🔲B ●Spain

Migrant communities are largely under-represented in the artistic landscape of the region. Generally, there is a sense of precariousness and discrimination of migrants who pursue an artistic career. There is also a need to address gender discrimination through the Open Up project with an aim to reach women and LGBT+ individuals from cultural backgrounds, where such conditions are reasons for discrimination, shame, segregation and even violence - mainly racialised individuals from Maghreb, Morocco, Roma ethnicities and Latinx who identify as women and/or non-gender normative individuals. Target groups in Spain comprise emerging artists, performers, designers and craftspeople between 18 and 30 years old, who belong to the following artistically under-represented groups:

a) migrants residing in Barcelona and the Metropolitan, with an emphasis on communities of Moroccan, Latinx, Chinese, Pakistani and Roma people;
b) second and third-generation migrants from the aforementioned communities;
c) women and LGBT+ migrants from backgrounds where such identities are sources of discrimination;
d) migrants with functional diversity and physically impaired, or with a mental health condition diagnosis;
e) migrants in the process of family reunification, with a focus on displaced women (matriarchs) and young communities.

●KEY FINDINGS: Characteristics, special needs and main challenges faced by the interviewees

● Cyprus

In Cyprus, the field study research was conducted by researchers Nayia Anastasiadou and Ioulita Toumazi, who acted as facilitators on behalf of the **Pierides Foundation (PF).** Interviewees were recruited with the help of an established collaboration between *NiMAC* and the Turkish Cypriot Artistic Community and with the help of the NGO *Oasis* in Larnaca, which provides support to asylum seekers and refugees in Cyprus. *Oasis* has had 450 people registered over the last year, half of which are aged between 20 and 30 years

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[12] Östh, J., Clark, W. A., & Malmberg, B. (2015). Measuring the scale of segregation using k-nearest neighbor aggregates. Geographical Analysis, 47(1), 34–49.
[13] ESPON (2014). TIPSE: Territorial dimension of poverty and social exclusion in Europe. Available at: www.espon.eu
[14] Legeby, A. (2011). Limited permeability in the enclaved city. In Eighteenth International Semi-nar on Urban Form, Montréal, Canada

old. The interviews were conducted in English online or by phone in a semi-structured approach using a set of proposed questions and lasted on average 45 minutes (30' - 75').

The 9 study participants consisted of 5 women and 4 men between 25-50 years old. Participants A, B and C were asylum seekers from Zimbabwe, Iran and Palestine and Participant D was a refugee originally from Iran. They comprised an actor, a multimedia designer and two craftspeople focusing on, but not limited to, jewellery-making. One of these interviewees has a disability, posing even more obstacles in pursuing a career in the arts and other fields. Two Turkish-Cypriots were interviewed, who comprised an actress and a visual artist. The remaining three interviewees hold a Cypriot Citizenship, one of whom originates from Romania, and they are experienced in acting, painting and performance art. All nine participants have been involved in creative arts in the past in various ways, including acting in small theatre companies, performing, painting and creating jewellery. All participants have had training before, except one. Half of the participants have attended university courses relevant to their fields, such as fine art, acting and graphic design. The remaining participants were self-taught, learnt their trades and developed their art on their own.

Eight of the interviewees consider themselves as underrepresented in the artworld for different reasons and on different levels. The Greek-Cypriot actress, who resides in a small village, pointed out that the state of Cyprus offers limited funding for local organisations like her own, which are also hard to get, and therefore she and her theatre group find it extremely hard to receive training and make their own shows. Furthermore, since she is living in a village where directors and trainers do not travel there to work with them and/or provide training. In addition, they find it very hard to present their own shows in the cities, where they would get a bigger audience, since it is difficult to move their sets from one place to another without a sufficient budget. Therefore, the main challenges a Greek-Cypriot artist may face include lack of funding, support from the government, as well as marginalisation in non-urban areas.

The second Greek-Cypriot participant, who is interested in the field of performing art, pointed out that he does not like the term underrepresented, because it has negative connotations. He believes that if one tries hard to make connections and create performances in the field, he/she will succeed. Even though the particular artist participated only once in a performance, he did not perceive himself as a member of underrepresented groups, perhaps because he has the opportunity to participate in training workshops, meet people in his field and expand his professional network.

Living in Northern Cyprus, in a state that is not officially recognised by any nation except Turkey, poses a unique set of challenges for Turkish-Cypriots. The Turkish-Cypriot participant who does performance art, believes that it is extremely hard for Turkish-Cypriots to find jobs abroad, to participate in EU-funded projects or to establish collaborations in the Southern Cyprus, where more opportunities exist. Furthermore, performance art is not a recognised art field in Northern Cyprus. Universities in Northern Cyprus offer Degrees in acting and visual arts, but there is no training for performance art, forcing Turkish-Cypriots interested in this field to study abroad.[15] In addition, there is no aid programme supporting these types of performances in Northern Cyprus.

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[15] "There is dance and acting, well defined, they have a place. Performance does not have any umbrella, it doesn't quite fit to any categories, a lot of the time is dismissed. Because it doesn't look like a dance or acting, there is this

Asylum-seekers perceive themselves as underrepresented in their fields, because they are only allowed to find jobs in nine sectors, comprising Agriculture/Fishery, Processing, Waste Management, Trade/Repairs, Service provision, Food Industry, Restaurants, Recreation Centres and Hotels.[16] Therefore, they are not authorised to work in the Art sector. Refugees are, however, allowed to work legally in any field in Cyprus. Participant D who is a refugee, was able to sell her jewellery on the beach, but had to stop this year due to the coronavirus outbreak, leaving her with no place to showcase and sell her creations.

It is important to note that people with a Cypriot citizenship identified themselves as artists, designers, performers or craftspeople, whereas asylum seekers and refugees said that they create artworks and crafts and they have acted in plays in the past, but would not identify themselves with the aforementioned professional titles.[17] That could possibly be due to the fact that the majority did not receive a formal education in that particular artistic field. However, one of the participants, who has had a formal educational training in Multimedia Design, was still reluctant to introduce and identify himself as a Multimedia Designer, due to the fact that he was unable to find a job in this field for the past 10 years, due to his status as an asylum-seeker in Cyprus, but also due to his physical disability, which he believes is stigmatising him. Perhaps the fact that it is harder for refugees to practice art leads to their hesitation to self-identify as artists in comparison to Cypriots.

- **Greece**

The target group of the interviewees for the field study research in Greece, came from the academic tank of UTH, ex-students, MSc candidates, visitors, former workshop participants and people that had an interaction with the organisation in the past through the proceedings of educational research. An electronic invitation was sent by email and 6 individuals were selected to participate in the research. Due to the COVID-19 pandemic, research was conducted through virtual interviews via Skype in a semi-structured way using a set of proposed questions. The facilitators of the discussion were Zissis Kotionis, Katerina Kritou, and Vassia Liri.

