



CULTURE

for Cities and Regions

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Study visit report

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1. Executive Summary

The eleventh visit of the Culture for Cities and Regions initiative took place in Antwerp on 25-26 April 2016. Selected participants came from Espoo (FI), Gaziantep (TR), Linköping (SE), Nuremberg (DE), Salten Region (NO), Tampere (FI), the Three Sisters region (IR), Vaxjö (SE) and Vilnius (LT). In their application form to attend the visit in Antwerp participants felt the need improve knowledge on:

- Culture as a tool to foster social inclusion, in particular for citizens with a migration background and for newcomers
- The role of libraries (and other cultural institutions) as hubs for social inclusion
- How to valorise migration stories
- Fostering interfaith and intercultural dialogue

Antwerp (516,000 inhabitants) is Belgium's second largest city and the largest city in the Flemish Region. The port of Antwerp is one of the largest in Europe and has always played a key role in the city's development. As a departure point for Europeans migrating to North America in the late 19th and early 20th centuries, Antwerp has since become a place of immigration. Today, 173 countries are represented in Antwerp and 80% of the locals are of Belgian nationality. 50% of locals have a migration background and 72% of babies born in 2015-2016 have a foreign background.

Since Antwerp's golden age in the 16th century, the city, which was once home to baroque painter Peter Paul Rubens, has always been a centre of culture. Antwerp was European Capital of Culture in 1993. The title prompted a broad review of the city's cultural sector and laid the groundwork for new ideas on how to change structures, better involve people, and bridge the gap between both citizens and politicians. Today, cultural policy planning in Antwerp is still very much influenced by the dynamics that were set in motion more than 20 years ago.

Promoting cultural heritage, local cultural policy (community-based art, public libraries, cultural centres) and the arts are strategic objectives of city policies. The arts and the creative sectors are also involved in the local strategic goals for education, youth policy and the economy. Access to culture and heritage is a key priority within the local cultural strategy. Cultural heritage is considered a common resource for residents and visitors to appreciate the past as a source of knowledge, inspiration and joy. It is also seen as an asset in local planning policy and as a driving force for city development.

Initiatives visited and engaged with in Antwerp are the Red Star Line museum and the Elsschot library.

The study visit in Antwerp brought a range of outcomes for participating cities. These included:

- A detailed presentation of the Red Star Line museum, from the birth of the concept of the museum to its opening (2013) and current activities.
- The need to valorise migration stories and to make them reflect local realities. Collecting and sharing personal stories is a way to valorise citizens while fostering intercultural and intergenerational dialogue

- A day at the Elsschot library, set-up in a deprived neighbourhood where a number of activities linking culture and social inclusion have recently been developed, i.e. around learning Dutch
- Examples of a library's operations aiming to strengthen the ties between the library and the community it serves, both inside and outside the library building
- Future library as a meeting place for local organisations, provider of events and classes, thereby fostering cross- sectorial work
- Examples of the involvement of the public in library decision making, including all possible uses of the premises
- Reflection on the current and changing role of librarians: introducing new working methods and keeping the original role of the libraries present, while bringing new expertise and digital tools

2. Programme of the study visit

Day 1 - Heritage of migration and intercultural dialogue throughout museums and other cultural organisations	
08:45	Welcome at Red Star Line museum with coffee and pastry
09:00	<p>Presentation of the schedule and welcome by Mieke Van Geel, coordinator of Innovative cultural policy and Luc Verheyen, director of the Red Star Line Museum</p> <p>9:20: ice-breaking session: round of introduction with the participants</p>
10:20	<p>Official opening by the Vice-Mayor of Culture Philip Heylen</p> <p>The Red Star Line Museum as a project of neighbourhood development at 'Het Eilandje'</p>
10:40	<p>Introduction about Culture for Cities and Regions by Catherine Magnant, Deputy Head of the 'cultural diversity and innovation' unit at the European Commission (DG Education and Culture)</p> <hr/> <p>Plenary session: The Red Star Line Museum, a cultural site as motor for urban development. A museum about migration that closely involves the audience. Luc Verheyen, president and An Lombaerts Public Services and education</p>
11:35	<p>Concrete projects of participation and co-creation</p> <p>Roundtable with introductions by the hosts. The 4 hosts introduced themselves and their project. Based on this introduction, the participants chose a discussion table. After a 20 min discussion, they chose another discussion table.</p> <ul style="list-style-type: none"> - The Red Star Line Museum in participation with the audience - MAS (museum of cultural heritage in connection with the port, the river and the world) <i>Project: 'Sporzoekers: tales of people in town' + 'Antwerpen a la Carte - food heritage' Lieve Willekens (MAS)</i> - Antwerp and 50 years of immigration - Rachid Atia (project manager) - Arenberg: Mestizo Arts festival (MAF) - Ruth Van Ammel, Femke Van Poucke and Tine De Pourcq (Mestizo Arts Festival - Fiëbre vzw)
12:30	Q/A in groups with the speakers - plenary discussion
13:00	Lunch: Red Star Line
13:45	<p>Plenary session: Presentation: the neighbourhood 'Het Eilandje' An Lombaerts</p> <p>14:30: Plenary session: 'A Fistful of Memories': short movie about the city live made by youngsters with immigrant backgrounds - Jan De Vocht (culture coordinator of Hoboken district)</p>

