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The Art of Belonging

Social integration of young migrants in urban contexts through cultural placemaking

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The Art of Belonging

Social integration of young migrants in urban contexts through cultural place-making

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EXECUTIVE SUMMARY

Since the start of 2022, 100 million people worldwide have been forced to flee their homes and seek refuge in distant countries[1]. This number reflects the increased displacement within Europe following the invasion of Ukraine in February 2022 but also highlights the ongoing nature of forced migration as people from across the world need to seek asylum and refugee often moving across perilous land and sea routes into Europe. Almost half of the world's forced migrants are children under the age of 18[2]. Those vulnerable children and young people who arrive in the United Kingdom tend to be dispersed to cities and large towns in urban areas[3]. In Sweden, towns and urban areas also have become the main resettlement context for forced migrants. [4] Even if there is legal support for access to the asylum-seeking process and education for young migrants there is a need for supporting the process of belonging in a robust and long-term way.

Young, often unaccompanied, forced migrants arrive in our cities in the hope of a better life but find themselves at risk of higher rates of poor mental health, isolation, exploitation and in extreme cases of human trafficking[5]. If young new arrivals are perceived as bringing little of value to receiving societies, there is also a risk of community tensions. There is a pressing need for policies supporting the social inclusion of young, forced migrants into our societies. The Art of Belonging report is drawn from qualitative research of a planned programme of cultural citizenship for young new arrivals.

The report describes the development and implementation of arts and cultural programmes aimed at new arrivals in our case study cities, Nottingham and Lund. We found that there is a distinctive signature pedagogy underpinning the ways in which artists work successfully with young new arrivals who face considerable challenges as they try to learn to adapt to life in their new context. We also found that much of the existing support for new arrivals in our cities is dependent upon a network of often unseen and unrecognised connections within our communities. Members of the public were overwhelmingly positive about the potential attributes and contributions of young new arrivals when they were given the opportunity meet and engage with them in their visits to cultural venues in the city and in the final public exhibitions.

We conclude that the cost-effective programme reduced social isolation, increased positive mental health, and broke down barriers between new arrivals and their host communities. We report the often-unheard voices of young, forced migrants, and highlight the policy implications of the research findings.

The Art of Belonging project is funded by JPI Urban Europe: Urban Migration/ ESRC/ AHRC/ FORMAS.

[1] https://www.unhcr.org/news/press/2022/5/628a389e4/unhcr-ukraine-other-conflicts-push-forcibly-displaced-total-100-million.html
[2] https://data.unicef.org/resources/stronger-data-brighter-futures/
[3] https://migrationobservatory.ox.ac.uk/resources/briefings/migration-to-the-uk-asylum/
[4] https://www.scb.se/hitta-statistik/statistik-efter-amne/levnadsforhallanden/levnadsforhallanden/integration--analys/pong/statistiknyhet/integration--sa-flyttar-nyanlanda-flyktingar-under-de-forsta-aren-i-sverige/
[5] https://www.unicef.org.uk/wp-content/uploads/2017/10/Unicef_ChildTraffickingBriefing2017.pdf

SECTION ONE: OVERVIEW OF THE PROJECT

Introduction

The **Art of Belonging** project aims to understand how to lessen the impact of social isolation experienced by young, forced migrants who have newly arrived in cities in different European contexts. We are interested in understanding how to enable young refugees and migrants to build connections with their new place such that they can go on to lead lives of meaningful engagement in their city. This concern relates to identity formation, but is also coupled with the development of skills, social connections and cultural capital that young people are able to mobilise as they become cultural citizens in their new cities. The project is located in Nottingham, England and Lund, Sweden. Our main research question asked: *How can place-specific arts and cultural initiatives help young refugees to develop a sense of belonging, and increase participation in the civic, social and cultural life of their new cities?*

The Art of Belonging project brings together city leaders, artists, and researchers. It is based on the premise that participation in the arts can enhance place-making and encourages social belonging. In both cities, the young participants, many of them unaccompanied children, worked with artists and the city's cultural venues to consider what it is to 'belong' in their new city.

The Nottingham strand of the project culminated in The Art of Belonging exhibition at the New Art Exchange gallery in Nottingham. In Lund, the participants exhibited their work at Konsten att höra till in the museum Kulturen.

This research project is a partnership involving the University of Nottingham and Lund University, Sweden, as well as New Art Exchange, Nottingham. The Art of Belonging project is funded by JPI Urban Europe: Urban Migration/ ESRC/ AHRC/ FORMAS. The emerging findings speak to issues of integration, representation of youth, and the role arts and culture can play in individual and collective mental wellbeing.

Context

The scale of involuntary youth migration into Europe has further increased in 2022, due to ongoing conflicts across the world and the invasion of Ukraine, following 'the peak of the 'migration crisis' in 2016'[6]. This creates challenges for both individual migrants and the communities they are moving into. Previous research conducted in Nottingham has shown migrants' desire 'to become full members of the social and cultural fabric of the city.' (Pero, et al., 2008, p. 62). However, the reality is that most feel isolated and experience 'non-belonging' (ibid.). There is widespread concern with how this perceived isolation affects young people's ability to enact their 'right to the city' (Lefebvre, 1968). Failure to integrate has profound implications for migrants and established communities in cities and increases risks of anti-social behaviours as well as risks to mental and physical wellness. Gendered identities and differences in attitudes toward gender relations are a particular point of tension (Valentova & Alieva, 2014).

[6] https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Children_in_migration_-_asylum_applicants#Development_from_2011_to_2021

The specific problem addressed by this project is **how city leaders can lessen the impact of social isolation experienced by young people on forced migration journeys who have newly arrived in cities in different European contexts**. In Nottingham and Lund, there was an identified 'problem-owner' from each city council or municipality who regularly met with the project team to discuss our emerging findings. We worked closely with artists, those supporting refugee communities and municipal authorities, to better understand how to enable young new arrivals to build connections with their new place such that they can go on to lead lives of meaningful engagement in their city. In the context of a changing post-COVID-19 world, these issues become even more pressing.

UNESCO calls for cities to be inclusive, safe, resilient and sustainable (The United Nations Conference on Housing and Sustainable Urban Development, 2016). In 2015, Culture Ministers across Europe agreed that culture and the arts have a role to play in the process of integrating refugees into host societies (McGregor & Ragab, 2016, p. 5). These mandates are not yet fulfilled. The responsibility for realizing them falls to cities and community organizations. They have to develop strategies to facilitate modes and activities leading to higher levels of connection and belonging. The challenge is to do so in a planned and sustainable way given the conflicting demands on resources and the unpredictable nature of movement into the city by forced migrants. Working with arts and cultural organizations within these urban spaces offers a proven way of integrating disenfranchised groups. While forced migrants are unable to bring physical artefacts from their past with them, they can carry memories and associations of arts and cultural practices. Socially inclusive city arts institutions can powerfully utilize these.

They are also therapeutic and social spaces where past trauma can be safely explored. Art provides a connection to place, but also provides opportunities for social connections that enable the formation of a sense of community in a place. In so doing, participation in arts and cultural activities which acknowledge and build on the experiences and skills of the new arrivals acknowledges that through the arts, integration can become a two-way process between the incomer and the host community.

During the project, the concept of cultural citizenship emerged as an important counter to the complex bureaucratic processes our young participants were navigating as part of their lived experience of seeking legal citizenship. The project gives voice to those who are often rendered invisible in their new place, albeit sometimes for their own protection.

Research Design

The project needed to be sensitive to the needs of our young participants. Whilst new arrivals can outwardly exhibit strong resilience, privately they are often dealing with trauma and grief, whilst some still need to be vigilant because of continued risk of trafficking. We understood the need to be aware that our participants might have, and continue to, experience trauma but we did not want this to be the focus of our interactions with them. We sought advice from those with expertise and the research instruments were designed collaboratively with representatives from those working with refugee communities. Whilst we were mindful to position our participants as 'knowledge-holders' (Lenette, 2019) we acknowledge that our ambition to give voice to those with lived experience of forced migration is wholly dependent upon a reciprocal commitment from the research team, practitioners, municipal planners and policymakers to be able to listen 'with intent' (ibid., p. 17) if these voices are to be heard.

Firstly, we conducted interviews with key stakeholders within each city and conducted a desk-based review of recent arts and cultural activity for young people including that aimed at new arrivals. Through this we began to understand how the municipality currently work to develop cultural citizenship for young people, the perceptions of young migrants of their new place, and the response of the host communities to young new arrivals. We then worked with artists who had worked with refugee groups before to develop a planned programme of arts and cultural activity and visits to cultural places within the cities of Nottingham and Lund.

We conducted an ethnographically-informed study comprising close observation of each session within this programme, documenting what the participants did through photographs and fieldnotes. We used the method of photo-elicitation drawing on these images in our interviews with the young participants. In Nottingham this comprised 14 interviews and in Lund 11 young people were interviewed. We drew on photographs and our fieldnotes as aids to the conversation. The interviews were conducted in English or Swedish with the aid of the young people's translation apps on their mobile phones when necessary. In Nottingham, the project culminated in a public art exhibition featuring the work of 39 young new arrivals in an iconic local art gallery, the New Art Exchange. Many of the young people were unaccompanied and all aged between 15-18; the group was largely made up of males though a small group of girls joined in the last weeks. The participants' distinctive cultural contributions to the workshops and final public exhibition reflected countries from across the world, including Afghanistan, Eritrea, Iraq, Iran, Vietnam, Syria, and Sudan. Kurdish voices were also strongly represented.

In Lund there were 22 participants between 11 and 21 years of age attending daily during the workshop period. Of these 21 were female and one was male. They were living in Lund, the nearby city of Malmö, or in close by areas such as Eslöv and Kävlinge. Since some of the participants articulated about their national background being of less interest and that they felt this was positive, there was no gathering of this data within the Swedish part of the project. During the summer holiday a school in the centre of Lund worked as a daily gathering point for art work. The project culminated in a public exhibition at Kulturen, both an indoor and an open-air museum that features historic buildings but also different exhibitions ranging from folk art to modern design, from local to global culture.

The conceptual thinking underpinning this study foregrounds the dialogic relationship between the individual migrant youth and the spaces they interact with in their new communities. It has been influenced by Kraftl's provocation to focus on developing inclusive spaces for young people in cities through practices that enhance recognition, participation, support and collaboration in order to develop the social and cultural value of these spaces for those who are marginalised (Kraftl, 2020). Two theoretical framings are central: art as place-making activity, and cultural capabilities. First, people engage in place-making through arts and cultural activity and this brings about increased 'points of connection' (Lankshear & Knobel, 2011) to communities and places. Second, a capabilities approach enables us to focus on 'What … people really (are) able to do and what kind of person are they able to be' in a place (Robeyns, 2017, p. 9). We want to shift the focus from outcomes that are viewed instrumentally in relation to the labour market, to a process of recognition (Honneth, 1992) that enhances individuals' capability and capacity to aspire on an individual as well as collective level, leading to enhanced experiences of cultural citizenship for new arrivals and their new communities.

The programme built on Nottingham's existing use of the Cultural Rucksack[7] approach. The Cultural Rucksack originated in Norway in 2003 and is a national programme for culture and arts for schools.

[7] https://challengenottingham.co.uk/cultural-rucksack

It has national government funding as it is 'at the core of the Government's policy of making culture and the arts available to all children and youth. It is intended to allow school pupils to become familiar with, understand and appreciate different forms of artistic expression at the professional level' (UNESCO, 2012). The Cultural Education Partnership, ChalleNGe, in Nottingham has adapted the concept of the Cultural Rucksack. Nottingham's Cultural Rucksack brings together schools with artists, creative practitioners and cultural institutions and organisations in the city: 'We believe every child and young person is entitled to a broad range of arts and cultural experiences that can lead to life-long engagement with creativity and the arts.' (ChalleNGenottingham, 2022). Schools and arts providers each sign up to a commitment pledging their offer and potential contribution to the development of the Cultural Rucksack offer. In this way schools and creatives are working together to plan a programme of arts and cultural activity across a child's school experience. The ChalleNGe board have mapped where cultural organisations and opportunities are for schools to access across the city and have also developed curriculum ladders for schools highlighting strong creative practice. There are regular Culture Meets bringing together schools and the arts providers. In this way the Cultural Rucksack is:

> drawing together inspirational arts experiences, devised jointly by teachers and creative organisations to align with the school curriculum and met the needs, aspirations and interests of young people. Celebrating the rich heritage and cultural diversity of Nottingham is also an important element fo the Cultural Rucksack, ensuring young people grow up feeling connected to and valued by their city (ibid.).

Evaluations of the Cultural Rucksack programme are overwhelmingly positive, but there are a number of challenges and criticisms, most notably the critique of its role as a means of 'civilizing' the population (Bjørnsen, 2012), with inherent notions of what counts as art and what participation looks like (Christophersen, et al., 2015).

The first stage of the project sought to establish the enabling factors and barriers to social and cultural participation for newly arrived forced/involuntary migrants in each case study context. In the following case studies, we firstly introduce each city's context by drawing draw on the analysis of web-based publicly available documentation and interviews with key stakeholders within Nottingham and Lund. We then report details of the iteration of the Art of Belonging Cultural Rucksack programme in each context.

SECTION TWO: OUR CASE STUDIES

Nottingham Case Study

NOTTINGHAM CONTEXTUAL INFORMATION

Nottingham city has a history of welcoming migrant communities from a variety of different ethnic and religious backgrounds. In the 2011 census, almost 20% of the city's population were born outside of the UK and it is estimated that this figure has risen since 2015. There are several voluntary organisations in the city which work to support refugee communities, the largest of this is the NGO, the Nottingham and Nottinghamshire Refugee Forum (NNRF). NNRF has a Youth Project which supports young often unaccompanied involuntary migrants. However, the funding for this has been precarious in recent years. Nottingham City Council works closely with unaccompanied new arrivals, to access social care, housing and education. A particular challenge is supporting the integration of 15-19 year olds especially in access to schools and colleges. Nottingham's innovative Nottingham Education Sanctuary Team (NEST) was established in 2018 to provide specific full time education support for this age group of new arrivals.

