PERCEPTIONS

UNDERSTAND THE IMPACT OF NOVEL TECHNOLOGIES, SOCIAL MEDIA, AND PERCEPTIONS IN COUNTRIES ABROAD ON MIGRATION FLOWS AND THE SECURITY OF THE EU & PROVIDE VALIDATED COUNTER APPROACHES, TOOLS AND PRACTICES

D5.5 Awareness material 1

Project

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Document history

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Executive Summary

This deliverable develops creative framework for the materials and services that are provided for first-line practitioners, civil society organisations, local community activist and migrant organisations. It draws on the findings from WP2 and WP3 that outline migrant perceptions of Europe, information channels used to transmit narratives, the role of media and technologies in shaping migrant perceptions and decision-making, and links between narratives and threats to both hosts and migrants. This deliverable situates relations between creative approaches and existing good practices (identified in *D2.5 Good practice collection* and *D2.6 Baseline Report*) that offer potential solutions to addressing mismatches between migrants' expectations and realities of journeying to the EU, as well as reconciling conflicting narratives about the effects (such as threats, insecurities) created by migration on host countries and itinerant people themselves. It aims to react to such conflicting narratives or even counteract them by developing context-sensitive, socially and culturally appropriate approaches that can reach the broader public and form part of an effective policy strategy and day-to-day operations of migrant practitioners.

The deliverable comprises several examples or case studies developed by the partners involved in this task. These examples establish a set of principles for expressing the experiences of excluded, uneducated and overlooked migrant groups that connect their geographical knowledge and imaginations with real-world locations. It targets culture-based and context-specific collaborations with migrants that fosters experimentation, development of new skills and relations, interdisciplinary exchanges and learning from different arenas of creative practice including literature, music, visual and performance arts. These examples focus on the key findings from WP3 (*D3.3 Stakeholder interviews summary report* and *3.4 Summary report on research with policy makers and CSOs 1*), that identify themes of (in)visibility, voicelessness, disorientation, loss, lack of proficiency in host language, hope, faith and community (among others) as key elements in migrant's practices and perceptions. Creative materials developed within this deliverable use different media and formats to express these key ideas by mixing up different (non)migrant bodies, materials and spaces in often experimental settings, aiming to bring innovation to existing practices used by front-line practitioners, civil society organisations, local community activists working with migrants.

True to the spirit of migration as a fluid and unsettling process, this deliverable draws on the examples from the partner countries to establish connections between borders and raise broader questions about the politics, morals and ethics of collaborative research. It re-imagines different forms of politics generated by creative practices and offers forms of intervention that bring out transformative potential of the world and encourage behavioural change. Ethically, this deliverable deploys creative approaches to critique and unsettle the institutional infrastructures (institutions, organisations) and operational settings that support engagement with the migrants, in order to avoid reproduction of damaging neoliberal practices and policies. It speaks up for challenges and possibilities offered by creative materials and services, while also calling for new kinds of responsibility and responsiveness to migrants and practitioners involved in PERCEPTIONS. This deliverable revisits critical and interventionary possibilities of the existing strategies used for expressing and responding to threats and perceptions linked to migration, focusing on three key issues: re-energising good practices, encouraging experimentation to avoid routinisation of approaches, and re-envisaging the 'narrative' and 'perception' as key terms in the PERCEPTIONS project.

Contents

Acronyms & Abbreviations

Term	Description
CSO	Civil Society Organisation
DoA	Description of Action

1 Introduction

This deliverable contains an overview of the creative materials and services developed within the PERCEPTIONS project. It challenges the logic of existing policy making, that, as *D2.2 Secondary analysis of studies, projects, and narratives* summarises, often creates binaries (false/true narratives), prioritises specific rational interpretations, standards of evidence and channels of information at the expense of the others (emotional, informal networks) that supports migrants' perceptions and decision-making. As a result, traditional policy measures and tools outlined in *D2.5 Good practice Collection* attempt to resolve apparent contradictions between perceptions and misperceptions of Europe, (counter-)acting on threats caused by migration narratives, often favouring concrete and 'material' interventions creating tangible and graspable objects over less tangible, particularly symbolic, representational and 'nonmaterial' cultural interventions (Latham and McCormack, 2004).

In this context, the 'immaterial' engagements, from performances to music compositions, are often opposed to the 'real world' interventions grounded in material reality, thus legitimising particular forms, styles and durations as 'good' practices while falsely denoting other methods as unproductive and is political or rigorous (Hawkins, 2019). However, comprehending migration challenges based on narratives and perceptions requires the acceptance of the importance of the less tangible imaginaries, technologies and emotions that give expressive life and support everyday functioning of migration infrastructures. To this end, this deliverable presents a collection of materials and services that take seriously those often overlooked forces and processes that produce lived, complex, expressive realities of migrants' lives. It provides a summary of interventions that follow migrant actors in their everyday lives when they forge associations between elements (memories, symbols, artefacts, practices) of migration.

The collection of creative practices has been developed on the back of the findings presented in WP3 and WP4, which are still ongoing and being analysed. This is the first iteration of this deliverable (second iteration is due in Month 32 as D5.9) and its changeable format reflects the ongoing, experimental nature of the creative, digital, participatory and performative practices developed by the contributing partners.

Despite the fact that some of the activities included in this report have already been completed, they also continue to undergo transformation as a part of the PERCEPTIONS research process, with the aim of constantly improving them and making them more sensitive to the problems at hand. Other services and materials created within this deliverable also develop in a recursive dialogue with the earlier completed project interventions in an attempt to widen the scope, impact and expressive potential of these activities. Bringing together the expertise from creative practitioners, CSOs and migrants fosters experimentation and 'hybrid' collaborations, which open up 'new capacities, skills, arrangements, and distribution of power' (Rabinow and Bennett 2012: 6) required for the successful completion of the PERCEPTIONS project.

This deliverable offers seven examples of creative interventions in an attempt to find meaningful vocabularies of presenting, sensitive politics of implementing and participatory formats of doing migration-focused collaborative work. It revisits critical and interventionary possibilities of the existing strategies used for expressing and responding to threats and perceptions linked to migration, focusing on three key issues: re-energising good practices, encouraging experimentation to avoid routinisation

of approaches, and re-envisaging the 'narrative' and 'perception' as key terms in the PERCEPTIONS project.

First, it offers an opportunity to **re-energise existing good practices** and to re-think a narrow set of ideas around what constitutes the operational context for such practices. Good practices are often identified in terms of their practicality, innovation, successfulness, transferability, sustainability and strategic fit (Juzwiak et al., 2014). However, as D2.5 *Good practice Collection* indicated, it is important to be sensitive to specific interpretations of these issues, i.e. what successfulness and transferability really mean. There is also a need to create meaningful ways of thinking about the politics of employing these good practices, participatory knowledge they use and institutional locations where they emerge if they are to make any claims about the impact of their work (Hawkins, 2019). As indicated in both D2.2 and D2.5, despite a collection of tools, measures and strategies aimed at addressing inaccurate expectations and problematic narratives, there is still a lack of viable approaches and toolkits that take account of the analytic force of **different kinds, formats, expressions of migrant knowledges as well as situated institutional contexts** within which such knowledges emerge. In particular, a lot of approaches used by first-line migration practitioners, CSOs and migrant organisations in day-to-day work are language-dependent, which reduces their reach, engagement and adoption by migrants with limited language understanding and resources (Simpson and Whiteside, 2015). While, as D2.5 asserts, celebrating the "traditional" competencies (language, literacy, math) and professionalism of those conducting good practices in migration context is important, value should also be added to more creative and amateur skills (such as drawing, photography, film-making, music) and wider, more creative possibilities of learning and doing (Levionnois, 2018). Taking these ideas on board, this deliverable provides examples of **participatory and collective production** of creative materials and practices that emerge in a range of mediums with various degrees of expertise. Such appreciation of learning together and sharing creative outputs helps to gain purchase on the research and analytic insights from WP3 and WP4, and make them accessible to broader public. This deliverable revisits the accepted styles and modes of good practice by questioning the authority and judgement of existing strategies used by the skilled CSOs and engaging with relatively unskilled participants. It highlights possibilities of creatively merging such "professional" good practices with more "amateur" techniques adopted and adapted by less experienced migrants for their ends to ensure broader engagement and impact.