	15:30: 1h - Guided tour in Red Star Line museum (new expo!)
16:45	Discussion groups and conclusions of the day
18:30	Aperitif with music and diner at Het Bos (artistic workplace) in cooperation with centre for refugees and asylum seekers - http://www.hetbos.be/

Day 2 - Social Inclusion throughout libraries and its network: Focus on 'language' and 'media'	
09.30	Welcome at the Elsschot Library and brief presentation of the library and neighbourhood
09:45	Elsschot innovation project: transformation of a library towards a local anchored network organisation - explanation by Sophie Goyvaerts (coordinator Elsschot) and Mieke Van Geel (manager of cultural innovation policy, Antwerp)
10:15	Atlas: wider meaning of language in the city of Antwerp (Frieke Van Zundert , director of Atlas, centre for integration in Antwerp)
11:00	<p>Concrete projects of social inclusion: theme 'language'</p> <p>Plenary session</p> <p>Project: Open Inloop Taal: Dutch open meeting moments throughout passion and strengths of refugees and migrants.</p> <p>+ The Antwerp libraries and the language points: a customised collection for non- Dutch speaking people (Katrien Van Boxel and Liesbet Laureyssens, coordinator of the network of Language Points Flanders, lead by the city of Antwerp)</p> <p><i>2 groups (2 x 40min):</i></p> <ul style="list-style-type: none"> - Reading out loud groups in Antwerp libraries: the meaning of reading together in a group with different migrant backgrounds. Explanation by Marijke Sanctorum (coordinator of 'Reading Together') - Movie of the method and testimonials - Biodroom walk: a cultural and social inclusion project of gardening in the city. By Heleen Van Den Bergh, culture coordinator of Antwerp district.
13:00	Lunch: Penthouse
13:45	<p>Concrete projects of social inclusion and youngsters: theme 'media'</p> <p>Wider meaning of the media in the city and in libraries: approach of computer illiterates and youngsters by Fried Aernouts (director of Stamp-Media) + Project: press agency for kids in Elsschot</p> <p>Project: e-inclusion: Web Points Antwerp - future plans towards new methods to foster access to digital services in our society by Skrolan Hugens (coordinator of e-inclusion)</p>
14:30	Feedback session with all participants: what will you bring back home?
15:30	Aperitif and opening art installation Kunst-Z: intercultural dialogue

3. Methodology and tools used

Webinar

An interactive webinar took place the week before the visit. This enabled participants to formulate their questions and expectations, as well as the organisers and the hosts to provide some preliminary introduction on the aims of the study tour and to fine-tune the programme.

Written sources

Before the study visit participants received documents on relevant aspects of the city as well as on the local cultural policies; these are downloadable from the project website.

Presentations

PowerPoint supported presentations provided articulated and in parts statistically expressed information on topical subjects. These complemented the welcoming speeches that also offered orientating insights on the theme of the study tour. Oral presentations were followed by questions and answers sessions to properly exhaust the issues. Presentations are downloadable from the project website.

Site visits

The main body of the study tour consisted of visits to sites. Participants were split in parallel groups, in order to have the opportunity to make very specific questions of personal interest.

Workshops

Thematic group discussions took place and wrap up sessions took place at the end of days 1 and 2, allowing participants to share their main learning points.

4. Key topics presented and learning points

The main lessons drawn from the study visit in Antwerp can be clustered in sub themes. For each sub theme participants have developed specific learning points and recommendations to be implemented at local level:

VISION AND SCALE

- (Need of) A strong vision and implementation structure should be elaborated and included in cities' cultural strategies
- Projects should be people-centred; take the individual into account
- Start with small scale pilots, (try to 'think small first'), implement a pilot programme with one organisation first, then enlarge it
- It takes time to build trust with residents
- Host activities in venues that feel safe and accessible

CULTURE AS A TOOL TO FOSTER SOCIAL INCLUSION AND INTEGRATION

- The diversity and competence required from staff in museums and other cultural organisations is becoming more and more important; ideally, the diversity of the local population should be reflected in the staff as well as in the programmes

IMPORTANCE OF DEVELOPING LOCAL CULTURAL NETWORKS

- Build networks of cultural actors at the local level so you know who to contact when developing new projects. Share your personal connections with colleagues so that the network is not lost when staff members change jobs

HERITAGE OF MIGRATIONS - USE PERSONAL STORIES!

- Give context to collections of museums/libraries: understanding the local context of the structure to develop collections that will attract and inspire locals
- Make the past mirror today
- Collect and use stories as a participative method and collect personal stories of citizens with a migration background
 - Go and meet people in districts, at events, in schools etc. You can use a 'story van' moving from places to places
 - Create the right atmosphere to collect such stories: be patient, meet people several times and plan lots of coffee!
 - Involve teachers so they can spread the word about the collection of stories among young people
- Use personal stories to link collections from museums to locals
- Conceive guided tours as stories

REMODELLING LIBRARIES - do it together or not at all!