National tracking of immigration status means it is very difficult to know the actual numbers of new arrivals in the city. Estimates are that there have been around 30,000 refugee/asylum seekers living in the city since the charity Nottingham and Nottinghamshire Refugee Forum was established twenty years ago. Many of these have become well established members of the community.

Nottingham College and Nottinghamshire City Council fund BEGIN (Basic Educational Guidance in Nottinghamshire) which provides free advice for new arrivals aged 16 and over. Data from BEGIN indicates that since 2019, 336 young refugee or asylum seekers aged 15-20 have been resident in Nottingham and Nottinghamshire. 142 to 162 young people with refugee/asylum backgrounds have been supported by BEGIN since 31 Aug 2019. The BEGIN data:

- is not likely to include all current NEST students
- likely to include most Nottingham College students (on ESOL programmes)
- May include a few young people who did not/have not engaged with NEST or Nottingham College.

Different legal immigration status means that there is a differentiated support package/welcome on arrival to the city. The Home Office manage this nationally and the city council ensures there is local support available.

Those on resettlement programmes are identified as refugees by the UNHCR. Nottingham City will be given the names and details of a family and will match them to a private accommodation. They are met at the airport and provided with an evening meal. With the support of the NRRF, the city council provides intensive support for the first six months which then tapers off. When the city initially collaborated with neighbouring councils to develop a package of support for the government Syrian Vulnerable Persons Resettlement Scheme (now renamed Vulnerable Persons Resettlement Scheme to include persons from other contexts), it was the first time that there was designated funding to offer programmes and initiatives to support new arrivals.

The city also supports asylum seekers. Those who are over 18 are brought into the city through SERCO who are contracted by the Home Office to transport and accommodate asylum seekers in Nottingham.

SERCO provides initial accommodation for their first two weeks, during which time they are given basic health checks and age assessments. The nearest formal SERCO initial accommodation centre is in Derby though Nottingham also receives referrals from Birmingham. From the initial accommodation centre, asylum seekers are placed in dispersed accommodation which is usually multiple occupancy accommodation. The support at that stage is minimal though they are given a leaflet about the support available at the NRRF. For a family with a school age child the support is very similar, two families can be accommodated within one multiple occupancy accommodation.

For asylum seekers who are unaccompanied and under 18, the city has a role holder located in the Department's Children's Services who oversees the support for unaccompanied asylum-seeking children (UASC) UASC and those on the Dubs programme. This encompasses their accommodation, access to education and health services.

Nottingham is unusual in that it has a provision for post-16 education for young new arrivals who cannot access mainstream provision. NEST was established in 2018 supported by funding from the Government's Controlling Migration Funding following national concerns about the risks to UASC not accessing education, employment or training in a timely fashion. In Nottingham NEST was established to provide full time bespoke provision encompassing academic curricula and social, emotional and mental health in order to reduce risks and vulnerability.

The city's arts and cultural sector work closely with schools and communities to support young people (0-24 years) through ChalleNGE, Nottingham's Cultural Education partnership. This provides the infrastructure for Nottingham city's Cultural Rucksack programme. The Cultural Rucksack programme is normally an interaction between formal learning sites (schools and colleges) and formal arts and cultural institutions. The Art of Belonging aimed to extend the Cultural Rucksack programme to accommodate the needs of young new arrivals.

EXTENDING THE CULTURAL RUCKSACK PROGRAMME FOR NEW ARRIVALS IN NOTTINGHAM

Figure 1 Examples of arts and cultural activities

The first priority was to find someone who could coordinate the programme, recruit the artists, approach the arts and cultural institutions and link with our participants. Ruth Lewis-Jones had experience of working on a range of projects with refugee community groups and was the New Art Exchange's representative at the city's ChalleNGe Cultural Education partnership meetings. Through Ruth, we secured the support of New Art Exchange as a key partner for the project in Nottingham. Having worked in different cultural organisations and with experience of working with schools and colleges as education officers in these galleries, Ruth was well-placed to act as a gatekeeper to the arts and cultural sector across Nottingham. Ruth became the Cultural Rucksack Champion for New Arrivals in Nottingham. Through her experiences we clarified and then defined the role of the Cultural Rucksack for New Arrivals as follows:

> *The Cultural Rucksack Champion works as an agent or creative producer to identify artists and cultural venues who will work with the young new arrivals. Artists are selected through an interview process with several committed young refugees sitting on the selection panel alongside the Cultural Rucksack Champion and other invested adults such as teachers or youth workers.*
>
> *While the artists facilitate regular art sessions and build up close relationships with the refugees, cultural venues may host one-off visits, offering tours and practical activities on site.*

Ruth's initial tasks were to recruit participants and to set up the programme of activity and visits. The decision was taken to recruit participants from the Nottingham Education Sanctuary Team (NEST). NEST's age group matched our target ages and most newly arrived refugee and asylum-seeking young people are directed to NEST initially if they cannot access full-time mainstream education. Ruth approached the leadership team at NEST to ask if young people could be involved in the selection of the artists to deliver the programme. Following this, Ruth worked to recruit participants from NEST to volunteer to take part in the Art of Belonging programme. It was made clear to the potential participants that they could still fully participate in the planned Art of Belonging programme if they chose not to participate in interviews for the research study.

Interest in the project was generated through two specific activities. The first was a trip to New Art Exchange where young people from NEST attended the Phoebe Boswell HERE exhibition[8] and were given a tour of the gallery and of the exhibition itself. Later the selected artists attended an afternoon session at NEST and delivered an arts workshop to the young people there to try and generate interest in the project. 31 (5 female, 26 male) new arrivals attended the workshop and were invited to express an interest in participating in the weekly CR project. 15 participants (all male) attended the first session of the project two weeks later.

The Art of Belonging CR programme was initially intended to run from July to December. However, because of the summer vacation and concerns about potential moves to further lockdown in the winter due to the government's proposed Plan B response to Covid, the arts programme was adapted to run from September to Easter 2022 with a weekly two-hour programme of activity, to fit in with NEST's college timetable. By the end of the programme this comprised 52 hours of activity. A few participants attended throughout this time, but many joined and left at different times during this period. Forced migrants arrive in the city throughout the year and the programme was intended to be flexible enough to accommodate those who had just arrived at any stage of the iteration of the programme. By the end of the programme 39 participants'' work was showcased in the final exhibition.

During the first half of the programme, the intention was to develop a 'buddy' system – where migrants who have previously settled in the city are trained to welcome and support newer arrivals through engagement with the cultural offer at the New Art Exchange and other cultural organisations within the city. The intention was to work with the NNRF youth project in this endeavour to help identify potential buddies. Because of COVID and financial cuts, the Youth Project was not running in its usual ways during this period and so this was not possible. Thus, the team at the New Art Exchange tried to contact individuals who had been involved in Ruth and, the main artist, Shamila Chady's previous activities with young new arrivals. However, it was difficult to recruit volunteers for this because those contacted through informal networks needed to prioritise their fairly precarious work commitments (e.g. with zero hour or informal contract arrangements).

The programme involved trips to cultural venues in the city and its environs as well as workshops at the New Art Exchange and other venues where the young participants were introduced to different modes of visual art and encouraged to make their own, drawing on their own skills and experiences. The trips to different spaces within the city were deliberately chosen to reflect formal and informal cultural opportunities within the city. The programme of activity was coordinated by Ruth but co-designed with the artists, with other cultural organisations and with representatives from NEST. Although the recruited participants were initially all male, attention was paid to ensure that issues of gender were considered (e.g the Cut and Mix exhibition[9]) and that the programme reflects the diversity both of the city and of the participants themselves. The range of arts processes encountered by the participants across the programme was deliberately designed to enable individual new arrivals to draw on their prior experiences and skills and develop these with the support of the artists. Ruth and Shamila knew from previous projects that practical skills development is popular with young new arrivals, and they built on this and further developed approaches to suit the project aspirations e.g. encouraging self-expression and voice, expressing heritage through the use of symbols from home, making maps to become familiar with the city, drawing or frottaging to really see the detail of the city.

Throughout the design of the programme, there has been an emphasis on opportunities for the participants to draw on their developing relationship with places within the city through their representations of these in the art they produce. The full timetable of activities is located in Appendix 1. We list the cultural venues who participated in the programme below.

[8] https://www.nae.org.uk/event/phoebe-boswell-here/

[9] https://www.theartofbelonging.net/post/the-art-of-belonging-nottingham-cut-mix-exhibition-with-the-gallery

Art of Belonging – Cultural Venues in Nottingham

The following list is of those Nottingham cultural venues that welcomed young refugee visitors in 2021/22, as part of the Art of Belonging project.

City Arts

Since 1977, City Arts has collaborated with communities and artists to create and explore arts of all kinds – from music to writing, from drawing to dance. They aim to give everyone the chance to be creative, regardless of who they are or where they're from.
https://city-arts.org.uk/

Greens Mill

Green's Mill is a restored and working 19th century tower windmill in Sneinton, Nottingham. In the early 1800s it was owned and operated by the mathematical physicist George Green (1793-1841).
https://www.greensmill.org.uk

National Justice Museum

Visitors to the National Justice Museum can explore justice and law from the past to the present day. As well as court rooms, prison cells, exhibits and learning experiences at NJM, it's possible to experience the underground world of the City of Caves.
https://www.nationaljusticemuseum.org.uk/

New Art Exchange

The New Art Exchange is a contemporary art space in Hyson Green, Nottingham - stimulating new debates about the value of art in society.
http://www.nae.org.uk

Nottingham Castle

Situated in the city centre with views across Nottingham and Belvoir Vale, Nottingham Castle is a popular destination for tourists as well as local visitors. Galleries, exhibitions and rebel stories are on offer, as well as theatre shows and other special events.
https://www.nottinghamcastle.org.uk/

Nottingham Contemporary

Nottingham Contemporary exists to offer international art, for everyone, for free.
https://www.nottinghamcontemporary.org

The Carousel

The Carousel is a work place and event space – home to a community of artists, freelancers and small businesses. They host an inspiring cultural programme for anyone interested in exploring their own creativity.
https://www.thecarousel.co.uk

Wollaton Hall

Wollaton Hall is an Elizabethan Country House of the 1580s situated in parkland with deer and a lake. Inside the hall visitors can see changing exhibitions and a natural history collection.
https://wollatonhall.org.uk

Nottingham is a city with a vibrant cultural ecology. It's important to note that smaller urban areas still have immense potential as artists can respond to views, architecture, outdoor meeting places and small museums, as well as the natural environment and local people.

Figure 2 Art of Belonging: Cultural Venues in Nottingham

Lund Case Study

LUND CONTEXTUAL INFORMATION

Lund is the home to about 119 000 people. With its 40 000 full time students and thousands of researchers from all over the world the university shapes the town and its character. The city of Lund is a public and political organisation governed with a City Council as the highest decision-making body. The organisation consists of 11 departments that are independent and can sign legal agreements concerning their own business. Each department is responsible for a specific field of the city's public service such as community care or education. Like Nottingham, Lund has welcomed forced migrants and refugees into the municipality and is interested in exploring ways in which these new arrivals can develop a sense of belonging and identity with the city. On the website of the municipality, information and varying alternatives of activities for newly arrived are presented in Swedish and English. There is also information about channels for citizens wishing to be involved in different ways of supporting inclusiveness.[10] When it comes to considering the numbers of newly arrived young people aged 15-19 in the city, some challenges depending on definitions become obvious, but the interviewees estimated that there were 100-200 newly arrived 2021. The number has decreased significantly since 2015 but since the invasion of Ukraine, this has dramatically changed and on the website of the municipality information directed explicitly to this is apparent.

The municipality's website states the following numbers of refugees arriving in Lund:

- 2015: 230 refugees (grown-ups and families) and 290 unaccompanied children.
- 2016: 440 refugees and 25 unaccompanied children.
- 2017: 837 refugees. 22 of them were unaccompanied children.
- 2018: 743 refugees, among them were 9 unaccompanied children.
- 2019: 400 refugees, among them were 8 unaccompanied children.
- 2020 and 2021: approximately 250 refugees and among them 6 unaccompanied children.[11]

Newly arrived children starting school in Lund first arrive at Lundavälkomsten (The Lund-Welcome) where they go every day for a couple of weeks before they arrive at their new school. Lundavälkomsten arrange city-walks in Lund so that the children learn to find their way in the city centre and feel more comfortable. They go to the biggest park, to the station, to the cathedral and to the library. Staff from the library also come to Lundavälkomsten with library tickets and books.

The youth citizen-centre Com Ung targets people between 16 and 25 years of age and it is mostly young unaccompanied males who visit the centre. Com Ung arranges walks/daytrips in Lund and the region in the summer. The aim is that the participants get to know their part of Sweden and what Lund is. In Lund they go to the cathedral, the open-air and indoor museum Kulturen and the large art exhibition hall. The activity is appreciated by the participants.

INTRODUCING THE CULTURAL RUCKSACK PROGRAMME FOR NEW ARRIVALS IN LUND

In Lund there was no existing structured Cultural Rucksack programme but there are parallels to the Norwegian government programme and the Swedish government's aim to implement a national cultural policy, through the Swedish Arts Council, in the sense that art and culture are identified as crucial in

[10] https://lund.se/omsorg-och-stod/stod-for-nyanlanda
[11] https://lund.se/kommun-och-politik/fakta-om-lund/invandring-integration-och-nyanlanda

identity formation. In the Swedish Arts Council policy it states that children and youth should have access to cultural activities. Children's and young people's right to culture is said to be a prioritized issue on a national level. The Council's mission is to expand the possibilities for children and youth to both take part in established art and culture activities but also create art and culture on their own.[12] Within the Lund iteration of the Art of Belonging project and with the aim to be inspired by the Cultural Rucksack (CR) programme and how this programme is extended to new arrivals in Nottingham, the focus has been, in an inquiry-based way, to go to several established art and cultural venues and with different materials and techniques explore, reinterpret and by that renegotiate the 'content in the rucksack'.