Second, this deliverable draws on the inter-disciplinary strengths of the PERCEPTIONS consortium to reshape existing practices to **include possibilities for experimentation** and **avoid routinisation, foreclosure and domestication of important issues** of safety, integrity, security, perception in relation to migrant's expectations highlighted in WP2, WP3 and WP4. Powerful tools of interdisciplinarity allow for broader tolerance of incompleteness and uncertainty (Bachmann-Medick, 2016) that are central to the formation of perceptions of the EU and migration process in general. Migration increasingly blurs boundaries between politics, science and technology, therefore calling for more experimental and adaptable solutions. Similarly, it is often contested what counts as knowledge in migration practices, who gets to make knowledge and how it is produced (Hawkins, 2019). As highlighted in D2.5, use of experimental approaches to change perceptions of refugees and asylum seekers such as Zona 8 Solidale in Milan opens up conflicting values (good/bad, productive/not productive migrant) and renders visible power relations behind specific constructions of threats and insecurities. Building on the inter-disciplinary expertise in the PERCEPTIONS team from sociology, anthropology, economics, law, security studies, geography and computer sciences, this deliverable develops **interactive toolkits**

that follow and respond to the emergent meanings, narratives and security processes identified in *D3.3 Stakeholder interviews summary report* and *D3.4 Summary report on research with policy makers and CSOs 1*. According to D3.3, migrants' perceptions of the EU continuously develop within formal and informal networks, influenced by changing institutional arrangements, media, mediators, resources, which calls for flexible and adaptable responses by first-line practitioners. Similarly, in D3.4 policy-makers and CSOs reflect on the need for explorative styles of thinking and operating information campaigns and policy interventions that not only cope with uncertainties, but allow them to learn from the unpredictability in migration processes. Building on these project's findings, this deliverable produces materials that encourage improvisation and spontaneous interventions for acknowledging contradictory migration narratives and unsettling existing migration stereotypes. With a particular emphasis on socially and culturally important contributions, this deliverable **reinvents both traditional and new methods of collaborative work** as opportunities for potential innovation and links together researchers and migrant participants as co-experimenters (Kullman, 2013). It draws on the experience of organising organising community-led exhibition at Swansea[1] and collaborative work with Welsh schools by Swansea's Centre for Migration Policy Research[2]. Examples provided within this deliverable bring together diverse materials such as technologies, memories, emotions so that they can generate surprising encounters and allow alternative practices of hospitality and welcome to migrants to emerge. In so doing, this deliverable contributes to the broader shift towards the development of "mutating" politics and emergent practices of social justice that abandon singular projects, recurrent scripts and rationales in favour of experimental arrangements (Goldman 2005).

Third, this deliverable **re-invisages and re-enacts the 'narrative' and 'perception' as the key terms of this PERCEPTIONS project** that examines what perceptions of Europe exist among migrants, how they are formed, whether they correspond to reality as it is perceived by different mobile actors. As *D2.6 Baseline Report* suggests, the very ideas of 'narrative' and 'perception' are contested and more care is needed in relating them not just to the migrant experiences, but to the broader policy discourses shaping migrant journeys. Similarly, *D4.3 Social media data analysis report* outlines that migration narratives in the social media tend to overlap with each other, with some topics persisting and others disappearing depending on the conditions experienced by migrants and changing perceptions of the potential migrants to Europe. Within existing policy landscapes, which frame the services of first-line practitioners and CSOs central to this deliverable, narratives are often defined in limited terms and grounded in representations of knowable real world locations such as countries of origin, transit and destination. In policy discourses, migration narratives often focus on relatively simple frame settings, seen as "a kind of container in which… entities are found and… events take place" (Abbott 2008: 20). Such approach prompts preoccupation with creation of categorisations of narrative settings as actual (geographical) or hypothetical (imagined), false or real, positive or negative, story-internal or story-external (Hones, 2011). However, as D2.2 asserts, proliferation of such narrative typologies leads to further confusion about the role of narratives and their impact on migrants. In responding to the call for a 'fluid, relational approach' to the analysis of narratives (Friedman 2002), this deliverable offers a strategy that expresses **multiple and shifting narrative points of view, includes voices of different speakers** and a range of projected and actual reader positions reflective of highly fluid, mobile and changeable worlds of migration. The focus on multilingual data collection in this project, using extended keyword selection in *D4.1 Social media sources & channels collection* and multilingual

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[1] http://bit.ly/JOURNEY_MIGR

[2] http://bit.ly/PACONDAA_School

analytical system developed in D4.2, determines the effects of different languages used for creation of narratives, which need to be carefully considered in relation to particular contexts where these topcis are formed and disseminated. Dealing with such complexity of narratives also requires attention to non-representational, emotional, affective and non-linguistic elements of migrants experiences that are often considered as trivial or marginal in the construction of migration narratives. This deliverable highlights the complex configurations of interacting geographical knowledges about migration by exploring the interrelations between the authors, narrators, texts and readers, with particular interest in responses of the broader public to the cultural knowledge, real world migrants' experiences and imaginations. Examples used in this deliverable open up alternative expressions of migration that create counterfactual geographies and seemingly impossible worlds, fictional situations and unstable author's positions, which help to **destabilise the notions of 'normality', 'importance' and 'acceptance' of migrant perceptions in the key discussions about inequality, normative ethics and justice**. Moving beyond traditional representations and narratives of migration, these creative engagements draw attention to the ineffable, inter-subjective and more-than-rational links with migrant surroundings that lie outside rationality and exceed language. Reflecting the collaborative nature of these creative interventions, they draw on a sense of co-production involving a range of voices that reflect contingency and multiplicity of articulations of migrations to the EU.

2 Creative interventions and materials

2.1 Re-energising existing good practices

2.1.1 Mobile exhibition: co-creating migration narratives and partnership building

Mobile exhibition:
co-creating migration narratives
& partnership building

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Collaborative partners

Swansea City of Sanctuary, Swansea Museum, Glyn Vivian Art Gallery,
The National Waterfront Museum

Location

Swansea Museum, Glyn Vivian Art Gallery,
The National Waterfront Museum

Purpose/Aim

The purpose of this activity is to raise awareness about migrant experiences and perceptions of Europe, drawing on the findings from the PERCEPTIONS interviews. The exhibition reflects on migrants' experiences of arrival to Wales and the ways in which places of hospitality are negotiated and re-created in the city of Swansea. In collaboration with the City of Sanctuary, an NGO that is a part of the UK-wide Sanctuary network promoting culture of hospitality and welcome, the exhibition uses art-based approaches and storytelling to reflect on migration and social change. In order to stimulate conversations between the refugees and local residents, it raises questions about reciprocity, the ethics of welcome and actual practical principles of hospitality. Due to its mobile character, it opens up different spaces of engagement with migrant' stories and enables different audiences in different parts of Swansea to learn about migration practices, particularly focusing on asylum-seekers and refugees.