- Create networks of local libraries and remember to give autonomy of each library (from an institution to a network organisation)
- Adapt library activities to the structure of the neighbourhood - if possible, do it together with local organisations
- Get to know the local context in the different districts
- Do not compromise on the artistic quality of the projects
- Sometimes less is more: Less programming, more focus on quality
- Shape programmes with the community: Talk, share and meet people, use their ideas in your everyday work, make them visible (ask them what they want and take their ideas seriously)
- Diversify the use of space: provide opportunities for all kind of users to have their own space
- Value the ideas and personal skills of your co-workers
- Learn by doing!
- Act as a link between local identity and the whole city, ask any question and get an answer

PARTNERSHIPS AND CROSS SECTORAL WORK

- Key importance of partnerships: work with as many partners as possible, share budgets, raise awareness together on arts and culture and specific programmes
- Build bridges inside administrations between different departments (culture, education, health and social affairs, city planning etc.), and between art and social work, NGO's and institutions (social inclusion, health, education, sport etc.)
- Find volunteers willing to participate

REACHING CITIZENS - COMMUNICATING ABOUT CULTURAL PROGRAMMES

- Use cross-sectoral cooperation and useful networks (to communicate about cultural programmes)
- Think global, act local: target usual and less usual places to spread information (shops, bars, flea markets, health centres, schools etc.)
- Do not forget the power of social media
- Look for individuals genuinely interested in the project and ask them to pass the information on to their "clients"

5. Initiatives presented

Title	Red Star Line museum
Description	<p>Between 1873 and 1934 more than two million Europeans from all over Europe travelled with the Red Star Line company from Antwerp to America. In 2004 Antwerp city council decided to turn the former buildings of the Red Star Line shipping company into a commemorative site. The city bought three of the company's former warehouses that had together served as a control station for third class passengers wishing to immigrate to the New World. A design team restored the ruined buildings to their condition between 1921 and 1934 and the Museum opened in September 2013. Until recently, it was the only migration museum on the European mainland housed in the original departure halls.</p> <p>The Red Star Line Museum is part of a vast urban renewal program for Antwerp's old harbour quarter, Het Eilandje (The Islet). The area is rapidly becoming a new hotspot for tourists, creative industries and young locals.</p> <p>The contemporary migration museum was conceived to breathe new life into the historic site. Through a state-of-the-art interactive exhibition that is spread out over two of the three buildings, the highly contemporary and participatory museum tells a universal story of migration based on the thoroughly documented stories of passengers who transited in the buildings. It also provides space for artistic re-interpretations, introspection and dialogue.</p> <p>A strong focus is placed on narrative scenography and <u>personal stories</u>. Museum guides who have their own migrant backgrounds share their stories with visitors. The museum also collaborates with schools and adult education programmes to collect migration stories. The museum has been involving inhabitants with migrant backgrounds in a co-creation process since 2009. It uses a "Red Star Line Transit Bus"- an old city maintenance bus transformed into a travelling storytelling device. On the outside, it invites people to find out more about the Red Star Line and share their own migration stories. The bus travelled to many schools, adult education centres, neighbourhood parties and markets. Meanwhile, in the cosy interior salon hundreds of new and old residents of Antwerp were invited to learn about the European emigrants of the Red Star Line and share their own migration stories with the museum. A selection of these stories is now featured in the permanent exhibition.</p> <p>With the help of, and in a permanent dialogue with its diverse audiences, both local and international, the museum collects and investigates personal migration stories from the perspective of those who experience(d), and (re)valorises them as important pieces of heritage. More than 1,400 family mini-collections linked to the migration of an ancestor have been collected since the opening the museum.</p> <p>The museum has cooperated with contemporary artists, writers, photographers, cartoonists, and television documentary makers and the theatre to create autonomous cultural products inspired by the memory of the Red Star Line emigrants. Most of these were co-produced by the museum. The museum also emphasises reaching out to and involving very diverse audiences, for example through monthly evening openings for students taking Dutch language courses and</p>

family days organised in cooperation with migrant associations.

In the multifunctional “museum warehouse”, the Red Star Line Museum has developed a programme that aims to compare the centuries-old stories of the emigrants on the Red Star Line with more recent migration flows and personal stories. In the year following its opening, the museum invited two contemporary local artists to reflect on the annual summer travels that Antwerp families with Moroccan and Turkish roots make to their countries of origin. “Home Sweet Home” was part of an extensive commemoration programme of 50 years of Moroccan and Turkish immigration to Belgium. It comprised several local exhibitions, theatre performances and participatory artistic projects throughout the city. One of them was developed by the “UiThuis” cultural centre in Hoboken, an old industrial district that was home to the first Moroccan “guest workers” in town. “UiThuis” partnered with young locals, mosques and Antwerp-based artists to create the short fiction film called “Fistful of Memories” describing how youngsters from Hoboken deal with the migrant heritage of their parents and grand-parents, and with the cultural diversity 50 years of migration have created in the city.

BUDGET

The overall investment of €18 million was covered by a public-private partnership between the city of Antwerp (60%), the Flemish government (25%) and a group of European and American private and corporate funders (15%).

The operational budget for 2015 is €300,000 (excluding wages and costs for personnel). The structure is now profitable thanks to revenues from ticket sales, merchandising, guided tours and private evening openings.