Recruiting the artist was initially prioritized. In Lund, the artist also fulfilled the coordinator role approaching the arts and cultural institutions but was also responsible for developing the virtual gallery. The arts teacher and artist Lara Sanna had experience of working with youth of different backgrounds, curating exhibitions, teaching arts and working with digital galleries. Due to the pandemic some changes in the timetable had to be done when it came to expanding the CR programme from Nottingham to Lund. Crucial was the regular on-line meetings with artists, researchers and key stakeholders, focusing on getting information and understanding of the CR programme for newly arrived and discussing how the local setting could harbor the programme in a robust and context sensitive way. The recruitment process of participants initially offered some challenges in reaching the targeted group but the network of Children in start (BiS) with Ulrika Anzén in charge and the artist Lara Sanna's channels into art and culture in Lund secured the recruiting process. An important channel was the use of already existing relations between people working with the group of newly arrive, having both knowledge and a 'bank' of established trust, and a 'core' group. The project could with this starting point, widen the possibilities for achieving the goals of belonging – this widening of already existing arrangements seem to be important both for the those working within the municipality and for the target group of new arrivals. We realized how important it was to recognize the often unseen work already being done so that these groups become visible in a wider context. This kind of visibility strengthens the process of reciprocity. The project and the extended CR programme brought in possibilities to an already small existing 'core' and through this process more individuals from the target group joined – the pathway to take part in the project seemed to be opened by the core group as they told others about it. For the younger participants it seemed especially important that their families had information about the project and trusted the persons already working with them who gave them information about the project. This element of trust in the adults involved in the programme is crucial, especially when it comes to recruiting young girls.

The group of young participants with migrant background were recruited mainly from BiS (Children in start) – BiS is a collaboration financed by the municipality of Lund and the Church of Sweden and arranges group sessions for children, young/youth and families that have arrived to Sweden recently (some only having been in Sweden for a couple of months). The recruitment process in Lund started in the spring/summer of 2021 and information about the project was spread through social media. Two young youth leaders in Children in start/BiS, one Dari-speaking man and one Arabic-speaking woman, joined the project and were important in the process of recruiting. They were also important during the workshops by being present and already knowing several of the participants.

Some of the 22 participants came every day during the workshop period, others came and went but came back and a few came once and didn´t return. The workshops period covered two weeks and took place during the summer holiday in 2021.

One of the larger schools in the municipality was used as a headquarter, a place to return to. Here the art room with all the material needed for making art was used. The visits around the city and different cultural venues were 'discovered' through different techniques presented by Lara Sanna, but the everyday 'return' to the school's arts room worked as a continuity factor. Lunch was served here (also the Swedish custom of 'fika' such as cake, fruit a s o). The first week was organized as 5 workshops focusing on different art materials and techniques: graffiti, linoleum print, urban sketching and acrylic painting on

[12] https://www.kulturradet.se/i-fokus/barn-och-unga/

canvas. The first week the activities took place from 10AM to 6PM. The second week was also organized in workshops but the techniques and materials from the first week could be chosen by the participants. These workshops lasted for two hours every day from 5 PM to 7 PM (totally 50 hours of activities). The extended cultural Rucksack programme in Lund showed the importance of not just taking part in arts and culture through watching/observing what others have produced but also to explore by doing things and creating art.

Art of Belonging - Cultural Venues in Lund

The following list is of those Lund cultural venues that welcomed young refugee visitors in 2021/22, as part of the Art of Belonging project.

Domkyrkan

Domkyrkan is the cathedral in Lund. Lund cathedral was consecrated in 1145 and contains many well-known artefacts and features of considerable historic interest. It is open to visiting groups with diverse interests and purposes.

https://lundsdomkyrka.se/english/information-about-the-cathedral/one-of-swedens-most-attractive-cathedrals/

Kulturen

Kulturen is both an indoor an open-air museum. It is the largest museum in Lund with around 20 exhibitions and a wide ranging program of activities.

https://www.kulturen.com/welcome-kulturens-museums/

Public art

Kulturportal Lund is a guide to public art in the city of Lund.

https://kulturportallund.se/en/

Figure 3 Art of Belonging: Cultural Venues in Lund

SECTION THREE: KEY FINDINGS

In this third section we organise our main findings through addressing the research questions that framed our study. We have developed these responses through our ethnographically-informed research design based on extensive observations, documented by fieldnotes and photographs and interviews with key stakeholders and the young participants themselves. In addition we consulted a wider audience of cultural representatives, community groups supporting new arrivals and municipal/ city leaders in different dissemination and engagement events. Throughout the life of the project we met with the 'problem-owner' in each municipality/ city council to report emerging findings.

We begin by responding to our main research question.

How can place-specific arts and cultural initiatives in our cities help young refugees to develop a sense of belonging, and increase participation in the civic, social and cultural life of their new cities?

Our response to this main question is also informed by additional responses to the subsidiary questions which follow in the next section. To avoid repetition, we have distilled what we consider to be key information appertaining to this main question here. This is supported by a case study based on our observations of the experiences of one of our participants.

The concept of belonging is complex with a range of theoretical positions and approaches. All young people navigate different experiences of belonging as they develop their relationships beyond their immediate home and community networks. However, for young forced migrants this process of navigating different webs of connection to foster belongingness is even more complicated. Our young people are, in the early stages of their time in Lund and Nottingham, **out-of-place**. As they navigate the official bureaucracies of legal status through the process of applying for leave to remain, settled status and eventually citizenship identity they, by default, do not belong to the nation state. This is what Yuval-Davies refers to as the 'politics of belonging 'where 'actual and symbolic boundaries separate individuals' (Yuval-Davis, 2011, p. 20). According to Wright, young people's experience of belonging shapes their future relationships with individuals, institutions and wider society (Wright, 2015). Throughout our project we witnessed the effects of the sometimes-brutal immigration system on our young participants. If we are to overcome the negative consequences of alienation felt by young, forced migrants as they experience the legal routes to official recognised belonging and the status of citizen then we need to turn to different forms of citizenship such as cultural citizenship.

BELONGING THROUGH CULTURAL CITIZENSHIP

Cultural citizenship has been defined as 'a process of self-making and being-made in relation to nation states and transnational processes' (Ong, et al., 1996). Ong et al argue that immigrant Asians to the United States are afforded greater or enhanced citizenship according to their economic status. typically, young new forced migrants such as those in our study arrive with limited economic resources and so following Ong et al will be subject to 'precarious belonging' (ibid., p. 751) as they are positioned as needy recipients of the state's resources. Ong's conceptualisation of cultural citizenship varies from that of

Rosaldo who expounds the rights of marginalised groups to access full citizenship despite their different cultural experiences from that of the dominant culture (Rosaldo, 1994). Although working with very different conceptualizations of cultural citizenship, both Ong and Rosaldo are exploring the role of cultural citizenship in relation to an individual's full participation in the life of the nation-state, through the realization of citizenship rights. We are reminded of Arendt's (1971) depiction of forced migrants as 'modern pariahs' being perpetually excluded from the 'rights to have rights' discourse of citizenship.

In our study we have taken a different approach. Our young participants and those who support them locally have little agency over their perilous journey towards full participatory rights and full legal citizenship. So we need to look to other routes to belonging. We are interested in whether social and cultural participation captured in Nottingham's Cultural Rucksack's commitment to 'ensuring young people grow up feeling connected to and valued by their city' (ChalleNGenottingham, 2022) can be extended to new arrivals and act as a catalyst for enhanced participation in their new place as a cultural citizen.

In the early stage of our project, we asked representatives from the arts and cultural sector and those supporting new arrivals in our cities to help us to define cultural citizenship. Cultural citizenship was defined in the interviews as:

- *something different to every individual, partly a sense of belonging and a sense of community in which I live and work and a sense of the community I came from*
- *it is what you bring to the place you live in and what you can learn from that place*
- *through arts or other activities to feel that you can connect to others and be open to others feeling part of the whole cultural landscape and feeling that you can enhance and contribute to that cultural landscape*

These definitions clearly resonate with the commitment in the Cultural Rucksack articulated above. There is a recognition that individuals have something to contribute and that these contributions will be valued, and that cultural places can be changed as a result of the encounters within them. In bell hooks' exploration of belonging, she cites the words of Carol Stack who describes African-American's experiences of return migration and their pursuit of a sense of belonging: 'what people are seeking is not so much the home they have left behind as a place that they feel they can change, a place in which their lives and strivings will make a difference- a place in which to create a home' (Hooks, 2009, p. 221).

DEVELOPING BELONGING THROUGH EXTENDING THE CULTURAL RUCKSACK PROGRAMME.

Earlier in this report we described the ways in which we have developed a programme of arts and cultural activity and participation in each case study city by building on the model of the Cultural Rucksack (see Appendix). Through this we have witnessed the development of an embryonic sense of place attachment and hence the potential for belonging for our young participants. Belonging has spatial and relational dimensions and one of the most challenging things for any new arrival to an unfamiliar city is to find places where they will feel welcomed. One of our participants spoke about the difficulties in the first weeks, '*when I come here I don't have… I don't know when I'm going anywhere… I don't know anywhere and then…you know, I just stay at home'*. Another said, *'I feel shy and sometimes if you are new you don't know anything and you need someone beside you*.'

In Lund, one of the participants focused on the feeling of not knowing your way around the city, perhaps also echoing the ways in which new arrivals need to also learn the ways of being in their new place:

'*When I came to Lund, I did not know where to go, one way was the right one, another was leading me in the wrong direction*'. This feeling came back to him when the artist Lara asked him to think about the city of Lund and it was the inspiration for a linoleum print:

Figure 4 Linoleum print by Lund participant

Few of the participants had visited the places identified in the Art of Belonging programme before getting involved in the project though they had sometimes walked past them. The trips to different cultural venues were intended to help the young people feel that these were places for them, to help engender a sense of welcome in their new city. This had an impact on the young participants, '*when you have to go to places across the city you can understand what you did there and you can remember that place.'* But it also impacted on those from the 'host' community in those places who often extended a sense of welcome. When Shamila took the group into the spray-painting shop in Sneinton Market as part of the tour of graffiti art in Nottingham, the shopkeeper asked about the group. The shopkeeper insisted on giving the young people a gift (a pencil and a coaster) before they left the shop saying they were welcome at any time. A similar welcome was extended when planning the visit to Greens Windmill. The staff there were deeply apologetic that they didn't have translated material in all the languages represented by the group.

One of the participants in Lund recalled how the graffiti spraying led to conversations with people passing by '*so many stopped and looked and gave us compliments*'.

In Lund, the participants visited the cultural centre *Kulturen,* which is an open-air museum and also hosts several art-exhibitions. At Kulturen, the participants had a short introduction to the art form Urban sketching, and after that they went out into the open-air museum to do their own urban sketches. One of the participants had been to Kulturen before and initially did not enjoy it that much. But when sitting

down on a bench outside, listening to birdsong and looking really carefully at a part of the museum, something was different: '*You can go and look at Kulturen, I did that before but I did not think that it was fun. But when I went this time, it was water and birds and I sketched and it feels really nice. I want to go there and sketch again*'. From this example we learn that doing something in a place, not just looking at it, can make a great difference. Also, spending longer time at a certain place, concentrating on details, which you often do when you are sketching or painting, makes a difference when it comes to the perception of that place, '*I've begun to see things I´ve never seen before*.'

Figure 5 Participants sketching at Kulturen, Lund.

On the trip to Nottingham Castle, the young people were engrossed in the process of frottage which necessitated really getting to know minute aspects of the place through the focus of their activity. As they were huddled on the floor creating images of the inscriptions on the paving stones near the entrance, we observed how different their experiences of the place were from the tourists who walked past them. Ruth felt that the participants were getting a much closer experience of the place. Later one participant told me that they liked knowing the history of the places in Nottingham, he said it '*helps me understand Nottingham*'. Similarly in Lund, the young people said that they were creating memories and we observed that as they applied the gaze of the artist to places across the city, they were getting to know even the smallest details of their new place. One participant noted that '*art makes people look at Lund from a different view*'. The art that the young people made in each place meant they were '*making a mark, making the city more beautiful*'.

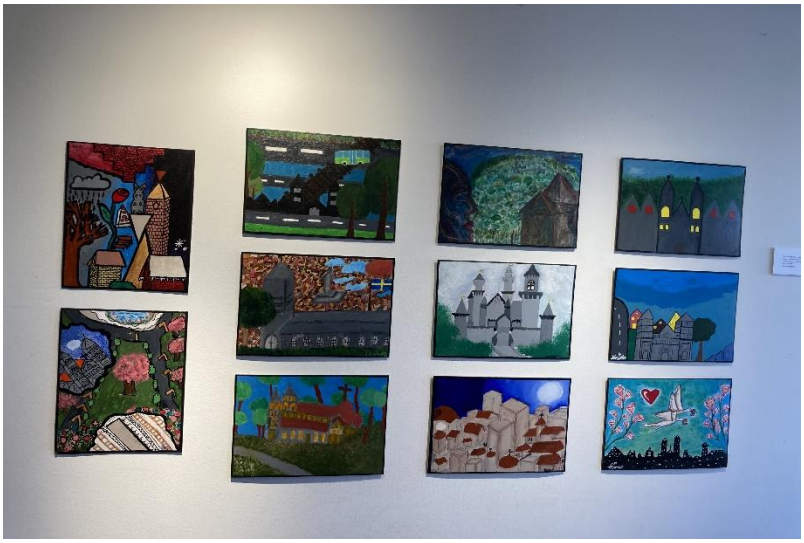

Figure 6 From the Public Exhibition, Lund

These trips and activities also provide spaces for the young people to share memories of other important places. Images of Afghanistan were shared through youtube videos of a bread ovens in rural villages. This prompted others in the group to share images and clips on their phones reflecting how flour was used in the cooking from their home countries. For one of the activities the young people were invited to create symbols that would communicate their memories of home to people in their new place. The list of the images that they chose to create were traditional coffee pots; a prayer mat; a man carrying goods up a mountain village path; symbols from different languages; a famous musician; flowers and trees. Two participants chose to draw a mosque twice in one piece explain that the mosque in their European city was the same as that in their home and so there was an element of continuity of their identity through feeling that their faith was valued and accepted which helped them feel a connection and a sense that they belonged.