Participants comprised four young women and two young men from Greece. Two participants were architects, 1 was a graphic designer, 1 was an art conservator, 1 was an actor and the last one was a web designer. For convenience, the interviewees hereafter are referred to as A, B, C, D, E and F according to the aforementioned order. Five of them consider themselves as underrepresented. Creative arts is a profession and/or a secondary occupation for all interviewees. They all have an academic education and most of them have also expanded their knowledge beyond that. Either by following specialised educational courses or through internet tutorials and personal practice on a self-taught basis, they all explored creative fields different from their first degree and profession.

Participants A & B (architects) see themselves as underrepresented and excluded from their profession, because of their young age and lack of an extensive experience. Trusting an inexperienced architect -

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gap between the audience as well, they don't quite get it. When an interactive performance, it becomes even more weird. People become very reluctant. They get really shy, don't know what to do, how to respond."

[16] https://www.helprefugeeswork.org/en/content/new-employment-sectors-asylum-seekers

[17] "I am not a painter. I am not an artist. I'm nothing. And I do consider myself as an artist. Or whatever. But I started painting"

especially with the economic crisis in Greece- is considered a big risk. For that reason, **Participant B** is unemployed, and **Participant A** works in a technical office as an assistant and works in graphic design projects and practices the art of looming, but only as a hobby at least for now. **Participant C** studied Cultural Technology & Communication and works as freelance graphic designer and also makes jewellery as a hobby. **C** believes graphic designers in general are underrepresented in Greece, although he/she feels that is one of the lucky ones who have not been professionally affected. **Participant D** studied at the Department of Conservation of Antiquities and Works of Art, although prefers to be self-identified as an artist. **D** believes that young artists that do not have financial support or specific contacts in the art society do not have enough opportunities to showcase their works, therefore they inevitably feel blocked out. For this reason, she/he chose to work as a beekeeper to make a living that can support his/her artistic activities and creations. **Participant E** is an actor who belongs to the underrepresented group of young performers who are working by combining their own theatrical teams, although he has not been part of a TV/Cinema movie or a big production yet to become well-known, which can be guaranteed success. The audience usually prefers to follow performances that involve well-known actors and, therefore, small experimental teams are rarely supported. **Participant F** has a diploma in agriculture and practices web design, which he/she learnt on a self-taught basis. He/she avoids mentioning his/her background, because transitioning from agriculture to web design makes clients suspicious about his/her skills and abilities.

- **Portugal**

To conduct the research the project and its aims were presented to local NGOs. Invitations were also launched to recruit potential participants for the laboratories during this mapping stage. Due to the COVID-19 pandemic though, some NGOs were not operating or were more distant from their target audience. We then invited young people beginning their careers in the area of photography and multimedia and a group of young people with cognitive disabilities to participate in our research.

We have conducted six individual online interviews with underrepresented young people beginning their careers in the area of photography and multimedia, as well as an online focus group with young people with cognitive disabilities with the help of their teachers and mentors. The focus group took place virtually via Zoom with 16 special education students as participants, who are part of the National Program for the Arts, accompanied by 13 teachers, heads of the special education area and those responsible for the school's project area. The age of the young participants ranged between 15 and 19 years old. All participants took part in the textile project developed in partnership with the Wool Museum of the University of Beira Interior, which aims to involve young people in textile arts. Some participants are autonomous, but several have limitations in terms of oral expression or locomotion.

This is a group with many social integration difficulties. Due to those difficulties and their limitations they require a lot of care, resources and above all time, which is why they are often rejected. Rejection is something they are used to. Despite the limitations, the group proved to be very creative and interested. With the support of teachers, they have been challenged to experiment with various arts and crafts and the textile area was the one that stood out the most. They proved to be able to develop specific projects, from start to finish, with some monitoring. These young people are looking for an occupation that allows them to integrate into society as full citizens and have shown a special interest in the making of textile art

as their professional occupation. Despite this, they are not yet artists, they are young students with some contact with the textile art, but without a portfolio to present or specific projects developed in the area.

The rhythms of learning and project development would need to be adjusted to integrate young people with special educational needs in our laboratories. Since some of these special education students are not autonomous, we also need to consider how they may travel to the laboratories. One solution is to develop the laboratories during school hours, in which case the school will ensure transportation. However, this schedule would be challenging for another type of audience.

In summary, it seems possible to integrate people with mild cognitive disabilities in the laboratories, if they are almost autonomous, despite their low level of knowledge of the activity and almost zero experience, since the laboratories can be long-lasting. For young people with more severe cognitive disabilities, it would be necessary to create tailor-made laboratories, which is not foreseen under this program.

Individual interviews also took place via Zoom platform with six participants. Participants included four young people from Covilhã, who came from a background of financial scarcity and dysfunctional families, one migrant from Brazil and one descendant of former workers of the textile industry. Their ages ranged between 16 and 19 years.

All respondents showed great interest in artistic activities and an interest in pursuing a career in this area, but only half of them had real experience and concrete ideas about what they intend to do in the future in the artistic field. Almost all of them have more than one field of interest, such as photography and multimedia, photography and drawing, fashion and textiles and visual arts in general. They seemed to have knowledge and role-models of artists and entrepreneurs in their chosen area, both from people close to them and more distant ones such as the great masters. All participants stated that they had not had specific training in the past, except for small, insignificant courses, having acquired their skills on a self-taught basis. This is due to the lack of specialised professional training in these areas in Covilhã and the costs of those few training programmes that are offered are remarkably high making them unaffordable for them. All participants consider training and practical experience to be the tools they need to become more autonomous in the arts market.

- **Finland**

A total of five interviews were conducted in Helsinki by researcher **Ksenia Kaverina** on behalf of **Publics**. Publics is a non-profit curatorial agency in Helsinki committed to critical social thinking, contemporary art and publicness, exploring a "work together" institutional model. Interviewees were selected from active NGOs and artist associations in Finland, working with underrepresented or foreign-born creative professionals: **Globe Art Point** (G.A.P.), **Catalysti**, **Museum of Impossible Forms** (MiF), **Ruskeat Tytöt**.[18] Board members or chairpersons of these organisations were approached via email and asked to be interviewed themselves or to suggest someone else. Other organisations were contacted for further

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[18] http://www.globeartpoint.fi/contact/
https://museumofimpossibleforms.org
https://www.catalysti.fi/
https://www.ruskeattytot.fi/about-us

research. All the interviewees were paid a fee. The interviews were conducted in English (semi-structured, one hour), using a set of proposed questions. The interviews were done in-person.