Audience

The audience involves the general public attending different arts venues across Swansea.

Description of the Activity

The activity involves creation of the exhibition panels and colourful posters telling stories of people seeking refuge in Wales. The posters include anonymised quotes from migrants and hand-drawn images they created to illustrate their stories. It forms part of the 10th anniversary of the Swansea City of Sanctuary, which celebrates the contributions and creativity refugees and asylum seekers, as well as showcases through the range of interactive activities the work of community partners and organisations that support migrants in Swansea.

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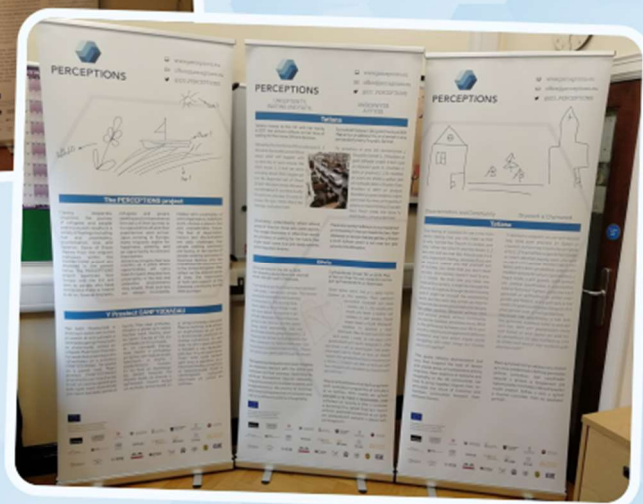
Techniques

The activity involves creation of the exhibition panels and colourful posters telling stories of people seeking refuge in Wales. The posters include anonymised quotes from migrants and hand-drawn images they created to illustrate their stories. It forms part of the 10th anniversary of the Swansea City of Sanctuary, which celebrates the contributions and creativity refugees and asylum seekers, as well as showcases through the range of interactive activities the work of community partners and organisations that support migrants in Swansea.

Techniques/Format of Activity

Rather than freezing narratives of mobility, this activity presents migration as contemporary and shifting phenomena by physically moving exhibits and panels across different art venues across Swansea. It offers a dialogic engagement with migration narratives by inviting migrants and locals to "populate" the exhibition in each different venue with temporary donations of objects (travel documents, photographs, family heirlooms passed from one generation to another) and autobiographical statements. In so doing, the exhibition co-produces migration narratives and takes them away from the domain of the professionals (curators), broadening migration PERCEPTIONS both in temporal and material terms.

This activity was implemented in 3 different stages:

1. Creation of mobile printed panels, which include migrant stories and drawings of their perceptions of their journeys and places they traversed. Exhibition provided information about migrant-focused charities in Swansea and support that refugees and asylum-seekers can get.

2. Organisation of the joint exhibition and accompanying community events, which bring life to the stories and invite different neighbourhoods to respond to migration narratives. Joint activities (such as lantern parade, migrant tour of the city) help to highlight commonalities between migrants and the locals and bring our migrant stories into public spaces.

3. Use of exhibition panels, images and stories as discussion prompts for community events, in order to continue conversations about hospitality and welcome in Swansea. These events will involve "Sanctuary speakers", who sought sanctuary themselves, and who can perform, negotiate and transform migration narratives and challenge the misconceptions about the migration practices.

Outcomes

This activity produced a collection of images and stories produced by migrants to Swansea/Wales that reflect the key themes in the PERCEPTIONS project (disorientation, loss, uncertainty, hope, faith and community). These images and stories have been used to create portable exhibition panels which will be used to share key findings of the PERCEPTIONS project and continue the conversation on migration, community and hospitality in a variety of spaces and events in the future.

Key Concepts

Disorientation, Loss and Uncertainty – The stories and images produced by refugees and asylum seekers on the panels clearly communicate feelings of **disorientation, loss and uncertainty** which are ever-present in their everyday lives in Swansea. The drawings and images exceed the limitations of language and reach beyond the rational to represent their complex circumstances. The uncertainty of migrants' legal status and incompleteness of their journey prevents them from establishing roots in the city. Asylum seekers are unable to work, choose a place to live and are highly vulnerable to discrimination and deportation.

Faith, Community and Hope – The activity also reveals and highlights alternative accounts, countering the dominant dehumanising narratives surrounding refugees and asylum seekers in the UK. The stories and images highlight how **faith** helps refugees and asylum seekers in the UK endure their highly disorientating and uncertain circumstances. **Faith** provides a familiarity and enables migrants to orientate themselves in a strange, new environment. Faith also assists migrants in finding an accepting and supportive **community**. These communities are essential for information sharing, financial and emotional support. They provide **hope** and enable migrants to imagine a future in Europe. However, the focus on **faith** also serves to highlight that perceptions of migration are never complete as migrants interact with the divine and unknown on their journeys. Searching for spiritual foundations beyond rationality, migrants connect to multiple locations and imaginations (i.e. the country of God) that defy the existing practices of exclusion and call for a different politics of hospitality.

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Impact

Exhibitions are a highly accessible format of research output as they combine objects, narratives, images reflecting different voices and perspectives. Therefore, this activity has the potential to appeal to different audiences and deliver whole community impact. As the curation of the exhibition invited migrants and locals to "populate" the spaces with temporary donations and statements, the act of collaboration **brought diverse communities together** through co-production and ownership of the events. The events brought together a range of voices, highlighting the varied and multiple experiences of migrations to the EU. However, the act of curating the exhibitions highlighted the many commonalities between migrants and locals, promoting wider community cohesion.

The panels themselves **make the narratives of migrants highly visible and accessible**. The panels produce and communicate a strong counter narrative, revealing the agency and human-ness of refugees and asylum seekers. The text and images have been re-scaled and placed centre-stage of the panels, drawing the attention of on-lookers directly onto the stories of the migrants. The stories and images produced by the migrant participants have been transformed to make a strong, accessible narrative essential to effectively communicate the findings of the PERCEPTIONS project.

The panels will also be moved between spaces and events, potentially interrupting, and disrupting ongoing, taken-for-granted migration narratives evident in existing urban and rural settings. In this context, the panels not only inform the viewer of the highly complex circumstances of migrants but also prompt the audience to question these seemingly reliable narratives. Therefore, through bringing migrant stories to the heart of different communities across South Wales, the panels and exhibitions **support social education and community cohesion**.

The exhibition and panels also serve as evidence of the wider positive effects of collective practices of welcome and hospitality. The drawings and stories displayed on the panels and the events at which they were displayed, grasp the intangible, complex emotions involved in migration, give meaning and clearly communicate them to diverse audiences.

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2.1.2 Online roundtable discussion

Online Roundtable
Discussion

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Location

Online

Contributors

ADITESS, CARITAS, KEMEA, SYNYO

Purpose/Aim

This activity aims to create a virtual and dynamic discussion space to stimulate discussion among the experts working in migrant reception, integration, and support on the sensitive migration-related issues that emerge from the PERCEPTIONS project. It will use creative multimodal design (visual images, sound, streamed video) to engage with different PERCEPTIONS narratives, use different grammar of analysing images, and foster new modes of communication that transcend geographic distances and boundaries. The activity opens an important opportunity for non/governmental stakeholders (such as officers from the asylum service) to to engage in knowledge creation and connect to action networks at the international level, which they often cannot access. Furthermore, the project gives participants new opportunities to experiment in accessing a wide range of mediums to create and convey meanings about migration, and raise awareness about alternative PERECEPTIONS of Europe and migrant journeys.