During an early session, one of the participants decided to create an image of a tree which was a memory from his early childhood in Sudan. He explained how the Neem tree was important in Sudan because '*we have no air conditioning'* so in the heat '*everyone gathers in the shade- about twenty people under each tree'.* He talked about people coming together through the tree. He said that this tree was special because the leaves had healing powers for animals. He shared images of the Neem tree with the group on his phone. But as he worked on his drawing, he said this tree was a specific tree. It was from his garden. And he said he remembered when it would get '*really, really hot*' , his grandmother would sense the heat coming and walk with her cane to the shade of their tree. He laughed as he described this, and then added her to the image. The artist observed to him, '*well you have just brought the Neem tree and your grandmother to Nottingham!'*

Kohli observes that new arrivals need to be able to 'use their own talents and capacities to grow webs of belonging that hold them in place' (2011, 318). If we are to support them to develop new webs of belonging we need to also recognise that belonging is not just about replacing the old connections with new experiences. We were conscious that we needed to consider how to help them 'to become full members of the social and cultural fabric of the city' (Pero, et al., 2008, p. 62). This means to welcome them for the individuals they are and the experiences they bring. The data suggests that belonging is created through creating memories in the new place, getting to know a place, feeling part of a community that extends a welcome, doing something that others will like/ value in a place, and making their mark. In Lund a participant reflects that belonging is related to creating memories, '*and if there is a nice memory you want to go there all the time and remember*.'

But it also about holding onto past memories, as illustrated by one Nottingham participant who explained that his picture of '*the coffee pot is to memorise my country'.*

Figure 7 Eritrean coffee pot

Belonging to a global diaspora community of shared faith, food, art and music which can be accessed using mobile technology means that forced migrants' cultural references need not be static. We learnt to embrace the use of the mobile phones in our sessions - often this involved them showing things to the group on their phone – for example when an Eritrean musician died we watched videos of his songs, which led to a reel of clips from a famous Eritrean comedian, and then the group shared songs from different international playlists. One of the participants spoke about how there was a community of people from his home country in the new city and that whilst he enjoyed meeting them at church, there was a sense that they dwelt too much on their reasons for leaving. He said that the art project had allowed him to meet new people, make new connections and learn about life in his new country.

The power of interacting with the host community was strongly conveyed during one of the interviews with a participant who had listened to members of the public talking about how the artwork in the final exhibition had provoked images of the current Ukrainian conflict. He said that he went back to his room and used his phone to find out more about what was happening in Ukraine. As a result, he created a piece of art to express his feelings. He described what he had been working on:

> *I can't draw it nicely but I just wanted to use the ideas, at the Art of Belonging exhibition when people came and saw the artwork most people came and they talked about the Ukraine and so I went home and I went on google and I found out more and I say 'what can I do?' But the world is us , I live in the world but I don't do anything to help them so that is why I drew the world – the idea I got from the Art of Belonging to drew something – the world is all of us, the Ukrainian flag is Ukrainian people fighting the Russians, the heart is all of us but the heart is broken because we are not doing anything to help.*

We asked our participants what it means to belong to a place. For some of our participants there is no equivalent translation of the word but where they could express something, their responses included: '*team work*' '*kindness*' '*feeling comfortable*' '*where people are kind to you*' '*belonging is about friendship*' '*being together with other people*' '*going somewhere where you can be yourself*' '*belong to place or to somewhere that you like*' '*togetherness*', '*it is safety*'. Whilst there is no neat translation, in some ways the young people have created a shared language of belonging. Most of these have positive connotations and we approached the project with the understanding that to belong is a good thing. However, our observations of the experiences of our young participants suggest that belonging to a new place is not always unequivocally positive. Whilst we did not ask about their reasons for leaving their homes, sometimes the young people brought things up in their interviews or in the sessions. During one interview one of the young men shared a great deal of the traumas he had experienced and that he knew

he could never return and would not see his mother again. He said that he was troubled by thoughts of his future of what his life will be here in his new place. From that interview emerged a strong sense that his ability to begin to build new webs of belonging were hindered by feelings of guilt and regret about what and who he had had to leave behind him. He took some solace in drawing which he said he had only started during the Art of Belonging project. Another participant decided to use one of the activities to showcase his reasons for leaving. This was unusual because most of the young people chose to depict positive representations of their past. His piece adapts the national flag to illustrate how the state excludes Kurdish people.

Our study shows that for young forced migrants belonging is aligned to feelings of safety. The Kurdish artist above said he would not have felt safe making the flag exhibit previously. Another participant said that *'the art is making me safe. So if I for example if I be in Eritrea you don't have anything like this. You don't have a safe place... The art is making me a different person and I want to thank everyone'.*

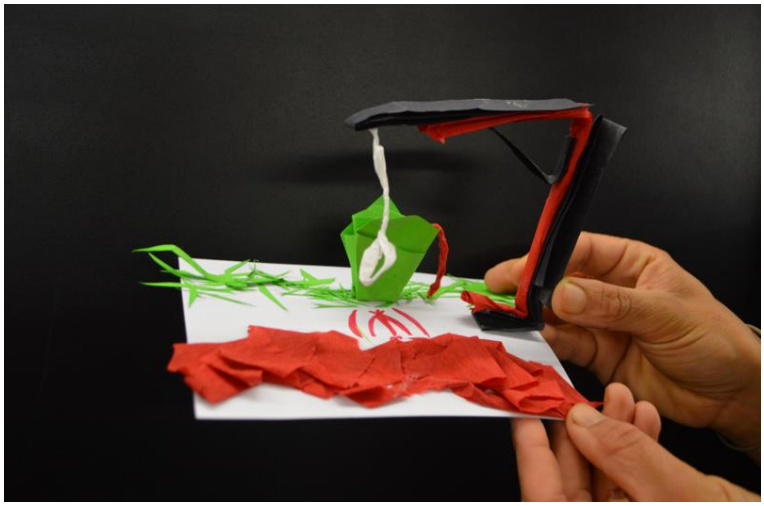

Figure 8 Adapting the national flag

Our data also showed that developing a sense of belonging and attachment to place is made more difficult when there is a constant fear of being moved or removed because of our young people's fast approaching adulthood and related decisions about their legal status. This uncertainty challenges feelings of safety as is illustrated in Fikru's case study below which also demonstrates that belonging is not a static concept, as individual circumstances change, there is the need to continually navigate the processes of belonging.

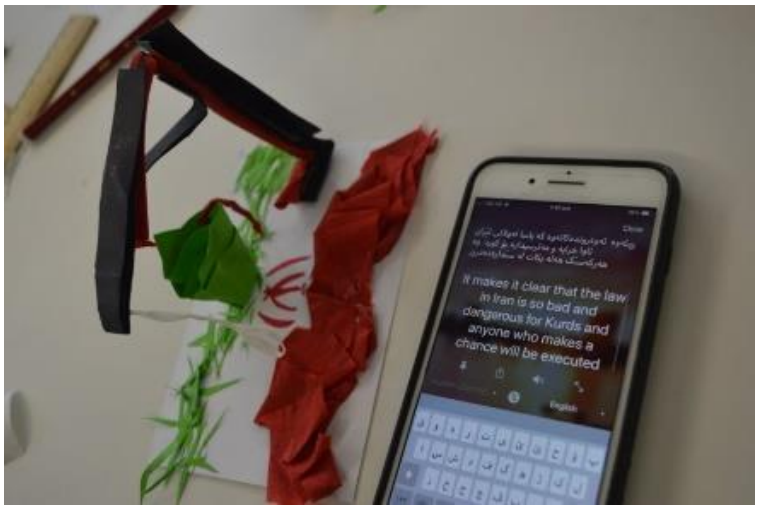

Figure 9 Explaining the piece

Case Study: Fikru learns the Art of Belonging

Fikru[13] arrived in Nottingham from Eritrea a few weeks before the start of the Art of Belonging project. He lives in independent living accommodation near the art gallery. The artist quickly notices that Fikru has an aptitude for art. He watches the demonstrations intently and is quickly able to adopt the new technique to his work. He says that he has always loved to draw with a pencil and that he taught himself through lots of practice. On the visits to the different cultural venues, Fikru takes time to really look at any of the art on display. The artist notes that he always has questions about the techniques. He starts bringing in photographs of drawings he has been working on at home.

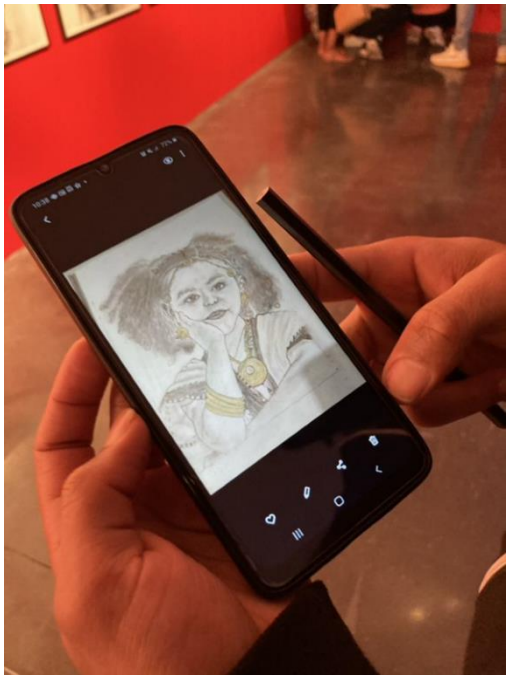

Figure 10 Sketch of Eritrean girl

During one session the artist mentions that she also runs an art club for people his age at the gallery on Wednesday evenings. A couple of sessions later, he asks her about it saying he would love to join. He starts to attend this and also volunteers to join another youth group run by the gallery. One day as I am leaving a session I overhearing him talking to the youth group project worker, saying he can't attend the next meeting: '*Don't worry, Fikru, I will make sure to share your views with the others*'.

Fikru is making an impression on the other artists and the young people in the additional groups he has been attending. He has real aptitude, and the Art of Belonging coordinator has been encouraging him to consider a foundational art course at college. His first reaction was '*how can I do that?*' which seemed to be both an expression of disbelief that this was a possibility and also a genuine question about the processes involved. When I had asked him if he had done any art previously, he laughs and says '*No! How would I have done that in my country?*'. He emails the artists the following day thanking her for support and encouragement as he is planning now to attend a college open day for an art course. She promises to help him prepare a portfolio.

[13] All names of the young participants have been changed

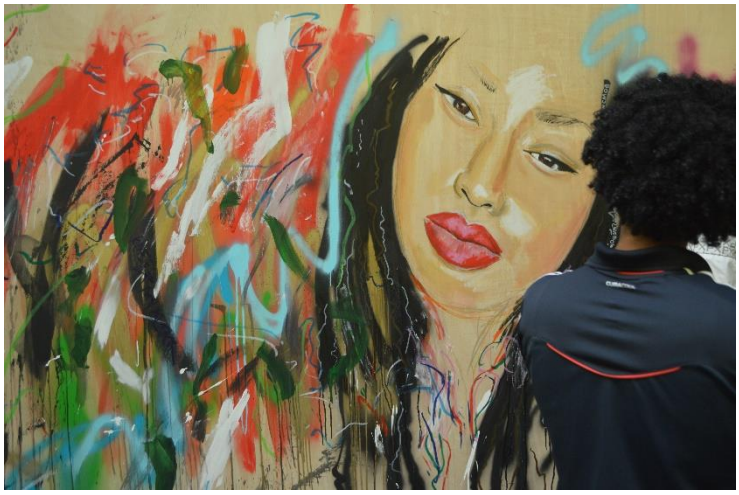

Figure 11 Looking at an artist's work in Nottingham

However, part way through the project Fikru started to miss sessions and to leave the ones he does attend early. It emerges that he has been moved to a different address further away from the gallery and is facing the review of his legal status. Later he says that, *'I just wanted to be alone, you know…I loved the Art of Belonging but there is this feeling inside my head inside me so I wasn't happy'*. After things settled down for him he re-joined the sessions. During one of the final sessions he learnt another new skill using an embroidery wheel. He stitched two birds, explaining that :*' There is a moment I remember from my country, there is fighting with another country which is close to my country. And I made the birds for peace. God describes white birds like peace and sunshine is the coming freedom. That is emotional, that is why I made that*.'

Sometime later he reflected on the project, '*I really enjoyed it, you can improve your language, you can see different places, you can get different opportunities, and you can learn and improve your skills, it is really useful. And sometimes you can feel bad mentally or physically and … when I am sometimes feeling bad doing this in these places makes me feel better because you focus and forget about bad things.*

Figure 12 Fikru showing members of the public his art

Fikru also reflected that he had recognised that the artists never asked him about his past and the reasons he had to leave Eritrea. He said that it was one space where he could talk to adults who were not

looking for a particular story or version of himself. This had obviously been very important to him when he was attending all the interviews about his status.

Fikru took a key role in the preparations for the final exhibition and volunteered to be a guide for the public on the opening night. Part of the exhibition involved a recording of the participants' voices. Part way through Fikru can be heard explaining that

> '*Belongingness is ..for me, it is a feeling of connection to others and a connection to a place. It means feeling welcomed and accepted. It means being safe enough to be me'*

As our formal programmes came to an end, we held exhibitions and dissemination events for the public. Our data has shown that arts and cultural participation can be a catalyst for social belonging and there is evident support for increased involvement from the arts and cultural sector in fostering a sense of welcome for young new arrivals in further iterations of an Art of Belonging programme in each of our cities. Arguably, rolling out the Art of Belonging for future new arrivals will promote greater mutual understanding and tolerance and enhances a sense of connection to their new city. It also, as we show below, potentially contributes to reduce safeguarding risks for child migrants.