All five participants were women between 20 and 50 years old: a) **VV** (b. South India, moved in 2016), b) **SR** (b. Northern Iran, 8 years in Finland), c) **RC** (b. Lima, Peru, in Finland since 1990s), d) **PL** (b. Northern Italy, moved in 2001), and e) **SW** (b. Helsinki, Finland). Except for VV and SR, all hold a Finnish citizenship.

Interviewees are cultural workers with a degree, and/or artists, emerging, mid-career to established.[19] They had different levels of trust in the education system, and other modes and motivations of learning were discussed: self-education, peer discussions, volunteering, travels. Collaborative or activist practice can be a major source of work and learning. Other important approaches include co-writing, reading groups or circles, and peer feedback loops.

Coming from diverse, multilingual backgrounds in their home countries, they came to be stereotypically categorised and marginalised for various reasons in the Finnish society. Although they all perceived themselves as members of underrepresented groups, there might be a generational divide in how 'underrepresented' is understood. Younger respondents felt excluded from societal and institutional support because of intersectional nature of being racialised, woman, queer, non-European, Middle Eastern. The older ones stressed the difficulty to build a network and become employed as a foreign-born artist, non-native speaker of Finnish and not having a degree from Finland. However, all of them built their advocacy work in organisations based on these exclusions. They also reflected on their own privileges i.e. having a Finnish nationality, having the ability to travel (including financial) and or being a native speaker of the Finnish language.

All five participants are making a living through their creative work, but not always through directly selling a product or skill. RC, SR and PL were receiving or received previously multi-year state grants (Taike), or grants from private foundations. They achieved a certain level of professionalisation and are generally interested in learning a new skill (not on an amateur level), acknowledging that it will require a substantial commitment and investment. Realising the limitations of living off on grants, one participant (RC) considered changing the field altogether. For VV, the distinction between professional / amateur was less important.

They explored teaching creative skills in groups, workshops, or institutions. Among the skills deemed useful to learn in order to promote and further their practice, production, crowdfunding, work with companies, website design, marketing, entrepreneurship was mentioned. SW is planning to open a dance school,and applying for startup funding from the city of Helsinki. PL, VV, SR and SW brought up a contradiction between the time one has to allocate to hone a creative skill, and a requirement to be an entrepreneur.[20]

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[19] Their educational backgrounds vary, but they got a higher education in a creative, humanities or social sciences discipline (BA to DA level). VV is the only one to have studied for a degree in technology. Most of them have a combination of specialised (i.e.dance school, painting classes, acting) and academic (BA, MA or DA in fine arts, visual art, composition, literature, artistic research) professional training.

[20] PL: "My music isn't the music you can sell easily, I don't want to invest in a business plan. If I have more commissions, I could have a *toiminimi* (*individual entrepreneur – KK*). But it is difficult to find new commissions, so I am hoping to get DA title to be able to teach".

● **France**

The field study research was conducted by researcher Emmanuelle Raingeval, who acted as an assistant on behalf of **OU Amiens – Université de Picardie Jules Verne.** The Arts Department and the Research Centre in Arts and Aesthetics (CRAE) aim to train students and future professionals in many fields of creation and artistic professions: comedians, directors, visual artists, photographers, producers, broadcasters, stage managers, directors. Training, if it enhances theory of course, puts artistic practice and access to technology at the heart of learning, the students being supervised by numerous professionals. The Arts Department and CRAE represent the disciplines of Visual Arts, Performing Arts (theatrical studies, cinematographic and audio-visual studies), and Art History.

The underrepresented groups in Amiens and the North of France are mostly people from past and present migrations, former workers in textile industry and mines and refugees. They speak French, Arabic, English, sometimes Polish. Most people of these groups are settled in the area for three or four generations. The newcomers are from Africa and Middle East.

We carried out the field study research by first conducting an online search of associations active in the field of heritage in the textile trades and the integration of vulnerable populations. Then, with the help of the first interviewees, we were able to obtain more targeted contacts in these areas of activity. A total of 43 persons had been contacted by email and in the end five individuals were interviewed individually by phone depending on their availability. The interviews were conducted in French in a semi-structured approach using a set of questions. Some participants wished to continue the exchange of information by email following the interviews by sharing their remarks or sending useful documents. Participants consisted of 4 NGO members and 1 migrant from Syria, who is young female visual artist trained in Damas and, currently, an Arts student at the University.

We spoke on the phone with 4 people who run NGOs and can support us in identifying the needs and challenges of potential participants and in recruiting participants for the Open Up activities.

The NGO representatives belong to:

● Les Amis du CIRETEX (centre historique régional du textile): Based in Tourcoing. The aim is to record textile workers' memories from the textile industry by publishing books and making documentary films. They work with scholars and associations in the North of France linked to the former workers in textile industry to provide a documentation to the museums and archive centres.

● National Museum of Immigration History Resource Centre (Centre de ressources du Musée national de l'histoire de l'immigration): Based in Paris but concerned by the entire country. Collecting all the documentation about immigration in France. They gave us a mailing list to reach local institutions and associations who coordinate the actions in our region.

● P.H.A.R.E pour l'égalité (Praxis Histoire Action-Recherche Éducation populaire pour l'Égalité): Based in Lille and Amiens. Research in sociology providing support for the inhabitants and the

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SW: "Learning about business skills and business mindset would be useful. But to be a creative person and do business isn't something you're dreaming about".

institutions. Their mission is focused on popular education. Sometimes they use a cultural and artistic mediation with local actors. They work with public services, state and local agencies, associations, private organisations working in social economy. They work in many domains such as health, youth, education, activism, art and culture in a region hit by the de-industrialisation.

- PROSCITEC (patrimoines et mémoires des métiers): Based in Wasquehal. Proscitec brings together almost 120 associations and museums based in the North of France and in Belgium. They created a regional network and provide them services, including assistance in developing their activities, improving the museography for the museums specialised in heritage trades and traditional professions, giving tools to make the inventory of the collections and thematic projects and giving them better visibility. They have created a "Club textile" dedicated to the organisations active in this specific field. Their main goal is to help them to keep the memories of the trades of yesterday and valorise this heritage.

The NGO representative perceives that migrants may feel excluded and underrepresented, especially in their popular culture. One of our potential participants who came from Middle East, not as a refugee but as an Arts student, considers herself like a multicultural citizen. She does not feel excluded, neither at a personal nor at a professional level. The fact that she can speak French, Arabic and English is considered as an asset from a professional perspective. The migrants developed artistic skills with the help of NGOs and local social and cultural services, mainly in Hip Hop dance and music. In collaboration with the associations, they usually play theatre pieces, but they rarely develop handcraft or visual artistic skills. Sometimes, they organise photo exhibitions and documentary movies.