3

Audience

This event targets first-line practitioners, civil society organisations, community and migrant organisations in Greece and Cyprus. It will also be available (via livestream and recording) to the broader public and include migrant-facing practitioners, researchers and migration experts in other partner countries involved in the PERCEPTIONS project. The main participants (around 20) of this digital event will be:

    i.   Representatives from public bodies (such as: Ministry of Citizens)

    ii.   Law enforcement agencies with interagency cooperation and active involvement in the management of migration.

    iii.   Non-Governmental Organizations (NGOs) representatives

Description of the Activity

A one-off online roundtable discussion engaging experts from Cyprus and Greece discussing the themes which emerged from the PERCEPTIONS project (in particular, migrant interviews, practitioners' survey, interviews and focus groups). The target audience will be practitioners working in any capacity with migrants in Cyprus and Greece. The event will be live streamed and recorded via the PERCEPTIONS social media platforms (Facebook and YouTube channel) and will be available for policy makers and migrant-facing practitioners in partner countries to view later.

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Techniques/Format of Activity

This event develops in 2 stages:

Stage 1: Creation of virtual and dynamic discussion space. The event lasts between 2-4 hours and engages around 20 stakeholders working directly with migrants, inviting them to reflect on how (mis)perceptions are constructed and disseminated. The event is led by several speakers and will include interactive elements in the form of the photographs, pictures and textual prompts from the PERCEPTIONS findings to stimulate discussion. Each speaker focuses on a thematic area relating to the perceptions and narratives expressed by the migrants and practitioners during the PERCEPTIONS interviews, and relates these findings to their area of expertise. After these speaker-led introductions, the event opens up virtual discussion space on contested migration narratives, exploring how these narratives are used to inform policy choices and justify decisions around "better" or "more effective" policy responses. It draws on previous experiences of conducting roundtable discussions, and introduces new modes of communicating and meaning making by bringing this discussion into a digital realm. Engaging officials in decision-making positions in a discussion around (mis) perceptions is vital to addressing concerns raised by the migrants and practitioners in the PERCEPTIONS project.

Stage 2: Creation of awareness materials and dissemination. Partners involved in this activity align inputs from experts with the PERCEPTIONS outputs creating a number of dissemination materials which can be integrated into the PERCEPTIONS platform. This activity will be conducted virtually, and on the back of it press releases, blog posts, social media posts can also be generated. The event will be streamed online and recorded via the PERCEPTIONS Facebook page and YouTube channel, and later uploaded on YouTube. The link will be available for dissemination on the project's website as well introduced on the creative multi-dimensional framework (3D-Crystal) bringing together best practices, creative materials and potential responses/future migration scenarios.

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Outcomes

This online creates a dialogue between experts in the field of migrant reception, integration and management and frontline practitioners. It focuses on delivering several outcomes, including:

- Video recording of discussion and contributions from partners, used as a summary of the main outcomes. To facilitate further dissemination, QR codes will be added to share this activity and motivate other partners to actively organise similar events.
- Production of engagement materials such as leaflets, infographics of results, and whitepaper recommendations based on the outcomes of the event.
- This activity also has an educational outcome. The format of this event will be catalogued, explained and transferred to other PERCEPTIONS partners in order to facilitate stakeholder engagement and interactive discussions on the project's outputs. Similar thematic areas will be discussed, and a network of contributions will be developed based on the outputs.

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Key Concepts

Voicelessness – this activity engages with the migration narratives of hard-to-reach groups to ensure that they can be heard and their ideas inform policy and practice. By drawing on the images, texts, symbols produced by the migrants, this activity helps to adjust policy instruments to the needs of participants and ensure that culturally and context-specific migrant knowledge informs policy making. Using multiple media and hybrid (image/text) language can better express emotions, opinions, narratives and cultural practices important for migrants, which are often obscured due their multiple positionings and identifications in the transnational context.

Exploration and interaction – this activity creates space for exploring contested narratives of migration, disseminating information and sharing opportunities for innovations in responding to migrants. It allows communication across multiple modes and language forms, thus helping to take multiple perspectives on contested migration-related issues. Engaged multimodal discussion can help to challenge the legitimacy of traditional narratives, highlight oft-overlooked responses and **attend to the uncertainty and unpredictability of migration**, which often contribute to migrants' **sense of loss and disorientation.** Creation of a virtual and interactive space can bridge digital and academic worlds, avoid routinisation of accepted solutions, as well as share migration concerns and challenges at the international level.

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Impact

This event and its dissemination will facilitate a targeted informational campaign, and inform policymakers by delivering accurate and contemporary data on migrants' perceptions. This activity will **question the established wisdom and routines of migrant policy making** and explore how policy narratives are produced, revised and disseminated. It will highlight the importance of revisiting traditional migration narratives that frame issues to the advantage of particular policy actors, as well as acknowledge and adopt **explorative, interactive styles in co-producing tools** for regulation and responding to migration. Informed by the real world migrant experiences from the PERCEPTIONS project, this activity cuts across traditional left/right values shaping migration and helps policymakers in moving away from a technocratic approach to steering migration flows. It will encourage broader debate on the key migration-related issues involving uncertainty about its impacts, concerns about how to best negotiate different mobilities and maximise their social and economic benefits.

Furthermore, this event will produce context-specific reflections on the links between migrant perceptions and appropriate solutions in the countries, which are at the forefront of welcoming migrants to Europe. By means of exchanging views on migration politics, migration scenarios and migration management procedures, the event will help **transfer good practices and expertise** between Greece and Cyprus and introduce tangible changes in practical responses to migrants. Opening up of a new discussion space informed by the evidence from the PERCEPTIONS project can help introduce new, potentially controversial issues on the policy agenda, reconcile multiple and conflicting knowledge claims, and **enhance understanding of migration** in the countries that provide many migrants with the first points of reference for European experience.

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2.2 Encouraging experimentation to avoid routinisation of approaches

2.2.1 Re-imagining PERCEPTIONS in sound, music and sonic media

Re-imagining PERCEPTIONS in sound, music & sonic media: conversations across borders

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Collaborative partners

African Community Centre. Musicians: Chief Amas, Victor Brox, Ify Iwobi (Wales), Chris Obehi (Italy), Michael Ndop (Cyprus)

Location

Swansea Grand Theatre Hub, Black History celebration event (28 October 2021) and Italy, Cyprus

Purpose/Aim

The purpose of this activity is to use sound, music and emotions they produce to reinvent dominant perceptions and migration narratives. Drawing on the findings from the PERCEPTIONS interviews, this activity re-constructs and mediates the topics of hope, faith, disorientation central to migrants' experiences and imaginations. It uses experimental approach to co-creation of electronic music, acoustic instrumentation, sound techniques and rhythms by migrant musicians in Wales, Italy and Cyprus to enable a music conversation across borders. The activity builds on music and associated practices of listening, performance and distribution to re-envisage spaces, times and processes of migration and socio-cultural contexts in which they emerge.

2

Audience

The audience involves artists, performers, migrant practitioners and 150 participants of the Black History celebration event in Swansea, as well as online participants in the PERCEPTIONS partner countries.

Description of the Activity

The activity deploys sound and music to develop experimental and collaborative accounts of the key migration-related themes and re-present migrant knowledges. It is organised around a music-centred event co-produced by the migrants connected across borders via an online (Zoom) platform. During the event, migrant and local musicians use sonic format to tell migration stories different to other (often textual and visual) media, particularly highlighting hidden, fleeting and taken-for-granted aspects of migrant lives. Live music performances mixed with pre-recorded music fragments open space for different voices and enable different modes of listening and responses. Apart from reflecting on the audible elements of migrants' journeys, music reveals their sensory engagements with everyday spaces and emotional resonances with their multiple 'home' countries.