We now move to respond to the first of our five subsidiary research questions.

What are the barriers and enabling factors to social and cultural participation?

In our work with stakeholders in the early stages of the project we asked about current and prior cultural activities for young people in the city and then for new arrivals specifically. We identified the following barriers through these interviews and with our observations of and interviews with the young people themselves. The barriers identified in the interviews can be collated under the following themes:

- **Knowing what opportunities are out there** - arts and cultural organisations find it difficult to communicate their activities to the relevant target groups- and this is more challenging with young new arrivals. Currently this is dependent upon networks and finding a gatekeeper working with young people (usually in schools or faith and community groups) and each time that person moves on the process has to begin again. This challenge is exacerbated when trying to communicate opportunities to young people who are newly arrived to the city. Most of the arts and cultural organisations have existing youth groups/ activities but these are rarely attended by new arrivals.
- **Finance** - youth programmes have been significantly cut and most of the arts programmes are funded by short-term grants preventing the establishment of sustainable long-term provision. This significantly impacts the range of activities provided for young people in the city.
- **Access** - young people especially those from marginalised groups cannot rely on family to bring them into the city and find it difficult to pay for transport into the city in order to attend the activities.
- **Localisation** - many young people especially those living outside the city centre are reluctant to travel outside their own area, this is exacerbated for those who are looked after or living in temporary accommodation as they are moved frequently to different accommodation as their immigration status changes

- **Gender** - some organisations said that gender could be a barrier to participation especially for new arrivals from communities where traditionally activities are experienced separately by men and women. Depending on the nature of the activity, some attracted only male participants whilst others attracted only female participants.
- **Peers in the host community** - Swedish youths are considered to be '*picky*' when it comes to socializing. One key stakeholder says: '*they have to be sure that other people have the same taste in music, the same values and clothes before they socialize with them'*.
- **Collectivist culture -** newly arrived youths often attend activities in groups, and if one cannot attend, the others in that group do not show up as well. Many organised activities are not flexible enough to accommodate this. This is also an obstacle for example in relation to some activities, which are often individual (such as playing an instrument).

Enabling factors are often the reverse of the list above. In both contexts overcoming financial barriers through providing low cost or free activities encourages participation. Financial support which specifically encourages inclusion of young migrants was seen as a potential enabling factor. For example, the wide-ranging activities of societies/associations/clubs in Lund (and Sweden at large) offer potential for youth involvement. Such organisations are often the avenue to get a social life in the city. However in Lund, with the exception of the football clubs, these associations are unused to culturally diverse membership. They need to '*open up'* more towards newly arrived young people. One of the stakeholders asked for a bit more '*whip and carrot*' from the side of the municipality. There was the suggestion of an incitement in the form of local grants if societies do something for a newly arrived person. Discussing what municipalities could do more or better, one participant observed that for many new arrivals the importance of a place to go to and be together with other people, especially during the long summer holidays is key , '*these kind of projects are good because you meet new people and you take part*.' In Nottingham, where youth group membership is more reflective of the culturally diverse make up of the city, there was still a recognition that more needed to be done to make their activities visible and accessible to new arrivals.

Challenging taken for granted assumptions was seen as another potentially enabling factor to break down barriers to participation – drawing attention to preconceptions around personal resources for instance time, driving to competitions, fundraising for the benefit of the club. Cultural activities are usually difficult to attend because they are expensive and there is often a wait, a queuing system, especially in the Swedish context where it can take several years to get a place at, for instance, dance and music activities.

In both contexts, activities that involve cooking '*food means being together*' and those which are promoted as being culturally sensitive were viewed as attractive. However as one interviewee stated, an '*open door is not the same as a welcome'* and there is a need to encourage young people's active involvement in cultural activities which help them to understand and feel part of their place.

The project illuminated some of the barriers faced by young new arrivals to feeling a sense of belonging in their new place. In designing the Art of Belonging programme in each city context we were mindful of the need to ameliorate these barriers as much as possible. The role of the municipality problem owners and our appointed Cultural Rucksack coordinators (see Figure 1) were key to this process.

Does gender play a role in participation in social and cultural life, and how can engagement with arts overcome barriers to this participation?

The experience of gender participation in each context was almost a mirror image. In Lund, there were mostly female participants whilst in Nottingham the group was initially made up of only males.

In Nottingham, the project challenged stereotypical representations of refugees, particularly young unaccompanied males. The project showcased the skills and potential of the young new arrivals and the final exhibition offered opportunities for the public to see this potential summed up by a member of the public writing in the comments book: '*So pleased you are here. In our city. Your city. Thank you for your contribution to the exhibition*.'

Figure 13 The young men's masks

We observed how this all-male group integrated with each other and with members of the wider society. There emerged a strong sense of support and community. They were openly tactile with one another and helped each other if struggling with an aspect of their artwork. The project allowed them to be playful at times when they were often navigating their own personal traumas. Their engagements with the public during the various trips were overwhelmingly positive.

Towards the end of the project, when most of the activities were taking place in the Nottingham Education Sanctuary Team (NEST) rather than the New Art Exchange as the artist began the preparation for the final exhibition, a small group of girls began joining the activities. When asked why they were joining now they said that it was more convenient now it was in the same building as the rest of their activities. Some also said that family members were happier that they were not walking across the city to attend sessions in the gallery. One said that for some females there might be cultural barriers to them attending mixed sessions.

In Lund, the gender make up was very different. Of 22 participants, only one was male. The initial reaction from the artist was that this had to do with the arts-theme. In Lund, the participants were recruited on a voluntary basis and her thought was that females are more interested in art-based activities. Another explanation for the high number of female participants, stemming from the findings in the interviews with key stakeholders in Lund, was the fact that two well-known youth leaders were attending the workshops. According to several of the stakeholders, families let their daughters attend

activities to a higher extent if they know and trust the persons arranging the activity. Both these explanations of the high attendance of female participants might be true, but in the interviews with the youth we learned that one of the organisations we worked with in the recruitment of participants had mistakenly framed the workshops as female only. One participant said that her brother had wanted to come but she said no because she thought that men were not allowed. Several of the participants expressed that a more mixed group would be nice.

Do place-making activities positively impact on self-esteem and wellbeing evidenced through increased levels of participation in events and activities within community and civic locations?

The interviews with the cities' creative practitioners showed that some artists work entirely on projects that aim to foster positive mental health for young people. In most cases, the justification for the positive role of arts and creativity was that the process of making/ creating is absorbing and distracting thereby allowing people to talk freely about things that otherwise they would find difficult. Many of the projects had been inspired by an 'art as therapy' approach and creative projects were often described as places where young people go to feel safe where they can socialise with others who they feel safe with. Galleries, libraries, and museums are perceived to be spaces which are catalysts for discussion and for learning about cultures and values different to your own.

Our observations of the Art of Belonging programme in each city endorsed these perceptions and found that i**nvolvement with arts activities has a number of benefits associated with positive mental health.**

As well as feeling part of a community through creative engagement, there was also a sense that the activities helped our young participants **to develop new skills whilst also recognising what the young person brought to the project/activity through their prior experiences**:

> *'the tools that arts projects give young people allow them to be valued and heard and that lifts self-esteem, and confidence and the fact that they are creating something for the community is like they are being part of something bigger than themselves their work is being valued and seen and they can be proud of something that they have created. That in itself is wellbeing'.*

This was evidence by an increased sense of individual and collective wellbeing for new arrivals.

> '*Art is a way of dealing with an individual crisis or period of change and of social crises or change.'* (Representative from the cultural sector). A young participant emphasized the cooperative perspective, '*it was so good that we worked together, we talked, we helped each other*.'

The participants spoke about how they enjoyed showing their work to people when visitors to the different cultural places saw what they were doing. They also recognised that the artist gave them positive feedback throughout the project, '*when I see new artwork I want to learn how to do it, to be better'*; another said '*it was so fun, to learn new things*.'

> '*When others are watching me and they say your picture is very nice, when someone watches me make my art, and they like it, I make a nice one*!'

By the end of the project and the exhibition, one said '*I feel proud now and confident'*.

Another participant stated that '*it is incredible that these shall hang in a museum… to see your own pictures and people will look at them'*.

Involvement in place-making through the arts helps new arrivals to overcome isolation and loneliness. The project revealed the challenges that young new arrivals face as they try and rebuild their lives in their new place.

> *'I feel alone*'

Many unaccompanied migrants spoke of their loneliness even when they are able to access education, and live with others in their shared accommodation. They talked about how at the end of the day, they do not like to return to their rooms, they miss their families. This is especially marked for those who know they would put their families in danger if they contacted them. One of the Nottingham participants explained that before he left his mother had loaded a phone with photographs of the family he was leaving behind. However during his journey by sea the boat capsized and he lost the phone. We noted that he spent many sessions drawing the same woman's face. Later he told me that he was drawing his mother, '*drawing is memory'*. He said he only started to draw again because of the Art of Belonging project.

One participant reflected that '*this has helped me to feel that I belong to Lund…you become social … it is good*' whilst another said '*these kind of activities are good for newly arrived…but it could be more.*'

Participating in the Art of Belonging project allowed the new arrivals to make artefacts and create new memories.

> '*I draw things to put on my walls'*

Some participants explained how they had arrived in the country with nothing, many having lost any belongings on their journeys here. One said that the walls in his room were blank. But because of the project he had started to fill the space with the pieces he made during the sessions and now in his own time: '*I have drawn butterflies, made a watch out of paper, I watch videos and copy how to make things. Before I came here people just said 'stay at home' but now I come here and I have colour in my house'*

Engaging with arts and creative practices helps new arrivals develop strategies for dealing with negative emotions. Becoming absorbed in creating art affords opportunities for new arrivals to forget about their anxieties. We observed the different ways in which new arrivals have to navigate emotional challenges. These are often related to health problems exacerbated by the harsh living conditions they experienced pre and during their journeys here, to the complex legal immigration bureaucracy as they seek leave to remain in the country, to prolonged insecurity about where they will live, and to the memories of prior trauma.

One of the participants explicitly reflected that the project provided the one space where he could talk to adults who were not looking for a particular story or version of himself. This had obviously been very important to him when he was attending all the interviews about his status.

> '*doing art makes me feel good*'.

The participants spoke about how being involved in the process of making art allows them to immerse themselves and perhaps give them time away from things that are stressful,

> '*this [project] is a good idea because you have to think , you might have stress but here you do something more comfortable and you have to think about other things, when you are doing the drawing you just think about what you are trying to do'*

> '*The art project makes me feel happy, I don't think about anything else I just think about my drawing. It makes me feel happy, I am just thinking about the idea for my drawing. That is why it*

is important for me...sometimes I am thinking about my life you know, something new for me, I am thinking before when I go into the house I am lonely and when I am drawing I just forget everything

What is the new knowledge generated by close analysis of a place-specific initiative to adapt the Cultural Rucksack in each city?

Our analysis of the adaptation of the Cultural Rucksack through the Art of Belonging programme in each city drew out three important aspects of new knowledge. First that there is a distinctive, signature pedagogy associated with the artists work with newly arrived young people. Second that there is an important role for mobile technology especially the use of mobile phones in facilitating a programme of cultural participation for new arrivals. Third there is potential to engage the commercial sector with the Art of Belonging activity and make this part of the Cultural Rucksack offer.

SIGNATURE PEDAGOGIES OF ARTISTS WORKING WITH NEW ARRIVALS

Our observations of the artists in each city's iteration of the programme, and particularly our lead artists Lara and Shamila, illuminated the ways in which there was a distinctive approach that seemed to be particularly effective when working with new arrivals. This aligns with Shulman's concept of 'signature pedagogies' (2005). Shulman identifies aspects of practice or pedagogy which are characteristic to different professions through which novices learn 'to *think*, to *perform,* and to *act with integrity*' (2005: 52) according to the 'values and hopes' of that profession (ibid.). Thomson, Hall and Jones extend Shulman's ideas by identifying the distinctive or signature pedagogies of creative practitioners working in school settings (2012). They describe how signature pedagogies are epistemological, ontological and underpinned axiologically (i.e. representing particular values and purposes) (Thomson et al, 2012: 9). Hall and Thomson develop this further by identifying what they describe as 'hybrid signature pedagogies' that the artists they observed developed in the 'permeable sites' that are created when artists work in schools (2017: 110). These are comprised of the following five components: 'the approach to inclusion, the importance of choice and agency, the challenge of scale and ambition, the role of the carnivalesque, and the lived experience of the present.' (ibid.). Hall and Thomson develop a heuristic which we have drawn upon to explore the particular approaches our artists brought to the Art of Belonging programme.

In comparing the iterations of the programmes in Lund and Nottingham we observed that our artists' practices often aligned with the descriptors in Hall and Thomson's heuristic. This was not a surprise as we were working with passionate experienced creative practitioners experienced with working with and inspiring young people. But we also noticed there were some variations and additional practices that clearly were responsive to the needs of this particular group of participants suggesting a distinctive pedagogical approach for working with young people from refugee backgrounds. We have defined this as The Signature Pedagogies of Artists working with new arrivals. We have organised the components of this practice under four headings:

- The artists have particular attributes
- The artist carefully crafts each session
- The artists' understanding of spatiality
- The artists work with multidimensional temporality.

The first aligns draws on what Thomson et al describe as axiology. We have labelled this component as **the artists have particular attributes**. These attributes are to do with their individual experiences, demeanours, orientations and values. This draws on Shulman's third dimension of signature pedagogies- that of 'implicit structure' where pedagogies convey a shared sense of values and the morals of a profession (2005). In many ways this accords with Hall and Thomson's observation that artists have a different approach to inclusion (than that often observed in formal school settings). Hall and Thomson note that the artists they observed drew on 'open-ended' pedagogies creating opportunities for young people to meet 'the high expectations of artists' (ibid., p. 111). In our observations, our artists also were motivated by an approach to inclusion that was based on the premise that all in the group would, given the opportunity, participate and be able to produce artwork that exceeded often their own and the artists' expectations. There were examples of this inclusive approach acting to empower to develop the young person's 'sense of their own capability and agency…make distinctive, autonomous choices' (ibid.).