Potential participants would like to be trained by skilled artists. Most of the time they seem to have a goodwill and cultural appetite, but they cannot imagine selling something that they produced by themselves. The main barrier is that they don't see how someone could be interested in buying an object made by their own hands.

- **Sweden**

A total of nine interviews were conducted online via zoom with 5 women and 4 men, whose age ranged from 24 to 38 years. Participants are creative practitioners and artists from the identified target groups (under-represented communities: working class and migrant artists living in Sweden). The interviewees were a mix of Swedish born first generation (1 participant) and practitioners with migrant backgrounds: MENA (6 participants); Asia (1 participant); South America (1 participant), whose practices included fine art, architecture, film and crafts.

The intention of the interviews was to explore the barriers and hindrances to access, participation and engagement in the arts by underrepresented arts practitioners and to define the characteristics of success that enable the full range of participation – as artists, as arts managers and as cultural workers. The aim was to detail evidence-based recommendations to enable Open Up to effectively implement workplans to realise sustainable and meaningful opportunities to work within the arts and cultural sector in Sweden.

The interviews conducted considered the following themes:

• the institutional landscape of arts provision, including key public policy frameworks, funding and access to formal educational programmes;

•the history and development of models of minority and culturally diverse arts practice, including contexts and characteristics that have supported or hindered the development of practice by underrepresented practitioners;

• an assessment of particular arts initiatives that have effectively enabled improved access and visibility for underrepresented practitioners

The interviews made clear that underrepresented groups do feel that they face barriers in accessing mainstream arts provision. The barriers described indicate that in order for the Open Up laboratories to be effective different perceptions and histories of arts practices need to be embraced. A critical momentum to be sustained and built upon, cross-sectoral and inter-sectoral partnerships need to underpin the Open Up project to optimise engagement and ensure future sustainability. Research findings indicate that educational attainment within Sweden, lack of Swedish language and socio-economic background are the main factors influencing participation across a wide spectrum of arts (architecture, film, textile craft, fine art, informal creative pedagogy), including engagement with popular culture.

Professional development and training were considered a means by which practitioners from migrant backgrounds would be more able to access opportunities. Interviewees also recognised that the diversification of the arts in Sweden requires the training and development of the intercultural competence of the managers of the key creative arts institutions and professional networks. Moreover, the respondents indicated that exclusion for practitioners from migrant backgrounds is multi-dimensional and for this reason a partnership approach with a range of organisations (arts, enterprise and education) was understood to be essential to ensure the success of any initiative.

The following recommendations are based on the expressed needs as identified by the respondents:

● Network that supports peer learning and exchange between Swedish born and migrant practitioners;
● Pathways to formal education in the arts (that also adequately recognizes prior learning outside of Sweden);
● Mentoring in project management skills;
● Information workshops ('how to') on budgets, insurance, pricing and tax affairs;
● Information workshops on funding opportunities – local, regional, national and international;
● Resources available for arts production in languages other than English and Swedish to support the right to self-expression;
● Mentoring system offering peer support to assist artists to access professional opportunities and peer critique;
● Teaching, mentoring and project support roles should not be exclusively or predominantly filled by non-migrant background (not "segregated");
● Approach should be based on a more flexible and adaptive use of existing arts and cultural infrastructure rather than separate specialist provision;
● Sustainability needs to be built in from the outset, so that knowledge, skills, networks and achievements are not lost.

- **Spain**

Interviews were conducted with: a) two members of the Fundació Autònoma Solidària (FAS)[21] of the UAB in charge of the program for welcoming refugees, Laura Riba and Júlia Pírez; b) the counsellor of Solidarity and International Cooperation at the Rubí City Council and member of the NGO Rubí Solidari, Pau Navarro[22]; c) the head technical administrative of Project Management of the UAB, Eva Jiménez; d) the founders of association for interculturality and border-crossing Aecult[23], Mahmoud Assy and Razan Ismail, and e) two Syrian MA students who are part of the welcoming program of UAB, Ahid Hakeama and Bilal Younes. The interviews revealed a general agreement by both local and migrant professionals that there is a status of under-representation faced by migrants and racialised subjects in the context of the following Catalan regions: Barcelonès, Vallès Occidental and Vallès Oriental. The causes of this could not be identified, but a clearer mapping of the main migrant groups was achieved.

Four interviews were conducted with a total of eight participants from our target groups via the Microsoft Teams platform. The main findings from data generated by the interviewees' discussions are summarised below:

Identity and legal status

1. By discussing the sociodemographic profiles compiled both in the State Secretariat for Equality, Migrations and Citizenship report of 2018[24], and the monographic *Migration in figures*[25]*,* published by the Catalan Government between 2008 and 2019 during the interviews, we have concluded that the average profile of people with foreign nationality in Catalonia identify themselves as male (51,7%), and only 22,3% are between 15 and 29 years old.

2. The identities that prevail the most in Catalonia are: Moroccan (2,76% of the population), Latinxs (3,4%) – mainly Venezuelan, Colombian, Bolivian and Ecuadorian; Chinese and Pakistani communities, nomad and non-nomad Roma people. Infants and youngsters who emigrate alone to Catalonia come mainly from: Morocco, Sub-Saharan Africa and Maghreb.

3. However, the first migrants to contact Open Up after the call for participation through the NGOs were Syrian refugees, asylum-seekers and migrants with a Bachelor degree. This indicates that Syrians may have a better access to digital means and more time available.

Community-based support systems

1. The participants who work on cross-cultural communication and formation have highlighted how the intercultural environments we are trying to build must be aware of cultural sensitivities that may also affect the learning methodology, also because entering the artistic job market requires some kind of cultural preparation as well. They also insisted on the importance of managing

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[21] Fundació Autònoma Solidària – see https://www.uab.cat/web/fundacio-autonoma-solidaria-1345780033395.html

[22] On Mr. Navarro's tasks with migrants, see https://www.totrubi.cat/opinio/rubi-persones-refugiades_2127450102.html and http://www.rubisolidari.org/ Both Rubí City Council and the NGO Rubí Solidari will be active collaborators throughout the project.