KEY CHALLENGES ADDRESSED

- Regenerating Antwerp’s old harbour quarter (*Het Eilandje*) through a vast urban renewal programme that includes the MAS Museum and Antwerp’s new city museum, which are near the Red Star Line museum. The opening of MAS in 2011 was a stepping stone in rejuvenating of the area.
- Developing a cultural space and heritage platform where city residents and visitors can experience and get involved in the collection, preservation and dissemination of migration-related cultural heritage. As the emphasis is on life stories and other “biographical heritage”, the museum tries to engage all audiences - those with a recent migration story and those who believe migration is about others - in the valorisation of migration stories as valuable and shared common heritage. In a city where migration has always played a central role, the museum invites visitors to reflect on and consider the universality of migration, then and now. Controversial and divisive as it may often be, the migration experience is something we can all relate to when it is told as a story of everyday people.

VARIOUS IMPACT

- On economic development and city attractiveness:

The museum has been an immediate success. It has received more than 240,000 visitors since the opening and generates more than €1 million a year. One in ten visitors is a foreign tourist and this share is rapidly growing. The success of the Red Star Line Museum was cited as one reason for Antwerp’s high ranking as a tourist destination in 2014: overnight stays increased by almost 8%, with an increase of more than 10% on the American market.

A public survey carried out in April-May 2014 showed that 98% of all visitors were

	<p>“satisfied” with their visit. The successful opening and great public acclaim of a “museum of migration” in times when international migration is controversial throughout Europe, was widely discussed and analysed in the national press and positively reviewed in the international press. The Huffington Post listed the Red Star Line Museum as one of “the World’s Hottest New Museums” .</p> <p>The museum shares its stories with almost 10,000 followers on social media. In May 2015 it received special commendations from the European Museum of the Year Award Scheme.</p> <p>- On urban regeneration:</p> <p>The museum prompted further urban development of the Eilandje. It generates a flow of 500 to 1,000 visitors each day. It has already hosted 83 private night events in the museum, with more than 15,000 participants.</p> <p>In the wake of the museum’s opening, private investors are renovating old buildings and creating new living and business units in the immediate surroundings. Today the Eilandje is a thriving city neighbourhood and the area of the Red Star Line Museum is still being developed.</p> <p>MANAGEMENT</p> <p>Since its opening, the Red Star Line Museum has been governed by the municipality as one of Antwerp’s city museums. It is part of the city’s Department of Museums and Heritage, which is part of the city’s administration for culture, sports, youth and education. The museum staff (eight staff, 12 guards and four receptionists) is city personnel. The museum has various international partners, including the Ellis Island Museum in New York and the YIVO Institute for Jewish Research, which gave the museum access to immigrant interviews and memoirs, thus helping develop its collection of stories.</p>
More info	<p>www.redstarline.org; http://www.youtube.com/watch?v=d7zgjKcZEFg</p>

Title	Het BOS
Description	<p>Het Bos (The Woods): a home for artists, bricoleurs, creators, thinkers and others at the Eilandje.</p> <p>Het Bos does not only create art but also coffee, soup, biopils, bar-hanging, drivel and party. Het Bos loves difference and all things that differ. Het Bos thinks and acts sustainable, which is its natural state. Het Bos itself is relatively eternal; the things in Het Bos are relatively temporary. Het Bos is an ongoing experiment.</p> <p>Hiding in Het Bos: a overday cafe with coffee , beer and small menu ; a concert hall, exhibition hall, rooms for theatre, film and other show, creation and residential space, recreation room , a kitchen and a mobile restaurant , an inaccessible garden, corners and edges.</p>
More info	<p>http://hetbos.be/</p>

Title	Elsschot library - language point/ media in libraries/ web point
Description	<p>Elsschot is situated on the left bank of the river The Schelde. It's located in a neighbourhood with a lot of public housing. It is a cultural centre with the library as a base and brings culture to young and old.</p> <p>Elsschot includes a workshop and a quiet room. The newspaper and the children's corner are addressed, and there is a real 'boekentoren' built - a structure made of bookshelves with a platform on top. There you can enjoy a book at a height. In the newspaper corner you can enjoy a cup of coffee while reading the newspaper.</p> <p>In Elsschot there is a language- and medialab and a Webpunt. The conversation group open entry language takes place in the language lab. It gives speakers an opportunity to learn to speak better Dutch.</p> <p>In the medialab digital and creative workshops take place.</p> <p>The Webpunt provides guidance on all computer questions, and also gives computer lessons. Elsschot also offers reading moments and other activities in the library.</p>
More info	http://www.elsschot.be/ , http://www.stampmedia.be/

Title	Biodroom
Description	<p>On April 15, 2012 Biodroom opened for the public. Biodroom is a garden that consists of more than 500 big bags containing soil and compost. There are also two greenhouses. More than 50 different kinds of vegetables are grown and there is also room for a couple of fruits, trees and flowers. Biodroom functions as a "community garden" for and by residents. More than 250 people are members of the garden and 40 of them come regularly gardening.</p>
More info	http://ecohuis.antwerpen.be

6. Lessons learnt

This part was prepared on the basis of 15 evaluation forms received after the visit from 8 participating cities and regions.