3

Techniques

This activity is implemented in 3 phases.

1.Ideas capture and pre-recorded music. Migrant musicians in Wales and Italy are introduced to the findings from the PERCEPTIONS project and reflect on the themes of faith, (In)visibility, Disorientation, Loss, and Hope emerging from migrant interviews. In particular, they reflected on the sonic features of migrant journeys that produced distinctive ambiances and perceptions of places they traversed. Other media (such as images and interview texts) were used as complimentary to provide evocative interpretations of the above themes, and to help in developing poetic and creative lyrics for migrants' music. As a result, musicians composed new music recordings, simple videos of their songs and textual narratives describing connections with the migrant perceptions.

2.Participatory music making and improvisation. Live music event was held in Swansea's Grand Theatre Hub as a part of the Black History month celebrations, led by a variety of musicians from migrant background. Pre-recorded songs by musicians from Italy were played to stimulate sonic responses from Wales-based performers and the audience, encouraging a music "dialogue", improvisation across borders and re-making of migrant perceptions at different geographical scales. Online and in-situ audiences were invited to contribute, adding loud cheering, clapping and other sonic resonances to the sounds made by the artists.

3.Video capture and sharing. Video recordings of live performance and online sonic dialogue captured the embodied practice of music, reflecting non-verbal, immaterial and emotional elements of migrant journeys. These recordings reflected ambiances and acoustics of the places transited and inhabited by migrants, producing alternative sonic versions of perceptions and narratives of Europe beyond verbally articulated meanings. Live video performance was streamed on PERCEPTIONS Facebook account to make it accessible to the broader audience.

Outcomes

Outcomes of activity include a collection of pre-recorded songs (with artists narrations contextualising, discussing and explaining sonic material), video and audio recordings of live music performance on the topics central to the PERCEPTIONS project (faith, (In)visibility, Disorientation, Loss, and Hope). Audio recordings will be linked to specific locations and uploaded to create a virtual map. Edited videos of artists performing songs and sonic improvisation will be shared on the PERCEPTIONS platform and its social media (Twitter, Facebook, YouTube accounts). Videos will also be used for practical and technical training that cover participatory, experimental recording and listening techniques. Audio recordings will also form a part of a mobile exhibition on Sanctuary and migration (with Swansea City of Sanctuary) displayed across Wales.

Key Concepts

Perception – exploring perceptions of Wales and Europe as complex, more-than-textual, multi-sensory constructions, which produce different narratives (as phono-graphy) and reveal migrants' diverse relationships to place. Practices of music recording, listening, playback and performance highlight everyday, invisible and taken-for-granted elements of migrants' perceptions, which are not seen as a source of valid knowledge and often get overlooked by policy-makers and practitioners. Immersive, intimate and moving (sound as a form of movement) representations of migrant journeys expose hidden features of migration systems, insecurities, bureaucracies and invite different ways of knowing places of hospitality and welcome.

Experimentation as an opportunity to revisit existing practices of producing migrant knowledge. Combination of participatory music-making and sonic dialogue across borders not only created new knowledge, but also offered ways of seeing familiar approaches anew. Online conversations, participant response and music improvisation unsettled accepted codes, rules and constrains framing collective production of migration awareness materials. Experimentation helped to produce new queries about migrants' perceptions (often indeterminate and initiated in the process of creating making) and consider potential practical and policy responses that can be more effective in reaching relevant audiences.

Comparing narratives – exposing the racialized, historical, gendered cultural context in which the production of migration narratives and enactment of migration policies take place. Music-making as a collective action during the Black History month celebrations raised questions about the agency of non-White migrants in challenging racialised migration narratives and repressive trappings of ideological and legalistic migration regimes.

5

Impact

Collaborative and responsive nature of music-making, that brings together individual and collective action in improvisation, can help migrants to achieve specific social goals around inclusion, empowerment, recognition and community involvement. This approach gives migrants an opportunity to express themselves in creative ways, developing not only their music skills, but also improving social competencies and offering supportive ways of learning. Development of the joint community event involving different creative practitioners helped to identify motivations, material resources, feelings and concerns, as well as develop new ways (changing values) of consensus-building, collective expression, feedback and decision-making.

This community event developed creative collaborations between established and amateur music artists, as well as forged cultural partnerships within local neighbourhoods. Collective music-making and improvisation helped to design and practice techniques for maximising diversity and collective creativity, which will be shared in future events developing community cohesion. Contribution from international artists, who do not usually have a chance to play or struggle to find their place in the established music field, also added liveliness, creativity to the existing cultural scene. Recorded videos of the event helped to challenge stereotypes, raise awareness about alternative migrant perceptions of Europe, and promote cultural identities and intercultural dialogue.

6

2.2.2 PERCEPTIONS Twitter bot
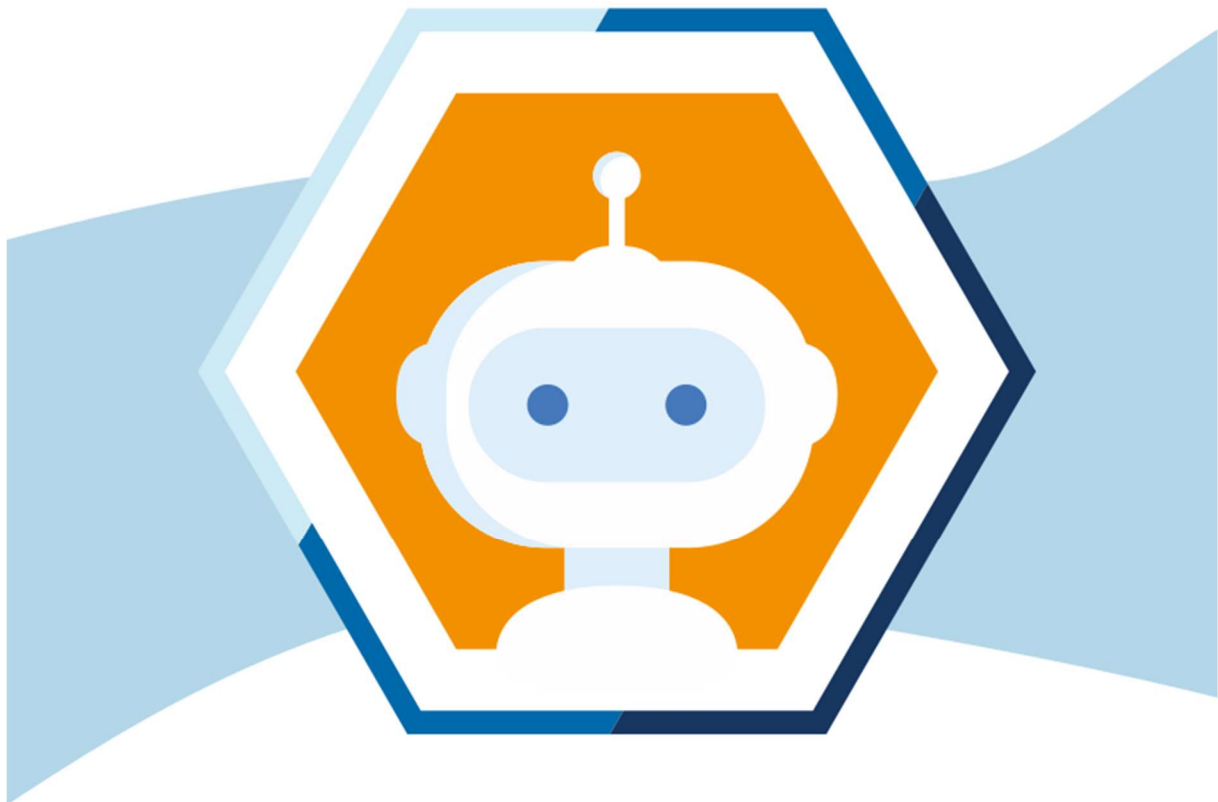
Location

This will be based online on Twitter, but could be demonstrated in other physical spaces.