The artists have particular attributes

This inclusive and empowering approach was achieved through the artists'

- personalized and empathetic approach modelling kindness and respect for everyone;
- celebration of diversity (in terms of cultural representation and responsiveness but also through their encouragement of individuals to develop their own response or process which often deviated from the initial demonstration or the artist's own intention for the session;
- encouragement of a 'no right or wrong' attitude, empowering young people's decision-making;
- strong non-verbal communication, they orchestrate rather than direct the activity;
- ability to be intuitive and relate their own personal experience to the young people often using this as a point of connection; promotion of and valorisation of collaborative ways of working and commitment to co-constructing the art with the participants based on what they individually and collectively bring to the sessions;
- ambition for the individuals, the group and the project.

During today's session, Shamila suggests we go downstairs to look at the new gallery exhibition **Laced: in search of what connects us.** This is an exhibition curated by Loren Hansi and features work which connects to Africa and its diasporas. Much of the exhibition draws on textiles and stitch work. I read in the exhibition leaflet that 'Laced is a meditation on the threads that connect us to our-selves and each other'. I had noticed that before bringing the boys down to the exhibition, Shamila had laid out some embroidery circles in the art room. In the exhibition, Shamila shows them the 4 pieces made up of line drawing and embroidery. They seem really interested. Extraordinarily so. S looks intently at one exhibit made up of 4 pieces incorporating embroidery, and then uses his phone to translate the information about the piece from the accompanying text box next to the exhibit. The group gather round the 4 pieces and spend a long time pointing at the details they notice. It is a mixed group and S moves from talking in Kurdish to English with others responding in Arabic.
G. asks Shamila if there is any string upstairs – pointing at the thread in one of the 4 pieces. She says yes. He goes upstairs whilst the others stay wandering around the exhibition. …
We go back upstairs. G has created a series of intricate string paintings. Shamila asks him if he has done this before. He laughs and says no. He seems to have an ability to quickly see an artist's technique and imitate or adapt it and do his own version or incorporate this into his own work. G rarely sticks to the brief of the session. Shamila later tells me that he often asks to take materials home and then comes the following week to show what he has created *(Fieldnotes 7 December).*

Figure 14 Fieldnotes 7 December

The second component, **The artist carefully crafts each session** arose from continued discussions of our observations of the artists in Lund and Nottingham, we noticed that despite feeling quite organic each session had been carefully structured. We set up meetings between the artists in our different locations where they compared their approaches. The collated artist's session plans are located in the workshops bank . Like the artists in Thomson et al's project (2012), there was sense of routine, a focus on self-expression and a structure to each session. In addition, there was a tangible endeavour to deliberately build on the cultural experiences of individuals recognising that they were not a homogenous group and to explicitly draw attention to low (c) and high (C) forms of culture in both European and global contexts.

The artist carefully crafts each session

Each session typically:

- begins with a warm welcome and personal conversations without probing into the young person's past;
- encourages the young person to celebrate something about themselves, their experiences, their culture;
- involves a brief demonstration of art technique followed by individual 1:1 time, encouraging personal self-expression;
- references relevant artworks reflecting C/culture within the city;
- involves a sense of focus similar to that of 'flow' (Csikszentmihalyi 1996)
- allows participants to leave feeling they have accomplished something.

As she waits today to demonstrate the activity, as on other days, she chats to those who arrive first asking them how they are, how their week was. Their responses vary – some give short but polite answers 'I am fine' etc. others say much more and Shamila spends time talking quietly to them. When she feels there is a large enough group to make a start, she introduces this session's focus with a demonstration. Today, as with the previous sessions, as soon as she starts addressing the whole group the young people immediately give her their attention – she never has to raise her voice- they are all incredibly respectful and listen to her and watch her demonstration of the activity. Last week in our conversation about her approach she said that this is informed by a collaborative participation approach- that she works to understand what the individuals in the group bring to the activities and she responds accordingly. (9th November)

In all these sessions, I find myself noticing that there is a strong sense of quiet purposeful flow- I never am able to observe the factors that contribute to this but each time it just seems to have evolved. I usually notice around two thirds of the way into the session but am not able to pinpoint when it started. The sense of flow feels restorative. It is very calming to me as an observer. It feels very inclusive. However at the start of each session the young people seem slow to get going, to contribute. I note that Shamila often says when reflecting on the session that she thought at the start of a session that she had chosen the wrong activity or approach as they were unresponsive. But somehow something seems to click and we cannot notice what or how it happens but we both notice that it is going well and sometimes catch each other's eye. (Fieldnotes 16 November)

Two Eritrean boys are deep in conversation about what to add to the word wall Shamila has created about belonging. They are sharing their phones to translate and eventually they seem to find something they are happy with. They go and write on the wall copying from one of the phone screens. I ask them what they have written (it is in Tigrinya) They say they have written the Tigrinya word for 'together' (Fieldnotes 16 November).

In a meeting towards the end of the first half of the planned programme Shamila said '*I always want to ensure that they bring something of themselves to the art process like for example their language/ their memories*' (Meeting 9th December).

Figure 15 Meeting 9th December

The third and fourth headings are linked to the ways in which 'artists managed time and space' (Hall and Thomson 2017: 115). Our third heading is **The artists' understanding of spatiality.** At the beginning of the project, we had shared with our artists our emphasis on the conceptual importance of place-making in the development of cultural citizenship. They embraced this wanting to understand more about the theorization of place-making through arts and creative practice. In the planned timetable of activities for each iteration of the programme, the artists included trips to culturally relevant places in each city. They ensured that the young people were not simply passively visitors/observers in those spaces. Instead they incorporated arts activities which the young people participated in within those spaces. In the reflections on their experiences of the project, the participants referred to the ways in 'doing art' in those spaces encouraged an enhanced relationship with that place. The places left an impact on them, as one participant observed: '*And you understand the history of the city like the castle and I am part of it now'.* Reciprocally, those they met in the places were also changed by their encounter with the group. What had previously been for the participants 'undifferentiated space' became a significant 'place' (Tuan 2003:6). This is particularly important for young, forced migrants who find that after reaching a place of safety and possible resettlement that they have relatively little agency over where they experience place. They are sent to dispersal locations and put in designated accommodation; their movements across and beyond their immediate locality are curtailed by their limited resources. So, finding new places within their new cities where they are welcome is important.

The research team and artists deliberately adopted a strategy to not ask the young people directly about their past experiences and their journeys to their new city. There was an agreement that if an individual chose to discuss this then space would be given for that either through conversation or through the art process. One of the participants explicitly reflected that the project provided the one space where he could talk to adults who were not looking for a particular story or version of himself. This had obviously

been very important to him when he was attending interviews with officials about his legal status. The artists were creating safe spaces through their workshops and visits.

The artists' understanding of spatiality

- the sessions take place in a designated art space or in a c/Culturally relevant place in the city (where they 'do' art rather than simply visit the place)
- there is provision of a range of special materials and use of many different processes
- participants move around the spaces freely, there is little obvious regulation of behaviour
- the sessions create safe spaces
    - for the young person to talk about memories and feelings (though this is never forced)
    - for political debate, encouraging young people to use their voice, to be active citizens
    - for the young people to teach others about a range of cultural practices
    - allowing for divergence and the development of personal styles.

> Nottingham Castle is an iconic Nottingham venue with stunning views over the south of the city…
> At first the group wander around the grounds of the castle in quite an unfocussed way, enjoying the views of Nottingham in the sunshine. Then Shamila encourages them to gather around near the top entrance where she demonstrates the frottage technique. This involves using a stick of graphite on its side to make a rubbed impression of a textured surface - her demo is of the stone flags which are very rough and undulating. They begin to copy her, one participant is getting into it enthusiastically and creating a multi-layered image. It is interesting to see was the way that they become more and more involved in the task. One group appears around the corner after a while, so proud of their collection of textures and words (from plaques or drain covers). It is as if they are on a treasure hunt gathering precious things! Another is very excited by the potential of leaves and the delicate detail that could be picked up by the process of the frottage. Some become almost compulsive, gathering more and more textures. One makes an image of an eye out of textures- an imaginative idea beyond the brief. Ruth observes how the process encourages us all to observe detail - we are all getting really acquainted with this iconic place at a deeper level. Does it also give us a feeling of knowing it better than the tourists who wander past looking a bit baffled by our exploits? A contrast between the gaze of the visitor and the young artists who are so focused on the detail of the place (Extracts from the Art of Belonging project blog).

Figure 16 Extracts from the Art of Belonging project blog

Our fourth and final heading, **Artists work with multidimensional temporality** draws on Hall and Thomson's component 'the lived experience of the present' (2017: 110). In similar ways to space and place, time and temporality have particular connotations for young forced migrants. Kohli writes about how time is simultaneously speeded up and slowed down for those navigating physical and metaphorical journeys towards resettlement (Kohli, 2011). We observed how our participants had to develop a flexible approach to time which our artists needed to accommodate. This was characterised by late arrivals or early departures from sessions- often because of appointments with social workers or other professionals over which forced migrants have limited control. The entire project had an additional element of flexibility as forced migrants arrive at any point in the calendar year and might be moved to a different location following decisions about their legal status.

Artists work with multidimensional temporality

There is:

- planned flexibility, for staggered arrival and departure times;
- a focus on the lived experience of the present without probing into personal past experiences or possible futures;
- an emphasis on what the young person wants to celebrate about their culture that allows for individual choice over sharing memories of the past;
- a flexible goal- the project evolves over time in response to the young people and their evolving circumstances.

> Within the project it became evident how important flexibility is when it comes to arrivals and departures. Like many young people time can be hard to relate to so even if the workshop was said to start at a certain time it became important that there was possibility to enter later and still join the workshops. Framing temporality as something soft and calm but still concrete was something that became clear within the project. This softness framing the workshop also effected the working mood as a whole, opening up for 'flow'. Not focusing on deliveries and the past but a 'here and now-perspective' but an openness to what the participant wanted to share also supported a sense of safety and belonging (Reflections/ fieldnotes at the end of project).

Figure 17 Reflections/fieldnotes at the end of project

THE POTENTIAL FOR MOBILE TECHNOLOGY

An unexpected finding was the ways in which mobile phones were used by the young people. Often public discourses are of the harm that mobile phones bring to teenagers. However, we were struck by how our young participants use their phones as an important resource throughout. As well as documenting their activities through the taking of many selfies of themselves and their developing artwork, they use the phones to communicate with us and each other during the sessions, to look up examples of images of what they are trying to say or create, or to look for translations of words and phrases. They do this with us and with each other because amid so many languages, English or Swedish is the common one. They also use the phones to share their own traditions and culture with the group, the most obvious examples have already been mentioned such as foods and music but there were examples of using the phones to show images of important places in their home countries, to show historical artefacts and of course to share religious iconography. As the project developed they also used their phones to share photographs of the art that they had been doing at home outside of the sessions.

Future programmes of arts and cultural activity should harness this and recognise and build on the potential of mobile phones in the planning of sessions. Whilst many new arrivals cannot bring physical artefacts with them, through their phones they can share important images and cultural representations which can be utilised in arts workshops. A further development could be the development of an app for new arrivals which provides links to and explanations of the cultural life and activity of their new city. Explaining the relevance of annual phenomenon such as the Goose Fair or Light Night in Nottingham would help the new arrival to develop an understanding of the cultural fabric of the city. In Lund, this

information is already on the municipality's website, including an events calendar. Future iterations of an Art of Belonging programme could also be promoted on this app.

INVOLVEMENT OF THE VOLUNTARY AND COMMERCIAL SECTOR

The project demonstrated the extent to which each city is dependent upon what is often unseen networks of voluntary groups. Often these are connected to faith institutions. We found that there were numerous examples of language and conversation classes, buddy schemes, short-term or pop up activities or events, welcome cafes. There is a need to draw on the existing resources of the community through these volunteer networks, to make these more visible and recognised for their important role within the fabric of society, and to see if future iterations of the Art of Belonging could be embedded within existing support for new arrivals.

There are also important questions to ask of the commercial sector in our cities. Many businesses have civic commitments and could support future Art of Belonging programmes through providing resource and support for the programmes. These could be physical resources or support their employees to offer in-kind support. Many commercial organisations need young people as their customer base and this could ensure that they are connecting with new arrivals who can be added to this through long term meaningful buy in and understanding from big players and services already connecting with these young people.

EXTENDING THE CULTURAL RUCKSACK PROGRAMME FOR NEW ARRIVALS THROUGH AN ART OF BELONGING PROGRAMME

For our project, the specific articulation of the Cultural Rucksack in terms of arts form, types of cultural organization, and age of target group differed in each city's version of an Art of Belonging programme. This allowed for comparison of what is common and what is unique in the extension of the Cultural Rucksack for young refugees in our cities. In our application of the Cultural Rucksack programme, we intentionally fostered participation in arts activities as both critical consumer and producer of arts reflecting elite and common cultures, especially those reflecting the experiences of our young participants. This project extended the concept and application of the Cultural Rucksack by targeting young, forced migrants and encouraging all relevant stakeholders to have greater awareness of the potential of 'recognition' when working with migrant and host communities.

Our project began by looking at the existing Cultural Rucksack offer in Nottingham which is aimed at children in Nottingham schools. The Cultural Education Partnership website details the aims and principles of the Cultural Rucksack. In what follows we illustrate how our project's version of the Cultural Rucksack through our Art of Belonging programme in each city firstly aligns to these principles and then we show how there are important differences.