Visiting Cities\Regions:

Participants	Lessons learnt in Antwerp	How will you use the new ideas and knowledge gained to improve your working and organisational methods?
Espoo	<p>“What will you bring back to home” - feedback session with all participants brought up the highlights of the study visit. It also presented shortly the differences (e.g. the current refugee situation) between the countries/cities.</p> <p>Guided tour in RSL Museum with director Luc Verheyen was really good. It met all my expectations! The power of the true stories was awesome and touching.</p> <p>The presentation of Kunst Z (an intercultural dialogue) was very useful. Also the conversation with Mulanga Nkolo later in a dinner was really inspiring. We had discussions also about the project “Museum as an asylum” that just started in Finland.</p> <p style="text-align: center;">---</p> <p>That the museum belongs to everybody and it should tell about all of us, not just the history of "the landowner" -> past and present hand in hand -> the person or people in the focus</p> <p>That you should go to the people, instead of expecting that the migrants come to you (meaning art institutions and culturecentres), I think you might need more cultural community work my city.</p> <p>Artists should be more involved in working with the migrants and refugees. And that we should find artists among these groups and help them with job opportunities and help them with getting contact with schools etc.</p>	<p>In my position there are limited ways to create concrete and sustainable activities in city planning, environment and construction matters. But still some concrete things: I would be delighted if we could someday show “Dance” (directed by Hans Op de Beeck) in Espoo. In my opinion the video installation is very touching way to encourage the public to reflect and think about migration in the past and present.</p> <p>The concrete thing is that I will contact An Lombaerts (Red Star Line Museum / Head of Public services and education) for asking about the performing rights.</p> <p>I also found that the Biodroom concept is very functional and beautiful way for a cultural and social inclusion. Highly participatory! I think it would be quite easily to implement also in Espoo in cooperation with office-holders and local stakeholders. Many thanks to culture coordinator Heleen Van Den Bergh for representing the concept!</p> <p style="text-align: center;">---</p> <p>I hope I can implement some of these concrete things in to our cultural strategy as some steps towards our goal.</p>

<p>Gaziantep</p>	<p>During the study visit from the discussions, we learnt that the projects, which we are working on, should be sustainable, beneficial and should create awareness. We should also provide inspirational projects in order to increase the quality of living in cities or regions.</p>	<p>I learned about the lives of refugees who left their home but I could not find a project coordinator with whom we could set a partnership with our municipality regarding Syrian refugees in Gaziantep.</p> <p>During the study visit we were hosted in a library. This is one of the great examples we could use in our city, because we are about to finish one similar project. This example is very inspiring and contributed to us with new ideas.</p> <p>I believe that when we create projects we should always add new things to these projects and so they can be unique and inspiring for the people.</p>
<p>Linköping</p>	<p>Importance to work with storytelling.</p> <p>Work with integrations issues involves collaboration and listening to the needs of newcomers and immigrants.</p> <p>Provide an opportunity for people from other cultures to share their own creativity, experiences, exhibitions, theatre.</p> <p>The amount of time and work you need to put in to obtain real inclusion, no quick-fix.</p> <p>Big inspiration from The Red Star Line museum, both exhibitions and methods to find new stories, and to use archives.</p> <p>Inspiration to use volunteers more to obtain inclusion and become relevant as a museum.</p>	<p>We will build a new cultural centre. I will suggest three ideas: the library in the centre of the house, a kitchen to cook together and share experiences from different cultures and an area for creative activities also digitally</p> <p>Start working more strategic with volunteers, and to use archives more.</p>
<p>Nuremberg</p>	<p>First of all I'd like to stress the fact, that every member of the EU seems to face similar challenges, and even if it seems like in every day life's struggle, no one is struggling alone, we all are: on different levels, with different possibilities and approaches.</p>	<p>Mainly the open mind set for cultural projects, despite the debts of the various entities. Not only monetary return is important, but also what culture can effect in people lives, way of thinking and understanding.</p> <p>More usage of positive spillover effects from flagship projects in Nuremberg for</p>

	<p>Therefore, it was highly welcome, not only to hear about, but also see and feel/ try those different approaches of integration, whether it´s the language puzzle or the different objects in the Red Star Line museum, which successfully connects the history of migration with current tasks.</p> <p>One other great impression was that every participant was eager and highly interested in how things work in the other member states. Looking beyond one's own backyard was and is one crucial necessity for the ongoing integration of the EU as one.</p> <p style="text-align: center;">---</p> <p>Flagship projects such as the Red Star Line Museum should be embedded in an integrated approach of urban planning and urban renewal in order to exploit synergies for local development.</p> <p>Cultural projects such as the "European Capital of Culture" support the change of the cultural and social quality of life in the city and create a positive awareness for the city internally and externally in the long run despite the large use of resources at the beginning of the process.</p> <p>Adjustment of traditional concepts: Transformation of libraries from pure areas of personal information and education to interactive meeting places within a process of extensive involvement of the local population.</p>	<p>parallel establishment of smaller, long-term projects with the local population to establish long term cooperation.</p> <p>More effort within the structures of the administration to provide awareness that spending in cultural and social projects should be treated as an investment and not purely as consumer spending.</p> <p>More support for the integrated approach to urban development and urban renewal to track a coordinated, larger common goal instead of separated parallel and potential opposite goals from single parts of the administration.</p>
<p>Salten</p>	<p>I found it very interesting to learn how Red Star Line Museum has succeeded in engaging the population of Antwerp in storytelling and how they have included these stories in the Museums exhibition. Combining history with contemporary themes moves us and makes us reflect - and relate in a way no other museum I have visited. And the fact that we don't really leave the museum before we have opened the mail where they ask us to share our own stories and receive our very own migration film is genius!</p>	<p>We had a network meeting for all the cultural leaders in my region. In this meeting I informed my colleagues about our experiences - and new insights from our visit to Antwerp. I also informed about the information available on your website.</p> <p>We will use this knowledge in our new project Peaceful Salten - and maybe some of our new ideas will be the basis for other new project. In times when we experience cuts in our cultural budgets it's even more</p>