[23] See https://www.aecult.com/?lang=ca

[24] See "La población extranjera en Cataluña supera el millón de personas", *La Vanguardia,* 02/01/2018, <online> URL: https://www.lavanguardia.com/vida/20180201/44449039288/la-poblacion-extranjera-en-cataluna-supera-el-millon-de-personas.html and also the National Institute of Statistics of Spain for the sociodemographic profiles of each year and a tracking of the demographic phenomena. <online> URL: https://www.ine.es/dyngs/INEbase/es/categoria.htm?c=Estadistica_P&cid=1254734710984

[25] For specific reports on the different conditions of migrant communities and an array of resources concerning particular nationalities of origin, see <online> URL: https://treballiaferssocials.gencat.cat/ca/ambits_tematics/immigracio/dades/la-immigracio-en-xifres/

intercultural communication to avoid conflicts in communication and promote cohesion within the group.

2. There has been a general agreement on how art is a great way to connect migrants and locals because it transcends the barrier of language, it is a universal language that acts as a catalyst for inclusion. Some have put forward how talking about music and cuisine was a great way to reach out to Catalan communities. Not only learning from locals, but sharing their own culture was a way to fight against unfair media representations of migrants, and to build a community.

3. NGOs argued that cultural and artistic activities were considered non-essential by migrants. The Syrian participants concluded that although artistic activities are not seen as a "waste of time", they were indeed perceived as "secondary" in contrast with primary concerns, such as finding a job that ensures a visa. However, they claimed that it was important to break this idea: culture and creativity should be an essential practice to connect with the local world.

4. There was a desire to become part of the local community in a mutual exchange through the arts and to incorporate the foreign land as part of one's own identity and to be open to the society, instead of being limited to a closed migrant community.

5. The concepts of "connection" and "fusion" were constantly brought up in discussions with migrants, who suggested presenting Open Up as:
   a. An opportunity to become an active member of society beyond one's legal status;
   b. A cultural experience and a chance to teach one's own culture to locals;
   c. A way to be included in the artworld professionally;
   d. An opportunity to build something different together;
   e. A way to connect with people who can open up gates.

● Critical factors preventing participants from being more active professionally in Creative Arts

● Cyprus

Asylum seekers in Cyprus are prevented from working in a creative field, as mentioned above, therefore, in order to make a living, they took on full-time jobs in unrelated fields.[26] Their job in combination with their other commitments, makes it almost impossible to pursue art-related activities. This is also the case for Greek- and Turkish-Cypriot participants, since they have jobs in unrelated fields, in order to make ends meet. Lack of funding from governmental and non-governmental bodies to cultural workers is also a major obstacle for artists in Cyprus and it can be a big catalyst in achieving a career in the arts. Furthermore, it is important to note that some of the interviewees claim that there seems to be discriminating tendencies by many Cypriot employers, that prevent refugees from finding jobs in the fields they are qualified in.[27]

Moreover, workshops and training courses focusing on the improvement of artistic skills and the creation of connections, are rare and difficult to attend in Cyprus. One of the main challenges artists face is the

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[26] "As an asylum seeker, especially coming from a third country like Iran, we are not allowed to work officially. So, let's say I don't have social insurance. I cannot sell anything anywhere. I'm not allowed."

[27] "In Cyprus, sorry to tell you this one, they are very racist, if I go to look for a job they say: 'you can clean the house, you can colour the home, work in the farm', something like this. I don't want this. [Since] I have a skill of my own, why work for somebody [as a cleaner], I work by myself with pride, I am not poor, I'm not in a bad situation".

difficulty in building a network, since there are no places or hubs where people with overlapping artistic interests can meet and connect and networking requires a lot of effort, time and skills. Networking is even more difficult for underrepresented groups, such as asylum seekers, refugees and migrants who find it hard in general to meet locals, due to the lack of initiatives and policies that promote the integration of the island's communities. A participant feels the need to prove himself more than others and gain the trust of those around him before being able to pursue a career, which is possibly connected to xenophobic attitudes some locals often have.

Asylum-seekers pointed out that it is difficult to find information about training-courses in Cyprus, since they do not know where to look for that type of information. Another participant added that even though she applied for a training course, the places were limited, and she was therefore told to reapply for participation the following year. Furthermore, a participant living in a village pointed out that training courses in performance are organised by the state's theatre company on weekday afternoons, which is too early for people who live away from the capital and have other work commitments during the day to attend. Furthermore, Turkish-Cypriots pointed out that there are very limited art-related courses in the North, and none of them focuses on Performance Art. Additionally, it was noted by one of the Turkish Cypriots, that successful actors are almost always heterosexual senior males,[28] making young, female, LGBT+ people feel excluded.[29]

Some asylum-seekers are worried that they will not be able to make a living through their art because of their status, even if they participate in the Open Up laboratories. Furthermore, there is a big obstacle for them as they are not allowed to travel to other European countries in order to attend the Open Up laboratories there - at least until/if they are granted the status of a refugee.

- **Greece**

All of the interviewees expressed a big interest in having the opportunity to develop their artistic occupations and expand them into a more professional level by starting a suitable business to promote and sell their creations. But most of them hesitate to take that step due to the lack of the required budget for such productive plans in addition to the uncertainty of success. Also, they hesitate because they do not have a specific platform to promote their work or the privilege of good contacts to ask for help and support. Moreover, they do not even have time to focus on that aim as they are occupied in secondary jobs that help them make a living and at the same time prevent them from being more active in the creative art field.

Participants expressed that they would be interested in taking their artistic hobbies into a more professional level, but the fear of not succeeding, the need of an economic safety net and the lack of practical experience prevent them from doing so. Participants also find the process of starting a personal business very difficult because of the competition and the uncertainty brought by the financial crisis in Greece and the COVID-19 pandemic. Even though a participant already sells art products through the internet, a lot of the artistic structures require promotion via different ways, such as an exhibition in a gallery, which, however, requires the right contacts. Participants hope to be able one day to be supported

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[28] "Maybe is a personal experience but I don't think so because I mean even the very niche art scene is mostly dominated by male middle-aged men."

[29] "Gay or lesbian or bisexual ,it feels as if there is a need for us to say something for us to do something because we feel underrepresented and we feel like we don't have any other outlet to put these thoughts or frustrations or worries or ideas or opinions anywhere else."

only from their creative products without the need of other jobs, but since this requires budget, time and personal labour things evolve very slowly towards that goal.

- **Portugal**

The respondents who have not yet programmed their future, had more difficulties in pointing out barriers to its realisation. Likewise, they showed that they did not feel underrepresented or excluded. The interviewees who have concrete ideas about creating their own business and had thought about specific products, showed that they felt underrepresented and had difficulties in accessing the artistic market in the area of their choice, although it is not clear for them the reasons why that happens.