Art of Belonging: alignment with the Cultural Rucksack model in Nottingham's original model

- A commitment to a place-based approach celebrating the heritage and cultural diversity of the city and helping new arrivals to feel connected to and valued by their (new) city.
- A commitment to youth empowerment (new arrivals were involved in selection of artists delivering the programme)
- A commitment to recognition that young people do not arrive with an 'empty cultural rucksack' (the artists sought to build on cultural experiences that they brought and also to develop existing skills)
- A commitment to the entitlement that new arrivals feel part of the cultural life of the city through a programme of visits and experiences (which drew on formal/informal understandings of art and culture)

There is thus alignment with the original model of Nottingham Cultural Rucksacks' underpinning principles:

- Citizenship (the premise for the Art of Belonging is the arts activities and experiences enhance cultural citizenship for new arrivals)
- Place (the project is predicated upon a place-based approach)
- Equity (The project seeks to ensure that new arrivals have equitable access to the cultural life of the city on par with other young people who are growing up in the city)

Possible variance to the original Nottingham Cultural Rucksack model

- There needs to be a high degree of flexibility to be able to cater for the specific needs of the cohort (who have to balance social worker appointments, legal status interviews, limited economic or social resource, insomnia- all of this adds a degree of transience).
- Whereas the original model in Nottingham is based on a partnership between education and arts/ cultural stakeholders, this would have to be broadened to include those working with new arrivals (identifying the appropriate gatekeepers who support new arrivals in their first weeks) and within schools and colleges those responsible for EAL/ SSL/ new arrivals.
- Sustainability (there needs to be targeted resource to support future roll out of the Art of Belonging programmes from the municipality/ local authority).

WHAT IS UNIQUE TO EACH OF OUR CONTEXTS AND WHAT IS GENERAL/GENERIC?

1. **Arts and cultural participation are catalysts for social connectedness and belonging and galleries, libraries, and museums function as spaces for learning about cultures and values different to your own**.

   '*Belongingness is ...for me, it is a feeling of connection to others and a connection to a place. It means feeling welcomed and accepted. It means being safe enough to be me'* (young participant)

'it is good because when you have to go to places across the city you can understand what you did there and you can remember that place. And you understand the history of the city like the castle and I am part of it now' (young participant)

2. **Barriers to young people engaging with arts and cultural activities within their city are magnified for young new arrivals**. Finding out about and then financing and accessing activities is a challenge. Arts and cultural organisations find it difficult to communicate their activities to the relevant target groups- and this is more difficult with young new arrivals. Cultural activity for new arrivals needs to be both **visible** (to the new arrival and those supporting them), and **sustainable** (beyond short term grant funding) and part of annual **planned** arts programming.

   'how can we embed The Art of Belonging in things that are already going on, work with the volunteer networks, with faith organisations- share the results of the project with them- and embed this in the cultural offer of the city for young people?'(audience member at dissemination event)

   'could there be a multi-layered approach where young people who have been part of the Art of Belonging programme become co-artist deliverers of wider arts-based programmes and projects?' (representative from the cultural sector)

3. **The project enhanced social connectedness by:**
   a. **challenging stereotypical representations of refugees, particularly young unaccompanied males.** The project showcased the skills and potential of the young new arrivals and the final exhibitions offered opportunities for the public to see this potential summed up by a member of the public writing in the comments book: '*So pleased you are here. In our city. <u>Your</u> city. Thank you for your contribution to the exhibition*.'
   b. Creating opportunities for bringing together people from the host community with the new arrivals through cultural participation

      'the Art of Belonging showcase should become part of the cultural fabric of the city' (audience member at the dissemination event)

   c. Encouraging empathy and the desire to help

      'Policy makers need to understand the importance of belonging for young people and new arrivals [the project is] the human touch to an inhumane circumstance' (audience member at public dissemination event)

      'can you achieve your potential without feeling you belong to a place?' (representative from refugee community support body)

      'need to value 'the fluffy' it is preventative self-help in the long term which in the long term costs less as well as the right thing to do.' (audience member at public dissemination event)

4. **Young new arrivals' involvement with arts activities has a number of benefits associated with positive mental health. These included overcoming isolation, strategies to lessen triggers of past traumas and negative emotions, creating new memories,**

   '*It gives me something new to think about. Before when I used to go back to the house I was lonely and I start thinking about things [memories]. Now when I sit and am drawing I forget everything I just think about my drawing'* (young participant)

   '*I really enjoyed [the project], you can improve your language, you can see different places, you can get different opportunities, and you can learn and improve your skills, it is really useful. And sometimes you can feel bad mentally or physically and … when I am sometimes feeling bad doing this in these places makes me feel better because you focus and forget about bad things'* (young participant)

   '*the tools that arts projects give young people allow them to be valued and heard and that lifts self-esteem, and confidence and the fact that they are creating something for the community is like they are being part of something bigger than themselves their work is being valued and seen and they can be proud of something that they have created. That in itself is wellbeing'.* (representative from the cultural sector)

Some participants explained how they had arrived in the country with nothing, many having lost any belongings on their journeys here. The project came the skills to create artefacts to furnish their homes.

5. **The project showcased development of skills and personal efficacy, illustrating how the new arrivals can contribute to their communities and the region**

   'the most interesting thing for me was to see the change in the youth from the start of the programme to the end, taking ownership over their art, and being artists and the sense that they felt like they belonged in this space' (representative from the cultural sector)

   'The project showcases recognition of the young new arrivals' potential to contribute to the local region's development' (audience member at public dissemination event)

   'developing talent and supporting new arrivals could make a significant impact on the development of cities and communities' (audience member at public dissemination event)

   'you feel better inside because now you can do these different things' (young participant)

6. **The project highlighted the potential use of public and shared spaces to celebrate the outcomes of future iterations of the project. Members of the public suggested the following:**
   a. *Take interactive workshops into the communities, libraries, parks, shopping centres to get the young people working with the community*
   b. *Urban trail of the artwork*
   c. *Pop ups in train station, libraries, empty shops…adverts in local businesses –*
   d. *Setting up stalls to sell the art pieces.*
7. However, **the project also illustrated that even where there are policies and resources in place, such as in the Swedish context, these do not always translate into practice**. It is crucial that the authorities realise that aspects of working with marginalised groups demand personalised engagement. Whilst the bureaucratic processes are necessary, if they are prioritised above all else then the more flexible work on the ground with marginalised groups is made harder.

SECTION FOUR: RECOMMENDATIONS:

We have divided this section into practical recommendations and guidance for those 'on the ground' within cities wishing to develop an Art of Belonging programme and policy recommendations for national and local policymakers.

Practical recommendations and guidance

We have produced resources and guidance for cities across Europe seeking to establish their own version of an Art of Belonging programme which can be accessed on the Art of Belonging project website.

We advise that this become a regular feature of arts and cultural programme for each city and that this is promoted to gatekeepers working with new arrivals. There could be variation in the length of the programmes offered (weekly sessions across a 6-8 week period; a focused week of everyday activity; a weekend of introductory activities) with shorter iterations repeated across the year to reflect the flow of young, forced migrants into urban locations across Europe.

We advocate for an established Art of Belonging/ Cultural Rucksack champion role – both coordinating the planned programme of visits to arts and cultural venues and working alongside arts and cultural institutions across the city to identify where their core programming could be modified to be inclusive for new arrivals. This coordinator could offer professional development for creative practitioners wishing to learn more about the signature pedagogies of artists working with new arrivals.

Specific resources which would help both young new arrivals and those working with them to find out where and when activities are happening need to be developed. This could include the establishment of a 'live' cultural map of activity and newsletters circulated to a wider partnership of volunteer networks, local businesses and those working within the community to support new arrivals. In addition, we advocate for a city-specific app which new arrivals (not just limited to forced migrants) can find guides/explanations to regular cultural events in the city and surrounding areas

Existing arts clubs for young people should be supported to reserve/offer free places for one to two newly arrived participants. These, too, could feature on the app/ newsletters.

Local businesses/ organisations should be encouraged as part of their civic commitments to develop a scheme where staff members are encouraged to volunteer their time, skills or other resource to help the programme become more sustainable. New arrivals who have experienced the programme themselves could be encouraged to become peer mentors on future iterations of the programme.

All of the above would only be possible if there is support and recognition for the value of the programme in supporting the inclusion of new arrivals within our societies. We move to consider specific recommendations for national and local governments and authorities.

Policy recommendations

FOR NATIONAL POLICY MAKERS:

Government needs to resource and support regional governments to offer a planned programme of social inclusion activity for young forced migrants/new arrivals, especially those who arrive unaccompanied in our cities with no support network. This will:

- promote the development of young new arrivals' sense of cultural citizenship to facilitate social connectedness and inclusion in British society
- help to ensure that all members of society has the opportunity to reach their potential, including those to whom the UK have given sanctuary
- recognise the importance of positive mental health for individual forced migrants
- expedite the skills and potential contributions of new arrivals to the regions leading to enhanced community engagement
- promote people's satisfaction with public cultural spaces through enhanced positive youth engagement in those spaces
- foster a sense of community, local pride and belonging
- promote the role of cultural and arts organisations in developing positive outcomes for individuals and for communities.

FOR REGIONAL/ MUNICIPALITY POLICY MAKERS:

1. Municipal/ Local Authorities need to make a planned programme of social inclusion activity introducing key cultural places and events for young people readily available for new arrivals, especially those who arrive unaccompanied with no support network.
2. A named coordinator needs to be appointed to oversee the programme and act as a broker between the arts and cultural offers of the city and those who support new arrivals.
3. Cultural and arts organisations need access to training to understand how best to include children and young people from refugee backgrounds, and to create opportunities for engagement with the wider public.
4. There need to be clear mechanisms for signposting relevant social inclusion activity to new arrivals and these need to involve all stakeholders who support refugee and asylum-seekers.

The work produced during this planned programme needs to be exhibited virtually on social media or physically in public spaces to showcase the potential contributions of young new arrivals to our cities.

SECTION FIVE: CONCLUSION

The project set out to address the question of '**how city leaders can lessen the impact of social isolation experienced by young people on forced migration journeys who have newly arrived in cities in different European contexts'**. Put simply the answer lies in recognising the cultural potential of cities and the individuals who live within them, including those who have newly arrived.

Our research shows that when given the opportunity to engage in meaningful activity within cultural locations within the city such as making art, young people are able to begin to feel a sense of attachment to the place. Having guided visits to important spaces which play a role in the formal and informal cultural life of the city breaks down barriers for new arrivals and makes them places of welcome. For young people who have experienced forced migration this can mean that feelings of alienation are lessened. Our observations showed that as members of the public interact with young people in these spaces, there emerges a sense of reciprocal respect and understanding.

Underpinning our research was a commitment by all involved to recognising that young migrants bring with them rich cultural experiences and skills which can add both to the cultural fabric of the city. Our artists sought to harness this potential whilst also teaching new arrivals about arts and cultural practices which are valued within their new place. They understood the need to foster their skills as critical observers of art and culture whilst also developing their skills as artists and producers of culture too. We observed a signature pedagogy at play here which conveyed the artists' ethical values and commitment to working with new arrivals.

In giving space to the often-unheard voices of young, forced migrants, we learnt about the lived experiences and challenges of navigating life in a new context. We learnt that whilst they typically exhibit outward resilience and strength, they are often experiencing personal trauma and extreme loneliness. Opportunities to learn new skills and to engage with the process of artmaking, especially drawing, helped them develop strategies for dealing with difficult personal circumstances.

Those who run cultural and artistic activities for young people in our cities often face insecurity because of a lack of financial resource. The same is true for those supporting forced migrants in our communities. This means it is difficult for sustainable planning of work with young new arrivals. We conclude that the cost-effective programme of cultural citizenship enacted in this study reduced social isolation, increased positive mental health, breaking down barriers between new arrivals and their host communities. It is imperative that those who have decision-making powers about fiscal resource and distribution recognise the power of an Art of Belonging programme for our urban spaces and for communities within our cities. Until the causes of forced migration across the globe are eviscerated, children and young people will continue to seek sanctuary in our cities. For the public good we should support them through programmes such as this, to facilitate their inclusion and contribution to their new societies.

Postscript

Since the public exhibition of the Art of Belonging in Nottingham, the city has supported the development of a short version of the programme for young Ukrainians who have arrived in the city since the invasion in spring of this year. Ruth Lewis-Jones and Shamila Chady have run an intensive three day programme for 20 8-14 year olds at the Ukrainian centre in the city. When we visited, we arrived to hear children's voices singing along to the recent Ukrainian Eurovision entry whilst they were working with clay. This followed a visit to a pottery workshop where they met a local potter. Around the room were examples of the artwork they had developed the previous session when they had visited a nearby church and discussed the stained-glass art. They had then looked at mosaics by Alla Horska in Mariupol, many of which have since been

destroyed. The children had made their own mosaics in response. There was a Ukrainian interpreter supporting Ruth and Shamila who said you could see often subconscious representations of Ukraine within the children's mosaics. Effusive about the importance of the project and the ways in which the children had responded, she was looking for ways of displaying the artwork to a public audience. At the time of writing the city is supporting with securing a venue for this exhibition. This Ukrainian version of the Art of Belonging was possible through national grant funding for local authorities to provide holiday activities and food programmes. This is a three-year funding source which is due to finish in 2023, and is an illustration of the need for longer term dedicated funding for such activity.

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APPENDICES

Appendix 1: Programme for Art of Belonging Project in Nottingham

Date *Time*	*Venue* *location* *Exhibition*	*Session Activities*	*Outcomes from the session*
7/9/21 *1 to 3pm*	Nottingham Education Sanctuary Team (NEST) (alternative education provision)	• Taster session for NEST students to meet artists and have a go at simple creative exercises to see if they would like to sign up for the project. • Portrait photography with instant printing to cut and stick with images of Nottingham. Create collages and decorate postcards and mini zines about the city.	• Postcards from Nottingham • Mini Zines • Sign-up sheet with 15 names
14/9/21	New Art Exchange Mela celebration	• Initial activity for the participants who have committed to the project for the first term. We provided collage materials and small pieces of card and spread a map across a table. Young people were invited to create a flag of the country they originate from and add it to the map. • Introduction to New Art Exchange, this week were hosting city's annual Mela, a celebration of South Asian Arts. Young people were introduced to the concept of Madhubani Painting from India and Bangladesh and invited to design their own patch to add to a community window installation. We drew traditional designs onto tracing paper and ground spices to create pigments.	• Selection of flags to represent the nationalities of the group • Squares added to the New Art Exchange's community window display, featuring work by all community groups using the building. • Feeling of inclusion in the art centre's cultural activities for young people during their very first visit.