	<p>I find it interesting how the cultural building of Het Eilandje has transformed this part of the city, and how they influence the continuing translation of this area.</p> <p>The visit to the community library has given me many thoughts - and ideas about how a public library can contribute to social inclusion and intercultural dialogue. It can help people in comprehension of language, developing projects and different activities for people of all ages. Biodroom is a good example of how you can create a project to get people together with a common purpose and make them part of a community. Everyone has a need to belong, especially if you are far away from home.</p> <p style="text-align: center;">---</p> <p>Open Inlooptaal was an inspiring and very interesting project, as Spoorzoekers. The experience at the Red Star Line Museum was moving.</p>	<p>important that the choices we make are the right ones.</p> <p style="text-align: center;">---</p> <p>Try to collaborate more with the local library to include our immigrants Try to implement this knowledge to our regional projects</p>
Tampere	<p>I recognized how different perspectives can be in different locations inside Europe towards cultural diversity. And although from different discussions and also from workshops during my visit I realized we all do think in a quite similar manner, we also do have our different approaches in this field of work.</p> <p>I noticed from listening to the host city and also talking with other study visit participants, that we all do in a way a similar job, our ideas and approaches and values are quite similar, but we all do our work in a bit of different way, with local nuances, from different perspectives. Even so, it is always good to compare your own work to work other people in similar field are doing somewhere else.</p> <p>Also there is a perspective that many countries are working on social inclusion</p>	<p>I believe the most obvious thing I learned is that information sharing is really essential in this line of work. I liked how all of the people from the host city we met, seemed to be aware what other people from other departments, institutions seem to be doing and how to link different ideas, and activities and approaches. It may sound as obvious, but it does not happen everywhere and it is not something you think of very often, but I could see clear benefits of that approach in Antwerp and it is something we could work with over here in Tampere.</p> <p>I cannot necessarily say there we some much other concrete examples I could use straight away, but ideas about using public space, libraries, even gardening as a means for social inclusions certainly gave me something to think about.</p>

	<p>issues by trying to fix damages, wrong decisions and attitudes from the past. Since Finland barely has a significant number of second or third generation's people of immigrant background, it is useful to learn also from the mistakes other societies have made and try to avoid them in your own line of work.</p>	
<p>Three Sisters</p>	<p>Media and Young people - are engaged in highlighting these perceptions through media projects and production of dvd's. CHIPS for 16 to 265 years, provides skills based training for young people in media and journalism with progression to employment through coaching and job support. Youth Press Agency has developed with young people deciding on topics to promote with 75% of projects now on national media outlets. Another project Europark Magazine engages young people aged 10 to 14 years in journalistic techniques</p> <p>Community libraries - local authority strategy to develop innovative projects with libraries seen as culture centres and providing services for local residents. Challenges for staff in developing skills in social development. Library visited in Elsschot is based in an area with 90 nationalities, low education attainment and high unemployment. No community centre at present with small youth project locally. Library works on principals of assessing needs, empowerment and collaboration with a focus on young people and children, older people and community events to engage with residents.</p> <p>Language - migrants have to engage with services through Dutch which creates challenges in learning language with no provision of interpretation services. Libraries are providing classes in conjunction with Atlas which is an integration centre based across city and methodologies include digital to support self teaching plus reading and author groups</p> <p style="text-align: center;">---</p> <p>A strong aspect of my learning was in</p>	<p>The role of libraries in community settings reflects the work we do in Ireland however there is a lot of additional learning I have gained which I will discuss with our local authority staff.</p> <p style="text-align: center;">---</p> <p>In working with local social inclusion groups I will share my learning and look at potential to develop projects based on the communal gardens and storytelling models as a way of engaging migrants and other marginalised groups. The Three Sisters Region is currently creating a regional cultural strategy and I will disseminate the information on these models to inform the strategy.</p>