All of them seemed to be insecure regarding the creation of their own business / brand. They pointed out that their fears relate to the lack of knowledge in the business area, the competition, especially in photography, the ignorance of the market and its potential. They also pointed out that it would be a very high risk to start their own business, because clients would still prefer other artists, who they already trust and have been established for longer and have more experience. It seemed that there was a tendency not to address some uncomfortable issues, which made it obvious for us that despite not being able to point it out directly and clearly, the young people interviewed feel inferior and somehow unworthy of the trust of potential customers.

- **Finland**

Language, competition, hidden barriers, difficulty to access information and stereotypical categorisations are major obstacles for the interviewees to being accepted professionally, or progressing in their career. The experiences of some were negative because of slow and stagnant nature of structures on one hand, and institutions having a 'start-up' attitude on the other hand. They cited occasions of racist behaviour by officials and institutions' staff towards immigrant artists. Institutional 'stamp' is still important, because "*being an 'underground artist' standing by a non-mainstream topic"*, as VV mentioned, complicates getting income.

In Finland, artistic grants are means of earning a living and gaining recognition. Respondents mentioned these systems as creating thresholds for non-Finnish speakers or nationals, and the overall difficulty to access funding, because of the lack of information or network. There are patterns of competition; for example, the field of literature is very connected to the Finnish language, which prevents certain authors / writers in other languages to get funding to publish and translate.

Perception by others, as well as how to communicate, are critical exclusionary factors. Stereotypical ideas about the country of origin in the Finnish society create prejudice, preventing some to teach or exhibit their work based on artistic and intellectual merit.[30] SW, who has experience of social work with disadvantaged youth, brought up other discriminated communities in Finland: trans and disabled people.

The participants spoke about the impact that the COVID-19 pandemic and events around Black Live Matters movement had on them. For example, RC expressed the stress of not having a source of income in the future. Taking part in a protest this year didn't leave time for SW to apply for acting school. Among

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[30] SR: "I suffer from being seen as part of a certain group, and as a victim".

SW: "I developed myself in order to be included – but there are situations when I get tired of working towards it. Also, as a woman in DJ scene, skills are male-oriented. That's why I'm working in a collective of brown women".

other issues in the art field, we discussed the lack of spaces for peer learning and encounters among artists in Finland, tuition fees taking opportunities from artists of non-EU origin and the system of valuation in the state programs, where a foreign artist risks becoming a tokenised representation.[31]

- **France**

We should consider that our target groups may have a certain distrust toward institutions and so may refuse to participate no matter the conditions. We should be prepared to face the precariousness and how it could affect the project, such as lack of time to devote to activities perceived as leisure, due to the fact that participants may not have the time for the project as they fight for an immediate gainful job. The mothers could be impeded by the child custody and would prefer to work at home instead of a studio. Finally, it could be that people enrolled in the project do not necessarily want to stay in the area and won't be able to complete every phase of the project.

One of the practical concerns is related to the assumption of the costs to participate in the activities, such as train tickets to reach a venue. Participants asked if it would be possible to receive directly the ticket payed and not a refund. We must bear in mind that training and activities must not generate additional costs for them. They asked if they could continue to participate in the project even if the leave the region.

In regards to the associations in textile trades and crafts, it is urgent to talk to former workers as they belong to a disappearing generation. A collective memory work remains to be done and time is short because they are getting older. Moreover, the pandemic crisis will be followed by an economic crisis increasing the possibility for many institutions and associations related to arts, crafts, migrants and refugees losing their financial support from the government and suspending their activities.

- **Sweden**

The main barriers and hindrance experienced by arts, craft and cultural practitioners that were identified include:
- Limiting ideas of arts and creative practice to European models was seen as an obstacle to inclusion. Restrictive comprehension of the arts that foregrounds a specific European genealogy of practice (i.e. specificity and specialisation of art);
- Lack of knowledge on tax affairs, budgets, insurance, pricing and available funding and learning opportunities;
- Accessibility often prioritised or approached through short term measures and interventions (once-off projects);
- Necessity of formal higher education in the arts in Sweden for artistic work opportunities;
- Lack of networks and platforms to share practice and support exchange between Swedish born and migrant practitioners;
- Measures to support migrant background often reinforcing segregation by not creating mixed environments;
- Lack of Swedish language, which furthers sense of estrangement from the cultural life of the city;
- Application processes for permanent residency that defers full range of citizenship rights;

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[31] RC: "In Finland, there are many grants to promote multiculturalism and racism, you just have to tell your story, but I am not interested repeating the story about being immigrant; I want to write and publish my books".

- Stigmatisation of address or "bad" city area when applying for opportunities.

- **Spain**

The main issues raised were likelihood of discrimination and tensions, few livelihood opportunities, and restrictions on their freedom of movement and education. These obstacles are even more remarkable in the case of asylum-seekers (from the FAS welcoming program) and people with temporary visas (e.g. Chinese expats). For some migrants, an additional obstacle is that of language. Local activists highlighted the need for the presence of humanitarian organisations' mediation to decrease the likelihood of discrimination and ethnical tension, as well as the presence of experienced translators in all activities to ensure an effective communication.

The participants have put forward how the pressing difficulties of getting a visa affect the professional pursuits of migrants with artistic interests. Especially asylum-seekers students struggle after graduating to find a job that ensures a visa. These circumstances force them to choose a practical formation, which provides more chances to provide them with a job, a visa and a fellowship and opens up a market that does not require a previous network to penetrate. Artistic pursuits become in these cases a free-time activity. Participants also mentioned cultural difficulties, such as lack of connections, limited understanding and dialogue with the local culture. Time management is a great difficulty for migrants since most of them are working or studying full-time. For this reason, it will be essential to adapt the timetables of the laboratories to fit the schedule of participants by implementing the laboratories during after-work hours, during weekends and generally allowing flexibility and moderate time requirements.

Not only entering the art market is difficult, but also entering the artworld. The participants were excited about how the project can help migrants connect with locals, because the project is an opportunity to network and know a system that is very obscure from "outside".

Concerning travelling to other Open Up platforms, both NGOs and migrants have been very reluctant. Asylum-seekers do not have the right to cross borders, so the mobility program is considered not feasible for two reasons: it would be distressing for asylum-seekers, and it would create a hierarchy among migrants were people legally unable to travel would be considered "less-than".