Purpose / Aim

The aim is to co-design a Twitter bot, as a cost-effective and fun way to raise awareness about some of the issues explored in the PERCEPTIONS project (e.g., migration stereotypes) while reaching out to a large audience and encouraging conversations.

Audience

'The audience will be Twitter users, and - if the account is demonstrated in a physical space - those visiting that space. The Twitter bot may be of particular interest to migrant-advocacy organisations and journalists, depending on the exact type of Twitter bot designed during the PERCEPTIONS Hackathon.

Description of Activity

What is a Twitter bot?

Twitter bots are accounts that are controlled by software and rules that control how they operate, and what content they share online. They can provide an automated way to broadcast helpful information and generate interesting or creative content. For instance, a few years ago a Twitter bot called 'Drop the I' was used to raise awareness about the stigmatisation of undocumented migrants, by replying to individuals who had tweeted content containing the phrase 'illegal immigrant' and suggest alternative phrasing they could use (https://www.bbc.co.uk/news/blogs-trending-33735177).
While generating automated response to tweets based on particular keywords is currently against Twitter Terms & Conditions, it shows how Twitter bots can be used in a creative way to challenge stigmatisation.

What will our Twitter bot do?

The PERCEPTIONS Twitter bot will be co-designed with partners from within and outside the project. The purpose of the bot and the form it will take will therefore be decided collaboratively in a later stage. Here, we provide one potential example of how our Twitter bot could look like.

2
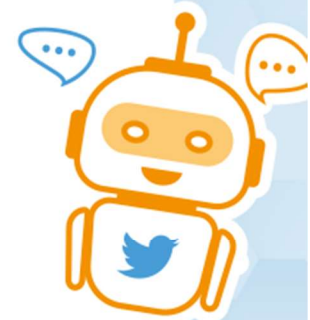
What?

A Twitter bot that monitors the use of various migration and migrant-related words and phrases, across a list of specific countries, sharing regular updates on the use of these terms in mainstream media.

Why?

Using a Twitter bot to report on narratives of migration portrayed in mainstream media can help raising awareness about patterns and trends in the media that stigmatise certain migrant populations.

How?

To feed the Twitter bot, a data source first needs to be identified. In this example, we use GDELT, a platform that provides access to data about a wide range of mainstream media articles. A set of migration-related keywords is used to identify media articles that talk about migration in selected European countries. Using this data, the bot then tweets at differing intervals, reporting how different countries are disseminating these narratives.

Depending on the purpose of the bot, the created tweets can just present facts, or question the use of specific narratives.

Techniques/Format of Activity

This activity will be implemented in 3 phases:

1. PERCEPTIONS Hackathon
2. Twitter bot development
3. Twitter bot implementation

To ensure the PERCEPTIONS Twitter bot reflects the findings of the project and is relevant to different stakeholders, it will be created collaboratively during the 'PERCEPTIONS Hackathon'. During this event, we will invite project partners as well as academic colleagues and community partners to join small teams of people with diverse knowledge and expertise to draft the design of a potential Twitter bot. Using a Miro Board, the different groups will be invited to think about the name of their bot, its aim, the type of date it uses, how data is processed, and how the bot will present the outputs on Twitter. At the end of the session, participants will vote for the idea they want to see implemented.

GROUP 1

Project name:

Aim: Data source

Data processing: Twitter output:

GROUP 2

Project name:

Aim: Data source

Data processing: Twitter output:

PERCEPTIONS HACKATHON

GROUP 3

Project name:

Aim: Data source

Data processing: Twitter output:

GROUP 4

Project name:

Aim: Data source

Data processing: Twitter output:

4

Outcomes

Outcomes of this activity will demonstrate how a particular narrative, phrase, or keyword is reported on in mainstream media, depending on a specific country or region. This data can be visually presented as a heat-map, showing the quantity of reporting of this narrative or expressed sentiment.
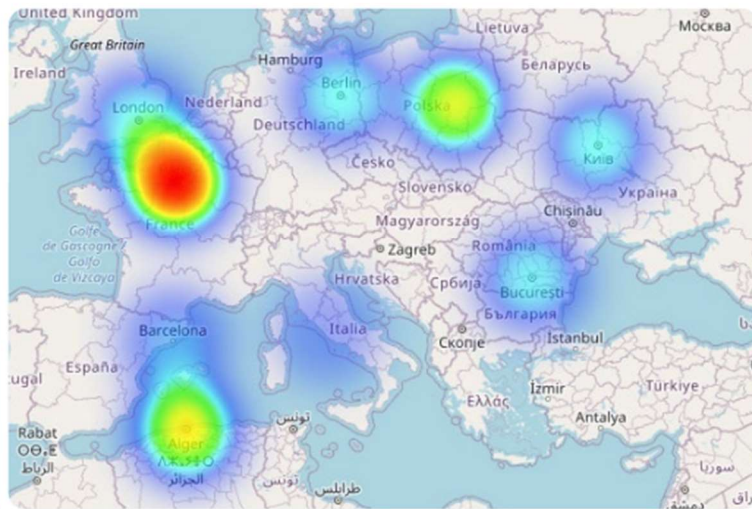
Key Concepts

- Challenge stereotypes about migration
- Encourage conversations
- Raise awareness about migration issues

5

Impact

Metrics for measuring engagement with social media, particularly Twitter, are well established and readily available through the Twitter platform. Retweets, for example, will show how the content is being engaged with, and shared with a wider audience. The number of followers of the account(s) will show how many accounts are being regularly shown the content being generated and shared from the account. An increase in the number of followers, over time, will show increased 'popularity' or interest in the account and the content being generated and shared. Direct replies to the content being shared may potentially show a deeper level of engagement with the content, which may perhaps include reflections on what content is being shared.

Further development of the bot could see a responsive mechanism built-in to the functionality, which would allow users to request information on media coverage and narratives in a specific country or region. This would show that the bot account is being utilised by individuals in order to explore data that may otherwise be unavailable to them, helping to explore how narratives of Europe and migration are being formulated and shared by media across various countries and regions.

6

2.3 Re-envisaging the 'narrative' and 'perception' as key terms in the PERCEPTIONS project

2.3.1 Re-imagining stories: animation workshop

Location

Swansea Science Festival, The National Waterfront Museum, Swansea
(23 October 2021)

Audience

This activity involves several participants: recent migrants to Swansea, children (8+) and general public. Once the outputs of this activity are shared online, they will also be available to other users, including first line practitioners, CSOs and migrant organisations.


2

Purpose/Aim

The aim is to re-imagine the narratives and perceptions of Europe created by migrants, bringing together shifting narrative voices, migrants' points of view, responses from broader audience and geographical frames of reference. It reshapes public opinions about migration. This interactive activity develops new ways of thinking about migrant journeys to avoid reductive interpretations used by policy-makers and front line practitioners that often oversimplify both fictional worlds of migration and lived experiences. It helps the public learn to be affected by the experiences of migrants in PERCEPTIONS project, develop collective articulations and prompts them to tell their own stories of invisibility, lostness and confusion.