	<p>talking with representatives from Turkey and Germany, it gave me an insight into the humanistic approach happening on a daily basis, supporting those who are fleeing from Syria. I found their stories and the DVD on Osama's story very emotive. In Ireland we are far removed from this crisis and I will speak to my colleagues and friends and create a stronger awareness of what is happening and for all of us to realise that we play a vital role in supporting those who need a helping hand and friendly smile to ease their way</p>	
<p>Vaxjo</p>	<p>The importance of, and some new ideas on how to work with both the present and historic perspectives on migration. The importance of working together on a city or a Municipal level, being aware of each other's projects and cooperating. Involving artists in the process when creating a participatory project. The quality to a project that this brings, increases the chance of the project being sustainable and successful. You need to make an effort in designing when inviting people to participate and co-create. We all seem to be looking at similar challenges and problems in working with culture and integration. This is both a bit sad but also gives a strength in knowing that we are many people that are trying to do something in this area.</p> <p style="text-align: center;">---</p> <p>When we were at the library I talked to one of the workers there that had a lot of activities for youngsters that they could participate in. Since I have a similar job, I have struggled a lot with my youngsters not participating. My main question then was how they managed to get so many participants, and how they included them in their work. It turned out that we work in similar ways, that it's all about personal relationships that you build over time, and that she as well always ask them to join the activities personally. She emphasized the importance of joined forces which I'm taking with me back</p>	<p>I am going to call for a meeting with my other colleges and brief them on the visit and the ideas I think could be the most fruitful for us. That is for example the way MAF worked with mapping new artists in a city and how to connect them with the existing arts. Also the participatory work at both MAS and RSL made an impression and I will try to mix their experiences and practices with the participatory work that I do at present. I will also be speaking with my colleagues on the way that the Antwerp cultural work is organized (as much as I understood). I experienced that they were collaborating within the administration (and practice) in a fruitful way. We have things to improve here on the way we work together in different units and we need to keep a larger perspective on the cultural arena where we are much more aware on what is going on in other units.</p> <p style="text-align: center;">---</p> <p>I think the main thing I learned was the importance of working together and join the knowledge that many people have together. Its hard to work on your own and it gets easier if you combine your efforts. I noticed that all the people I met had the same vision but different ways to work and I think that that was the strength within their work.</p>

	home when I work with these mutual projects.	
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Comments from Host City (Antwerp):

It was very interesting to interact with people from cities that are similar to Antwerp. They face the same challenges and problems as we are facing, so the scale of exchange was good.

Despite the fact that we are all working with the same challenges, we learned a lot from the approach of our colleagues from abroad. For example, the Red Star Line museum shows the stories of migrants, stories from the past as well as very contemporary testimonies. It was interesting to talk about the subject of migration with other participants, especially those from Gaziantep, as the amount of refugees that come to and live in Gaziantep is so much bigger than in Antwerp.

It was interesting to get positive feedback on the way we work. Our openness to the input from our co-workers and the space we have for the trial-and-error process every new approach and innovative idea entails is something we should nurture. Also, the cooperation with people from the neighbourhoods and local embeddedness (i.e. the story van of the Red Star Line museum and the youth press agency in the library) is very valuable. We will continue to work together: with our own co-workers, with colleagues from other departments, with a wide range of organisations and with the public.

We did wonder whether the programme wasn't too heavy for the participants. Did we provide enough interaction and more active sessions? Our own co-workers that were invited to talk about their projects missed an opportunity to interact with the participants.

What do we 'take home' from this study visit? First of all, a very concrete cooperation developed between our vice-mayor for culture and John O'Leary. Alderman Philip Heylen will support the application to become 'European Cultural Capital' of the Three Sisters region.

One of the projects we presented was the transformation of the way in which the library reaches out to schools. We got some very useful input about the further implementation of this project. It's not enough to change the method we use to reach schools. We also have to transform the educational system in our libraries itself. Therefore, we initiated a workgroup about educational activities and approach in our libraries. Colleagues from the libraries, teachers and staff members of organisations that work around reading are developing a tool that our librarians can use to upgrade the educational activities and the offer of their library.

During the study visit we also talked about our co-workers and their background. The new role we assign to our libraries requires different qualities from our staff. A lot of our co-workers started to work in a more classical library. How do we support them in this new way of working? At this moment, our HR-managers are initiating a training program for the library staff.

Finally, we are still searching for valuable indicators. We don't only want to know how many people we reach, but also if our projects initiate a change in people's behaviour. Therefore, we are looking for qualitative indicators in addition to the quantitative ones we already use.

7. Conclusions

The study visit in Antwerp was rich in terms of content and the clear division between the two days allowed for detailed and focused discussions. Both the Red Star Line Museum and the Elsschot library are key examples of Antwerp's work to support intercultural dialogue, intergenerational dialogue and, more generally, to support social inclusion through culture.

The two sites for the study visit were well chosen. Participants were given a number of concrete answers to questions presented in advance. They had a perfect opportunity to observe the work both on institutional and very local level. Interesting enough, the methods do not differ so much, only the networks used and role of the public, from international collaboration to the importance to reflect local issues.

Presentations by the hosts draw the attention to several crucial issues to be taken into consideration when creating new ways to collaborate, collect and present collections.

The Red Star Line museum has a major impact on urban regeneration, is working locally, nationally and internationally. To keep the story told in focus, staff must constantly keep the permanent exhibition alive, plan the content of educational programmes for all ages, use every channel of information and take care of the existing and new networks.

The methodology used for collecting stories, past and present, from individuals and the way they were used (from important exhibitions to local discussion groups) is transferable. Turning memories from the past on personal level to common history requires trust, time and understanding. It is a strong method to elaborate information and understanding of growing number of minorities in the city.

The work for the new concept of a local library tackles a wide variety of issues such as: what does remodelling libraries to fit community needs mean in everyday practice? What kind of cooperation is needed with other sectors, like social and youth departments? How to develop networks of stakeholders at local level? What is the role of volunteers? How to collaborate with organisations producing events from big to small etc.?