21/9/21	New Art Exchange 4UBU Arit Emmanuela Etukudo	• A further introduction to the art centre with a visit to exhibitions in both galleries: • 4UBU on display in the main gallery, including a site-specific mural by local artist Honey Williams, featuring a self-portrait with expressive markmaking and words. • Visited Arit Emmanuela Etukudo's exhibition; a film installation piece about an event in artist's childhood, incorporating animation, collage and photography with spoken word poetry. • Inspired by the self-reflective and multi-media work seen in the two exhibitions, students were invited to share something about themselves, using a range of drawing and collage materials.	• First gallery visits to introduce students to the work of artists. Some had not been to an art gallery before. • Selection of drawings and collages featuring landscapes and culturally important objects. • Opportunity for participants to share something about their cultures.
28/9/21	New Art Exchange	• Introduction to batik and development of the Madhubani painting technique. • Participants developed their drawings from last week, to create a canvas patch. These were drawn using batik (hot wax) lines and painted using pigments created by grinding up charcoal, grass, beetroot, turmeric, and clay using a pestle and mortar & sieve.	• Chance to develop the Madhubani process introduced two weeks ago. • New skill – batik wax line drawings • Selection of canvas batik squares showing remembered landscapes and cultural objects.
5/10/21	Carousel artist studios & workshop Sneinton Market place, in Nottingham city centre	• Walk around Sneinton market place to see graffiti art that covers boards surrounding a building site. We looked at lettering, tags, colours and images in the street art. • Looked in the windows of City Arts to see more portrait work by artist Honey Williams. • Went to Carousel to look at the pinhole photography exhibition. • Activity – Participants selected a colour scheme and lettering to sketch and decorate a tag using their first name or a nickname, using paint pens and sharpies on card.	• First trip out into the city. • Introduction to street art by local people. • Tags to represent each group member.

12/910/21	Greens windmill West view in Colwick woods	• Walking and sketching tour leaving from Sneinton Market Place. • The first destination was Green's Windmill, a working historical windmill and science centre, set on a hill close to the city centre. • We sketched the windmill and participants shared stories and youtube videos of milling flour and sesame, referencing methods of baking bread from their cultures. • Continued the walk up another hill to Colwick Woods, where there is a panoramic view of the west side of the city. Refreshments shared while looking at the view of Nottingham and pointing out places they knew and finding where they live on the map.	• Exploring one side of the city, showing places they can visit themselves for free to experience local history and environment, and a chance to connect with the city by viewing it from an elevated point. • Using sketch books and drawings to looks carefully at places we visited
	Half Term Break		
2/11/21	Nottingham Castle Paul Smith & History of Nottingham	• Visit to Nottingham castle grounds and exhibitions, including learning about local designer Paul Smith, and the history of Nottingham. • We made graphite rubbings of the castle walls/plaques/leaves etc as a way of • Exploring and looking closely at the grounds of the castle.	• Opportunity to visit a local landmark and connect with Nottingham history. • Selection of large sheets of graphite rubbings.
9/11/21	New Art Exchange	• Reflection on the places we have visited over the past few sessions, and discussion about what resonated with the group about each place. • We stuck a large sheet of paper onto the wall for each location and invited the group to come and add words, drawings, descriptions and comments onto them to jog their memory of the new places they have seen. • Collage activity to recreate one of the city's locations, using a range of materials and including some of the graphite rubbings of the castle cut up.	• Chance to digest the past few weeks of visits • Collages of the castle, windmill and local mosque
16/11/21	New Art Exchange	• Visit to Cut and Mix exhibition at the New Art Exchange, about Black British masculinity. • On a big piece of paper participants were invited to complete the sentence 'I am a….. man'. • We projected silhouettes of their faces and torsos onto large paper and drew around their shadows, then cut them out to create a template. • Stencil making demonstration and practice, to create stencils to use later.	• Experience of a new art exhibition and Chance to reflect on their identity. • Selection of stencils and silhouettes ready to use for spray paints.

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23/11/21	City Arts	• Workshop devised and led by students at City Arts. • Visit to the Montana Spray paint shop at Sneinton Market place to look at the impressive wall of paint colours and select a colour pallet for our spray painting activity.	• Participants were welcomed into a local community arts space and took part in several activities. • Masks created using collage materials
30/11/21	New Art Exchange	• Spray painting activity. • Using last week's selected colour pallet we spray-painted large pieces of card, then layered on top of them using the silhouette outlines and stencils made in previous weeks.	• Students learned to use the spray paints for the first time and enjoyed the process. • Large boards representing each group member.
7/12/21	New Art Exchange	• Golden pens used to add details and text to spray painted boards. • Sewing and embroidery started using sewing circles.	• Large boards completed with spray paint and pen, one to represent each participant.
14/12/21	New Art Exchange	• Stitchwork continued and other media added to embroidery circle pieces. Informal display of artwork created so far and refreshments provided to mark the end of the first term. • Christmas gifts of art packs and sketchbooks given out as a thank you to participants for the term.	• Selection of decorated embroidery circles • Chance to reflect on and celebrate the artwork we've produced. • Equipment to give the students something to do over the holidays.
		Christmas break	
11/1/22	New Art Exchange	• Batik activity. Using the batik process students decorated a strip of fabric to create patterns, names, flags and landscapes. These were painted using fabric dyes.	• Strips of batik produced. • Chance to develop understanding of the batik

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			process introduced last term.
18/1/22	New Art Exchange	• Create a character	
25/1/22	New Art Exchange	• Cricut stencil cutting	
1/2/22	New Art Exchange	• Cricut stencil cutting	
8/2/22	New Art Exchange	• Cricut stencil cutting	
		Half term Break	
22/2/22	Wollaton Hall visit	• Staff provided a tour of T-Rex exhibition plus some fossil handling in the education space	• Connection to a great outdoor space close to the city and free museum they can visit again.
1/3/22	Last carousel visit	• Completion of Cricut sessions	• Cricut landscapes created using fabric.
8/3/22	National Justice Museum visit Young people and protest exhibition	• Visit to the National Justice Museum. • Tour of museum, courtroom and dungeons with staff. Actors on site bring the experience to life. • Look at the exhibition about young people and protest and add to interactive display.	• Opportunity to learn about local history. • Chance to see an exhibition about protest, and contribute.
15/3/22	NEST	• Soap carving activity inspired by carvings seen at the National Justice Museum made by people in detention • Discussion about important issues to the group, and current political and global concerns. • Protest placards created highlight participants views on their chosen issue	• Reflection on issues that are important to group members. • Soap carvings and protest placards produced.

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22/3/22	Nottingham Contemporary visit	• Visit to another local arts venue and look around their current exhibitions. • Tour of Silver City exhibition by member of staff. • Collage workshop by Associate Artist	• Chance to visit another free art space • Series of photomontage/ collages
		Easter Break	
19/4/22	Exhibition prep NEST	• Introduction to the upcoming group exhibition At the New Art Exchange. • On large sheets of paper we asked the group to respond to the following questions: • What does belonging mean to you? • Where in Nottingham have you found that you belong? • What do you bring with you to Nottingham? • The answers were used as a starting point for a collaborative banner. • Some group members sketched an outline of a map Nottingham onto a huge piece of canvas, while everyone else began to paint patches to illustrate places of importance to them in the city.	• Reflection on the meaning of belonging, where they feel they belong and what they bring to Nottingham. • Collaborative map project started
26/4/22	Exhibition prep NEST	• Collective banner making continued, • Started to add batik wax lines onto map for background. • Continued painting on small squares of fabric to applique onto banner. Participants included words relating to the concept of 'belonging', and flags and words to represent them and what they contribute to the city by being here.	• Collaborative map project continued
10/5/22	Exhibition prep NEST	• Collective banner making continued. • Large canvas map outline painted with dyes. Another layer of wax was added to create patterns and the map was dyed again. • Group continued to add to the collection of patches being produced for the banner	• Banner backdrop and patches completes
13/5/22	Extra session NEST	• Additional session with a smaller group of young people opting to help put the banner together. Arranged patches onto the abstract map outline of Nottingham city centre, then stuck them down and added outlines in marker pen.	• Chance for core group members to work together and chat while completing work. • Completed collaborative map banner
17/5/22	NEST	• Another chance to have a go at spray painting. This time we used skills learned previously such as using the spray paints and stencil making allowing the group	• Series of additional spray-painted boards, in the

		creative freedom to produce boards to celebrate cultures, origins, journeys and Nottingham, etc. • A few members completed these the following day in an extra session	same colour scheme and dimensions to the silhouette portraits.
19/5/22	Deadline for all artwork to be submitted to tech team at gallery selection.	• Small number of NEST members came to the New Art Exchange gallery, to select artwork for exhibition from all work produced.	• Exhibition curated and ready for install day • Students felt empowered by having ownership over their exhibition
20/5/22	Exhibition installation at the New Art Exchange	• Artwork installed with assistance of gallery technicians	• Exhibition completed with a professional finish
	New Art Exchange	• Small group reflection on the project and the themes introduced, such as the concept of belonging and where they have found it in Nottingham. They took it in turns to make a short recording responding to prompts so that we could capture the essence of the project.	• Reflection on the project in the students' own words. • A recording to play in the exhibition alongside a slideshow of images.
10 June 2022	Exhibition launch at the New Art Exchange Alongside the New Art Exchange OPEN exhibition	• Private View, opening the exhibition to the public. • Some students and teachers came to this event, and it was well attended by the public and visitors to the art gallery.	• The Art of Belonging project and final exhibition was shared widely with the public and Nottingham art community. • Students felt empowered and proud to showcase their work in a professional gallery setting.

11 to 25 June 2022	Art of Belonging Exhibition Mezz Gallery, New Art Exchange	• Participants visit with entire cohort of NEST students. Four groups visit the exhibition over the course of one day. • Students had informal discussions about the art on display and shared what they had done with those who had not taken part. • Refreshments were enjoyed while students relaxed and reflected on the final outcome of the project. • Coincides with Nottingham Refugee Week.	• Young people shared and felt proud of their work, and celebrated their achievements with fellow students and friends.

Appendix 2: Programme for Art of Belonging Project in Lund

The two weeks block was planned as a way to gather participants together before the school start (in Sweden the 3rd week of August). Both lunch and cake breaks were Important factors for the success pf the activities since they encourage the interaction between the participants. The first week was guided by two artists who were invited as workshop leaders. The second week the participants choose individually what technique and the topic they wanted to work with.

WEEK 1: CREATIVE SUMMER CAMP

2nd – 7th of August	*10:00 – 12:00*	*12:00 – 13:00*	*13:00 – 15:00*	*15:00 – 15:30*	*15:30 – 17:30*	*17:30 – 18:00*
Monday	• 10 - 10:30: Presentation of the plan for the 2 weeks of art activities and introduction of 4 workshops. • 10:45 – 12:00: Graffiti with the street artist Johan Holmqvist. Workshop introduction	Lunch in the school canteen	• Graffiti on walls in the old town	Cake break	• Graffiti on walls	Summarize and end
Tuesday	• 10:00 – 11:00: Gathered in the old town centre. Graffiti on walls		• Graffiti on walls		• Graffiti on wall. Last step	

Wednesday	• 10:00 - 10:30: Intro ”Linoleum printing” technique introduction. (material + what + how will we do)
	• 10:45 – 12:00: pedagogical promenade in the city centre.
	  ○ 1) encourage the participant to analyse the environment through observation and photography
	  ○ 2) Photo of buildings details
			• Back at the art room. The participant chose a photo taken during the pedagogical promenade and created a printing		• Linoleum printing	

Thursday	• 10:00 - 10:30: Visit the exhibition “Lund” at the historical and cultural museum Kulturen • 10:30 – 11:00: Urban sketches with the artist Christina Forsberg. Workshop introduction at Lundalab, a creative space at the museum • 11:30 – 12:00: Urban sketches section at the open-air part of the museum	• Back to the art room. Urban sketches section at the open-air part of the museum	• Urban sketches
Friday	• 10:00 - 10:30: My Lund-Acrylic on canvas with Lara. Workshop introduction and GAN paintings analysis. Approach cubism and futurism as a way to sintetize buildings and places. Colours as symbols. • 10:45 – 12:00: “What is Lund for you?”. Brainstorming. Explore Lund with acrylic paint.	• Acrylic painting	• Acrylic painting
Saturday	• 10:00 - 10:30: introduction for the session “free creative workshops”. The participants choose a technique or a topic they want to explore during next week.	• Process of free creation	• Process of free creation

WEEK 2: CREATIVE EVENINGS

9th – 13th August 17:00 – 19:00

Monday	Individual art activities and cake break during the section.
Tuesday	
Wednesday	
Thursday	
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The Art of Belonging project brings together city leaders, artists, and researchers to promote inclusion and increase social participation in communities affected by forced migration. This report describes the development and implementation of arts and cultural programmes aimed at new arrivals in our case study cities, Nottingham and Lund. We found that there is a distinctive signature pedagogy underpinning the ways in which artists work successfully with young new arrivals who face considerable challenges as they try to learn to adapt to life in their new context. We also found that much of the existing support for new arrivals in our cities is dependent upon a network of often unseen and unrecognised connections within our communities. Members of the public were overwhelmingly positive about the potential attributes and contributions of young new arrivals when they were given the opportunity meet and engage with them in their visits to cultural venues in the city and in the final public exhibitions. We conclude that the cost-effective programme reduced social isolation, increased positive mental health, and broke down barriers between new arrivals and their host communities. We report the often-unheard voices of young, forced migrants, and highlight the policy implications of the research findings.

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