Description of the Activity

The activity centres around digital storytelling and animation around the key themes emerging from the migrant interviews in the PERCEPTIONS project. It includes image making, creation of short stories, crafting of migrant avatars, creative writing and re-imagining of migration narratives, audio recording of narrated text and short video recordings in the Android app Chatterpix kids.
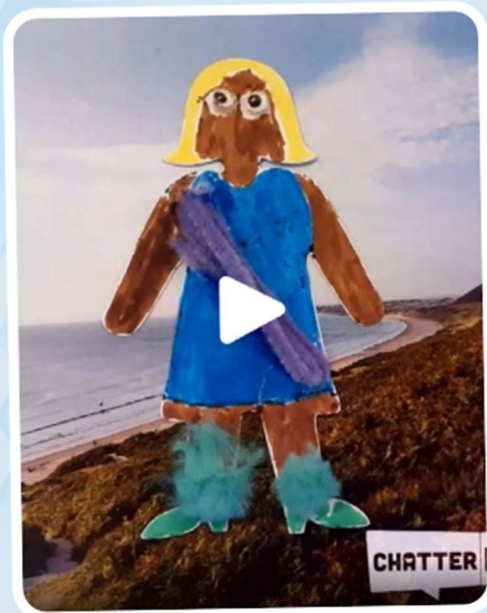
Techniques

The activity progresses in 4 stages

Stage 1: Collection of images for Swansea (geographical setting). During this stage, an online image competition was organised to encourage migrants share images of the specific geographical setting (Swansea as the place where migrants live) and prompt reflections on that setting. We asked migrants to share images that are important and meaningful for them in connection with the following findings, which emerged from earlier migrant interviews during the PERCEPTIONS project. These themes included: faith, (In)visibility, Disorientation, Loss, and Hope. The participants were asked to provide an image reflecting one of these themes, explain why it was chosen (its importance) and provide a postcode so that this image can be attached to a specific location.

Stage 2: Making of migrant figurines/avatars. We organised workshops involving about 30 school children as a part of Swansea Science festival, focusing on the participatory craft creation of migrant figurines. The children decorated (with craft materials) the cut-out people's figures to produce their vision of a migrant, drawing on the images of migrants from the *Migration Keepsakes exhibition* in the London's Migration museum. We discussed with participants. the challenges of visually representing complex and emotionally charged topics such as invisibility and hope, which we collected during stage 1. Once the children have completed the person/avatar of the migrant (no mouth), they placed their figurine on top of the photo background chosen (image of Swansea from Stage 1) and took a photo.

5
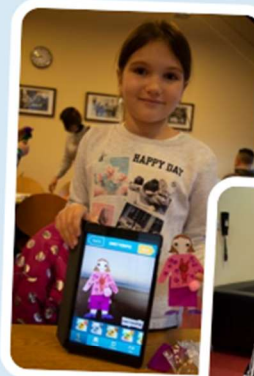
Description of the Activity

Stage 3: Storytelling, creative response. During this stage of the workshop, children were prompted to respond to the stories shared with us by the migrants as a part of the PERCEPTIONS project. We used the following prompts (linked to the PERCEPTIONS project themes) to co-produce stories with the children and re-imagine migration:

1. Have you ever felt invisible or being ignored?
2. Have you ever been lost and what happened to you?
3. Have you ever been in a place where people couldn't understand what you were saying, or you didn't understand them?
4. What are the things that make you feel at home?

Using storytelling and exploring meaning through images accompanying the spoken word, the workshop participants collaboratively produced narratives in response to migrant stories. The children wrote a short text which allowed for creative self-expression and dialogue around the important migration-related issues.

Stage 4: Combining text and images, video recording. During this stage, participants combined images, spoken word with creative writing, recorded voice with short video recordings. The children literally made their decorated migrant avatars/figurines speak by reading their script and recording it (in a short fragment, limited only to 30 seconds) on the free app Chatterpix kids. During this process, the participants negotiated the issues of migrant and self-representations, image making and storytelling, thus actively re-inventing the narratives of migration, Europe central to the PERCEPTIONS project and situating them in relation to their lived experiences.

6

Key Concepts

Disorientation – This finding was challenged during this activity. Through the stories told by migrants the children were able to empathise with the many **losses** and **uncertainties** facing migrants in Swansea. They were also able to identify aspects of everyday life which could be disorientating for migrants, such as a different language, different food and different weather. However, the photography and mapping exercise orientated and placed migrants within the city of Swansea. The photographs taken by migrants provided familiar sights for the children, locating migrants in Swansea and therefore making migration tangible and relatable.

(In)visibility – During the creative writing section of the workshop, the children were asked if they had ever felt invisible or being ignored? Through this simple question the children were able to identify everyday examples from their own experiences, enabling them to empathise with the stories shared by migrants. However, this activity also challenges the narrative of invisibility by making migrants and their stories highly visible, producing valuable teaching resources to be shared with the wider community.

Faith – Images of religious buildings were submitted by migrants as important sites of **Community** and **Hope** in Swansea. For them, these places provided familiarity and were key to orientating themselves in a new environment. These places were also essential for building social networks which are key for information sharing, emotional and financial support. These thoughts were also understood and echoed by the children through their stories and animations.

7

Outcomes

Outcomes of this activity included a collection of images produced by migrants to Swansea/Wales that reflect the key themes in the PERCEPTIONS project (faith, (In) visibility, Disorientation, Loss, and Hope). These images are attached to a specific geographic location so that migrant experiences are emplaced in specific infrastructural and institutional contexts. Beyond this, the activity produced a series of short videos that evoked alternatives perceptions of migrants, migration and Europe, which can be shared in accessible formats (for example, in the virtual map of Swansea).

8

Impact

This activity delivered whole community impact through bringing together children and migrants from a broad range of economic, social and cultural backgrounds; people who may never have otherwise encountered each other. Together the children enjoyed the creativity of the activity; the exploration, experimentation and making-together of materials, which can be used as community educational resources, reshaping public opinions about migration.

This highly experimental, participatory approach positioned previously unheard voices at the centre of this activity. The migrants and children were able to take full ownership of their input to the project and steer the research to represent their experiences. This approach therefore challenges existing narratives by avoiding reductive interpretations used by policy makers. This approach makes the previously invisible highly visible and orientates the disorientated, highlighting the complex everyday lives of migrants in Swansea.

This activity provided a unique opportunity for children to creatively experiment with animation software, imparting new, creative skills. Furthermore, as the animation was set in the very familiar location of Swansea, the stories were highly relatable for the children. In the discussions and reflections on the themes of migration and community and the many challenges for migrants, the children expressed an understanding and open-mindedness towards migration.

As well as showing the perceptions of migration held by young people, the figurines, stories and films also serve as evidence of the knowledge and understanding of migration gained through the creative activity. The outcomes demonstrate a change in attitudes and values, exhibiting empathy and an increased capacity for tolerance towards migrants from all backgrounds. Therefore, this approach provides an interdisciplinary, interactive toolkit which reveals alternative perceptions which challenge dominant narratives and produces educational resources for further conversations on migration in the wider community.

9

2.3.2 PERCEPTIONS street posters and city tour

PERCEPTIONS
street posters and city tour:
public art for increased awareness

🖥 project.perceptions.eu   ✉ office@perceptions.eu   🐦 @EU_PERCEPTIONS   f @perceptionsproject   in @PERCEPTIONS_EU

Location
Bologna (Italy)

Contributors
University of Bologna (UNIBO), Cheap association

Purpose/Aim

The activity has the purpose of raising awareness about different, often contested perceptions of Europe. The posters will directly address some of PERCEPTIONS' findings and re-present them in the form of images and short slogans, thus making research ideas accessible to larger audience by using a combination of text and visual communication. This activity is set to promote counter-narratives to hate speech and discriminatory discourses, and encourage a reflexive approach to the dichotomic perceptions of "self" and "others" in the context of Europe/Italy. This activity also has an educational purpose as the walking tours that will be led by researchers alongside migrants and refugees, help the locals see newcomers in a different light, highlight positive impact of migration on local communities, challenge "us versus them" narrative and share alternative visions and experiences of living in the city.