Local attitudes towards Open Up activities

- **Cyprus**

All of the participants are extremely keen to the idea of developing their own business and to the prospect of being trained in business development. As one participant pointed out, it is all about connections and the circle you create in order to become a successful artist in any field and then be able to sell your work at a decent price. Therefore, in his opinion learning to "brand" an artistic product, is one of the most important skills an artist can have and at the same time it is the skill that usually artists lack. Furthermore, another participant expressed her interest in learning about online platforms and how to use them to sell and/or promote her work[32]. Since, all participants want to be able to sell their products and make a living

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[32] "Your work needs to be online, to have access to online workshops, performances, with a wider audience"

out of their work, learning how to develop a business and not just improving their creative skills, is one of the most important outcomes through the Open Up project for them. Almost all participants mentioned that such trainings are generally lacking in Cyprus, since most workshops they are familiar with do not offer them the knowledge or the platforms needed to sell their work and become sustainable through their art, even after the end of the training workshop. Finally, in order to effectively organise convenient laboratories, it is important to arrange transportation for those living in rural areas and in cities other than Nicosia. The interviewees suggest hosting the laboratories during the weekend or after-work hours on weekdays.

- **Greece**

Based on our laboratories' topic we discussed with the interviewees how technological abilities can be used in urban gardening and fabrication in a way to raise new professional perspectives. Most of them seemed to be very interested in that direction and with the whole Open Up project in general. Through the interviews they had already expressed their interest in areas such as agriculture, traditional techniques, small-scale constructions, new technologies, digital tools and so on, so they believe that our intentions are in a way combining their preferences.

The participants of the laboratories are expected to be young people from underrepresented and underprivileged groups and the economic factor is the most important consideration for them to participate. We intend to provide free workshops with easy access to materials and tools, including accommodation. The duration of the laboratories should be concise in order to be convenient for the participants to attend. Finally, another issue that we should take into consideration is to find the right way to launch and promote the laboratories to the potential interested people.

- **Portugal**

In summary, practical adjustments are not needed for our target groups to attend the laboratories, since they already address their needs. The laboratories constitute training opportunities with a medium duration, at an intermediate level and with a strong focus on project development and practical experience. Training in the area of entrepreneurship will be provided, which is one of the areas the interviewees pointed out as lacking in their knowledge, as well as direct contact with artists, studios and freelancers that will create the environment for them to enhance their skills and opportunities.

- **Finland**

All participants are enthusiastic about the idea of Open Up and its laboratories and interested in participating. Meeting artists in similar situations from other parts of Europe to stimulate exchange of knowledge, opinions and ideas, new spaces for peer exchange and critical feedback are generally needed.

Participants suggested having clarity on the laboratories' goals and schedule as this would be crucial for them to decide on their commitment, while project organisers' openness and flexibility to embrace opportunities arising from participants' interactions are desirable.

The platform could bring together artists working underground and mainstream (to deal with the 'monochromatic' nature of the field). For emerging artists, it's important to offer mentoring. Labs could recruit participants through open calls and social media, involving partner organisations and artists' associations.

Economic challenges can prevent people from participating, so not having an application fee, not focusing on applicants' merits or CV in the selection process (SR: "*passion is more important*"), and possibly offering funding (travel grants), would help. One participant underlined that to involve underprivileged youth, one has to target them personally. Another also noted that many children from immigrant backgrounds don't make it to high school – they should be reached through their communities or families, who do not necessarily speak English.

Mobility issues may arise when organising traveling between cities, since not all the passports allow free, sustainable travel. Some meetings may take place online, but human contact and presence are very important. Learning online would work for some disciplines more than others, such as dancing and disciplines that require presence or person-to-person contact. Online platforms work well for networking, based on the experience with Nordic partners. Collective writing is another possibility to collaborate online. Online teaching works in some cases, but putting everything online has its own limitations – streaming quality can be an issue and people-to-people contact is necessary for a diversity of relationships.

In conclusion, the Open Up project would be a timely and unrivalled initiative providing support for underrepresented artists in Finland. Having access to the platform would be helpful for those, who do not easily find their way into institutions and need to develop skills towards professionalisation in the Finnish and international contexts. It would potentially create a sense of community among artists and craftspeople who are POC, queer and non-binary, female, and/or with immigrant backgrounds.

- **France**

A positive aspect is that the project proposes a lot of textile-related activities in the region of Amiens and a lot of migrants seem to be interested in textile work in this region. This may not be surprising, since from a historic point of view, the textile industry had been developed by migrants, specifically Belgians from Flanders. People from Ghent settled in Roubaix, whereas people from Ypres came to Tourcoing. Then a new phase of migrants came from southern European countries (Italy, Spain and Portugal). A third phase brought people from Poland and northern Africa. So, this industry is shaped by historical migrations. Now, the region is multiplying projects to keep an activity linked to the textile based on the "made in France" and the artisanal quality.

NGO representatives mentioned that the North of France is the best location in France to develop the Open Up project considering this past and new investments in the textile field in the area, the tradition of solidarity between communities and the importance of contemporary art institutions in the Hauts-de-France and the presence of La Manufacture, a place in Tourcoing, which aims to keep the memory of the past textile industry and organise workshops and contemporary art exhibitions related to this subject.

Participants are keen to the idea of developing new skills and getting the support to buy their own handcraft production. Indeed, according to a participant the administrative aspects and the risk to start a business on his/her own in a foreign country would pose an unreachable challenge without this support.

- **Sweden**

A critical factor in the success and sustainability of the proposed activities is how the actions are informed by the needs as identified by the target groups. The research demonstrates that short-term strategic planning and partnerships place a heavy burden on local and voluntary associations without demonstrable

evidence of how and to what extent these initiatives have positively influenced the mainstream creative opportunities for underrepresented groups. Over the course of the interviews it became apparent that for a critical momentum to be sustained and built upon, cross-sectoral and inter-sectoral partnerships need to be conceived as strategic, long term and two-way processes that ultimately contribute to the reinvigoration, renewal and sustainability of the Open Up initiative beyond the time frame of the project. To this end we will establish an Advisory Group who will be tasked with the oversight of Open Up, ensuring that the activities meet the needs of the target groups as identified in the interviews.

Based on the key findings it is agreed that an Advisory Group will be established to review progress in line with the original project proposal. The Advisory Group will also be asked to provide valuable support, advice and feedback throughout, assisting with the review and assessment of the Open Up project and potential sustainability of initiatives. The advisory group will be composed of individuals from the key voluntary and local organisations of Sweden, including the national Support Group Network, SGN, a non-profit NGO initiated by refugees who design and implement initiatives that contribute to better integration and inclusion programmes by offering needs-based, meaningful projects based on empowerment, self-organisation and strategic co-operation. The Advisory Group will be formally established in the fall of 2020 and will meet three times – Spring, Mid-summer and Fall – during 2021, 2022 and in the final year, 2023.

Each member will be provided with a specific brief clarifying role and purpose of the Advisory Group.
In establishing the Advisory Group, the critical question of feedback to the proposed activities is reformatted as a continuous process that foregrounds shared learning and, where necessary adaptation, to enable underrepresented groups to participate in, and contribute more fully to Open Up.