By empowering the residents and working together with local organisations strongly rooted in the communities, Antwerp wishes to strengthen these citizens' feeling of belonging to the city. Culture is a strategic resource integrated in strategies for regeneration, diversity and social objectives. The civil society and local organisations are involved in the process of designing the content of cultural facilities and diversify the use of public space. Interaction between citizens and cultural experts (artists, producers, managers, planners etc.) is essential and requires visible structure and goals.

Antwerp offered visitors brilliant examples how this can be done, remembering that cultural heritage is not just about buildings, but includes the diversity of local cultures.

Conclusions from the session at the library included the following recommendations: ask the locals what they want and take their ideas seriously; adapt all related activities to the local context; diversify the use of space and give a chance to individuals to have their own little corner; work with local social actors (i.e. youth or social housing organisations); and learn by doing.

Annex 1: List of participants

Name	City/Region	Position
Liisa Paatsalo	Espoo, Finland	Development Officer
Susanna Tommila	Espoo, Finland	Cultural Director
Muhammed Sitki BAYRAM	Gaziantep, Turkey	Intercultural expert - Gaziantep Metropolitan Municipality
Mete KARADAĞ	Gaziantep, Turkey	Intercultural expert - Gaziantep Metropolitan Municipality
Lena Axelsson	Linköping, Sweden	Head of Linköping City Library
Tina Karlsson	Linköping, Sweden	Director of Gamla Linköping Open air Museum
Stefan Bege	Nuremberg, Germany	Project director, Lord mayor´s office for integrated urban development; scientific research, City of Nuremberg
Frank Belzer	Nuremberg, Germany	Project director for urban renewal, City of Nuremberg
Hege Næss Klette	Salten region, Norway	Salten Cultural cooperation manager
Heidi Bakke	Salten region, Norway	Senior Adviser, Culture Administration, Gildeskål municipality
Riho Laurisaar	Tampere, Finland	Producer of culture, City of Tampere Cultural Affairs
Catherine Power	Three Sisters, Ireland	Social Inclusion & Community Activation Coordinator, Waterford Area Partnership Ltd
Councillor John O'Leary	Three Sisters, Ireland	Deputy Mayor, Waterford City and County Council
Nahide Arabadji	Vaxjö, Sweden	Location manager for Araby Park Arena, Culture and leisure dept, Vaxjö Municipality
Alexandra Stiernspetz Nylén	Vaxjö, Sweden	Development officer, Culture and leisure dept, Vaxjö Municipality, The House of Free Speech
Egle Stonkute	Vilnius, Lithuania	Director of Education, Culture and Sport Department, City of Vilnius
Ieva Kuiziniene	Vilnius, Lithuania	External expert for cultural policy, City of Vilnius
Marianne Vaessen	Eindhoven - OBSERVER	Foundation Culture Eindhoven
Ginnie Wollaston	Birmingham - OBSERVER	Freelancer

The team in Antwerp

Mieke Van Geel

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Gwen de Raeymaekers

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Experts

Julie Hervé (EUROCITIES, Policy Advisor Culture)

Julie Hervé has worked as a policy advisor at EUROCITIES since 2006. She manages the activities of the EUROCITIES Culture forum, gathering representatives from more than 130 European cities and of specialised working groups (resourcing culture; cultural and creative industries; young people and culture; access to culture; mobility of artists). She develops policy positions and publications on various aspects of culture in cities and represents the interest of member cities towards the European institutions. Julie also manages EUROCITIES activities on entrepreneurship and SMEs and on branding and city attractiveness.

Prior to joining EUROCITIES, Julie worked at the coordination office of the European Heritage Days in Lisbon. She also worked at the French agency for export promotions in Paris, where she was in charge of the tourism and architecture sectors. She also worked in Brussels for several small business organisations and for the European technical assistance office of the Euro Info Centre network (now Enterprise Europe network). Julie holds a master engineer degree ('ingénieur maître') in cultural heritage and a master degree in European Relations.

Role during the visit: Lead expert

Marianna Kajantie

Marianna Kajantie graduated from the Faculty of Education, Helsinki University 1982. After receiving a master's degree in Education she started working in the cultural office of the city of Helsinki. Her first assignment was to plan the Art education programme for the Annantalo Arts Centre for children and youth. She was the director of the Centre until 1992, until she was appointed director of the Alexander Theatre as well as deputy cultural director. Then she became head of the division for cultural policies. She has been involved in several EU-funded projects, such as Lasipalatsi Film and Media Centre (of which she is the current managing director), Arts and Diversity, promoting immigrant artist, Urban Culture, cultural actions in suburban areas of the city etc.

Role during the visit: External expert

Support

Cécile Houpert (EUROCITIES)

Project support officer - Culture for cities and region

Annex 2: Presentations

Presentations and supporting documents can be found here:

<http://www.cultureforcitiesandregions.eu/culture/resources/Study-visit-11-Antwerp-25-26-April-2016-WSWE-A8XDCN>

Further exchanges between participants have been made on the Culture for cities and regions online forum.

Pictures of the visit:

<https://www.flickr.com/photos/135418594@N05/albums>