- **Spain**

Essentially positive feedback was received on the concept of professionalising creative practices among migrants. However, a horizontal format of exchange needs to be ensured through the creation of community-based support systems that connect both migrants and local artists. Meticulous execution of a non-hierarchical and non-patronising formation is required in order to avoid academic colonialism. Similarly, migrant activists emphasised the importance of giving an active role to migrant and non-migrant participants in the decision-making process to enhance the collaborative character of the project. In terms of commitment, potential migrant participants seemed especially encouraged with taking over a mentoring role. However, many expressed their concerns with the economic costs, mainly concerning travel fees and materials, which need to be covered by the project.

All interviewees expressed their willingness to assist in recruiting potential participants to the project, while at the same time some seemed to remain a bit sceptic about the relevance of professionalisation within artistic and cultural fields. Local activists expressed their preference to more essential needs and to provide means for livelihood through formal education and professional training in first and secondary sector jobs, but the younger interviewees seemed intrigued and very excited about being able to develop a career in a field that is usually out of reach and disregarded. The focus group discussions confirmed the need to build a strong socio-cultural program and discourse that highlights the importance of the arts and their professional character for any inclusive project of a host community that wants to welcome all the

migrant groups from a different background, artists included. A stronger sensitisation and information campaign on the (social and professional) importance of culture and the arts is considered essential for migrants' informed decision-making and for a just public assessment of Open Up.

● Final Discussion and Conclusions

All seven country-partners have conducted interviews in order to identify the needs and challenges of their target groups at national level. In the following paragraphs we sum up similarities and differences among the participating countries in their key findings, target groups, participants' needs and challenges, as well as expectations.

The target groups of all participating countries include migrants and refugees. In Greece, however, the situation is a bit different. Since Greece is still facing an economic crisis, most artists, craftsmen, designers and performers feel underrepresented and unable to find jobs. Therefore, UTH will recruit young people to participate in the Open Up activities. Portugal and Finland are also the only countries that will focus exclusively on teenagers. In addition, Portugal, as well as Cyprus, will focus on the recruitment of people of different ethnic/cultural backgrounds, specifically Roma and Turkish-Cypriots, respectively. It is also important to note that Spain, Finland and Cyprus have included people from the LGBT+ community.

	Cyprus	Greece	Portugal	Finland	France	Sweden	Spain
Target groups	•Asylum seekers, refugees, physically disabled people, rural residents, young people from low socioeconomic backgrounds •Turkish-Cypriots	•Unemployed young people in Volos	•Migrants, students from low socioeconomic backgrounds •Young people with cognitive disabilities	•Foreign-born creative professionals	•People with migrant backgrounds, young people from low socioeconomic backgrounds •Former workers in textile industry and mines	•People with migrant backgrounds and low socioeconomic background, rural residents	•Young people with migrant backgrounds, migrants with disabilities •Women, LGBT+
Art sectors	•Acting, painting, performance art, visual arts, jewellery design and crafts	•Architecture, Graphic design, Art conservation, acting, web design	•Photography, multimedia	•NA	•Dance, music, theatre	•Fine art, architecture, film and crafts	•NA

Table 1 | Similarities and differences among the target groups and artistic interests of participants among participating countries. Unique target groups are shown in red.

The majority of interviewees in all countries feel under-represented in the art-world. It seems that the interviewees in Finland are the only ones that make a living through their work in the creative field, since most interviewees in the other participating countries work in unrelated fields to make ends meet. Common challenges across countries include language barriers, lack of professional training and limited funds and opportunities for networking. The lack of platforms and networks for exchange and collaborations amongst locals, foreigners, migrants, people belonging to minorities and non-native speakers pose real challenges for all interviewees from all partner countries. All interviewees face difficulties in finding time to participate in training opportunities, such as the Open Up laboratories, and worry about the costs associated with transportation and its feasibility.

All interviewees in all partner countries have expressed their interest in participating in the Open Up laboratories as they address important needs. First of all, there is a need for tutoring and support in starting and building a business in order to make a living through their art, become independent and sustainable even after the end of the project. Secondly, there is a need for a platform where they can practice networking, thus promoting their inclusion in the artworld. Participants from Spain and Sweden also stressed the importance of having participants involved in the decision-making and planning processes of the project. Additionally, most participants expressed their desire to schedule the laboratories in a flexible and adaptive way by taking into consideration participants' other jobs, working hours, transportation time and their other responsibilities, in general. Finally, the cultural sensitivities of each participant should be taken into consideration during the development of the Laboratories.

	Cyprus	Greece	Portugal	Finland	France	Sweden	Spain
Chal-lenges	• Lack of appropriate funding • Inaccessibility due to distance from developed cities • Governmental rules on the occupation of asylum seekers • Lack of networking opportunities • Lack of training courses on artistic skills	• Lack of funding/budget • Lack of time due to primary occupation outside the Art field • Lack of professional experience • Lack of professional training • Lack of employment opportunities	• Social integration difficulties due to cognitive disabilities • Lack of professional training • High cost of training programmes • Lack of professional network	• Language barriers • High competition • Difficulty in accessing information • Social discrimination • Lack of and/or inaccessibility to networking opportunities • Lack of spaces/hubs for peer learning • Tuition fees	• Lack of professional training • Lack of entrepreneurial skills • Lack of time due to primary occupation	• Language barriers • Lack of measures supporting integration • Low socio-economic background • Lack of formal education / training • Lack of networking opportunities • Difficulty in accessing funding information	• Social discrimination • Restrictions in movement and education for asylum-seekers • Language barriers • Lack of time due to primary occupation
Open Up outcomes of interest	• Training in marketing and entrepreneurial competences • Use of online platforms for artwork • Networking opportunities	• New professional perspectives	• Improvement of artistic skills • Training in entrepreneurial competences • Direct access with artists, studios, freelances • Networking opportunities	• Peer learning with artists from other EU countries • Use of an online platform • Development of additional artistic skills • Training on entrepreneurial competences • Use of an online platform for artwork	• Development of new artistic skills • Support in business development	• Professional development and training • Cross-sectoral and inter-sectoral partnerships • Training in entrepreneurial competences	• Direct acces to local artists • New professional perspectives • Training in new skills

Table 2 | A summary of the identified challenges faced by each country's target groups, as well as the most important outcomes of the Open Up project for individuals who have participated in this research. Challenges unique to 1-2 countries are shown in red.

In conclusion, the Open Up laboratories will be carefully designed according to the identified needs and challenges in order to build sustainable art practices amongst underprivileged communities in each participating country city through laboratories that will empower participants to develop their skills, present their work and create a new business model framework enabling them to sustain their work after the end of the project.

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