Audience

The audience is composed of people from all age brackets crossing the streets of Bologna, thus the entire community is targeted. Schools, NGOs, policymakers and local associations will be directly invited to participate in the guided tours.

Description of the Activity

The activity consists in the creation and dissemination of big paper posters (made of images and/or short textual slogans) in several public billboards located in different areas of the city of Bologna.

A guided tour of the city, which uses poster locations as places to pause and reflect on the journey, will be led by researchers involving migrants and refugees accompanied by different civil society members (students, migrants, practitioners, etc.) in order to facilitate the public discussion of PERCEPTIONS' project results.

3

Techniques

The project is a collaboration between the University of Bologna and the CHEAP art-based collective. It draws on the existing partnership with the local NGOs and social cooperatives in Italy working with migrants. Migrants will co-create the posters and will be involved in organising and delivering the street tour in Bologna, similar to the one set up earlier in Turin. Local policy makers will also be involved in determining potential government's responses to this initiative.

This initiative will be developed in 3 stages:

1. Co-design and co-development of the posters, drawing on the key themes emerging from the findings of the PERCEPTIONS project. It will build on earlier collaboration with CHEAP in the project Atlas of transition, bringing into public space and discussion the challenges of contemporary motherhood (Images by the artist Rebecca Momoli). Illustrators will work with the migrants to visualise migration perceptions through experimental learning and practice. They will use creative power of the posters to introduce sensitive reflections on migration into a public debate. They will develop spatialised vocabulary to raise questions about the place of migrants in the city and developing joint concern for developing the culture of welcome in Bologna.

2. Public display of posters. The artists and migrants will experiment in presentation to seek out public response by putting posters in public spaces (along the streets of the city centre of Bologna). the action of attaching posters becomes a moment of critical debate among the various subjects involved, enabling passers-by become part of the public scene and the act of displaying migrants' perceptions. This will allow different audiences to engage with the PERCEPTIONS' findings and develop their own responses and perceptions of migration in more accessible ways. They will remain visible and shareable online after having been affixed in public spaces and they will link to other PERCEPTIONS project materials through a QR code.

3. Guided tours and extended outreach. tours of Bologna will introduce the places important and meaningful to migrants in the city, similar to the street art tour in Turin. It will recontextualise migrant stories, describe and explain migrant narratives in relation to the PERCEPTIONS findings, which are reflected on the earlier-produced posters. NGOs, schools, policymakers, first-line practitioners working with migrants, and migrants themselves will be invited to comment and open a critical discussion on the posters during the guided tours, as well as provide their reflections through different media channels (blog post, radio, newspapers articles). This way, different audiences can create their own imaginations, interpretations and eventually their perceptions of Europe and migration. CHEAP and UNIBO will disseminate information about the posters and the guided tour through a social media campaign, engagement with the official media and press, in order to reach broader audiences.

4

Outcomes

About 10 large paper-based posters will be produced and a photoshoot of their appearance on public billboards will be available for social media campaigns. Posters will be used as a template for sharing interests with the other PERCEPTIONS Case studies in shaping narratives, forms and composition of creative materials. A visual diary (digital reportage/brochure with guidelines, images and possibly videos) of the posters' billboarding and guided tour will be produced so that the activity can be implemented by other PERCEPTIONS partners and broader set of first-line practitioners. Posters will be distributed digitally on the online PERCEPTIONS platform among other creative awareness materials, and used as templates for developing shared visions for a culture of welcome of migrants.

Key Concepts

This activity contributes to the reworking of the key findings of the PERCEPTIONS project, which include (among others): visions of Europe as a place of **safety**, yet contested observance of human rights; Europe as a place of challenging working conditions, **labour-based discrimination** and unemployment; Europe as a place of **stress**, abandonment and isolation; Europe as a place of disappointment, disillusion and **disorientation**. When co-designing posters, migrants express their experiences of trying to fit into physical infrastructures and social spaces in Italy, learning to navigate cultural norms and grappling with conflicting responses from the host community. Posters help to devise imaginative ways to stimulate community conversations around these sensitive topics and facilitate creative engagement with place and local communities.

The tours can help to highlight **marginalisation and exclusion** of migrants not just from specific places within the city, but also from the dominant cultural narratives and discourses. Representing alternative visions of the city can both stimulate cultural diversity and bring to the fore often invisible instances of inequalities. Experimental and collaborative creative activities contribute to the design of proactive diversity strategies, as well as help to developing skill, techniques and aptitudes on how to be shaped by, and be a shaper of convivial urban spaces.

5

Making of the poster artwork by artist BR1 (https://www.facebook.com/BR1art) on the occasion of Beepop fest (https://www.beeozanam.com/post/beepop-fest-2-3-4-luglio) at the spaces of Beeozanam (https://www.beeozanam.com/). Artistic direction by Cultural Association Pigmenti (https://www.pigmenti.org/)

Shot taken during a tour of SAT_Street Art Tourino (https://www.facebook.com/streetarttourtorino) in collaboration with MAUA TORINO (https://mauamuseum.com/) winning project of AXTO 2018 (https://www.axto.it/eventi/anteprima-maua/). Artwork by Belgian artist ROA.

6

Impact

The expected impact of this activity is defined in terms of **raising awareness about alternative perceptions of migration**, which encourage diversity and social cohesion and coexistence. It will reframe the debate about different perceptions of Europe and highlight various challenges that EU policies pose both to migrants and to practitioners in the field of migration management. Shedding light on migrants' and refugees' perceptions about Europe can stimulate broader society to critically reflect on existing migration stereotypes, increase **capacity for tolerance towards migrants** and promote changes in attitudes and behaviours towards mobile people. Posters will also shape policymakers' perceptions, thus orienting them towards the development of culture of welcome, practice and services supportive of migrants. The use of social media will increase the reach (different media channels) and scale (increasing visibility at a regional level, since Bologna is a regional capital) of this activity. The use of "affixed" QR codes will make the posters transferable to virtual exhibitions and other creative events organised within the PERCEPTIONS project.

Involvement of migrants in co-developing of the posters promotes their **empowerment and inclusion**, affirms identity of the migrant and helping them to develop critical approaches, design skills and independent values. Taking ownership of the posters during the guided tours will help migrants to create a dialogue between specific places and their shared work, and showcase different rhythms and routines of inhabiting the city, which are based on the ideas of solidarity, justice and cohesion. By working with local schools, researcher-led daytime walks can help educate younger people and nurture future migration champions. tours will also help to mobilise existing links with the local communities and use creative methods for **research ownership and behavioural change**.

7

2.3.3 Journeys exhibition and workshop

Collaborative Partners

Oriel Science and St. Joseph's Cathedral Primary School, Swansea

Audience

Children aged 9-10 from St. Joseph's Cathedral Primary School, Swansea, South Wales

Purpose/Aim

The aim of this activity was to utilise creative approaches of research to bring to the fore the previously unheard perceptions of children on migration. This activity brought together interdisciplinary actors (artists, social researchers, teachers, and families) to experiment and co-create artistic resources to initiate conversations on migration and community amongst the broader public. The creative approaches enabled the children to symbolically represent their attitudes and understandings of migration, reaching beyond language and grasping the more-than-rational
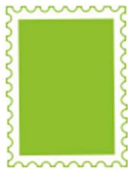
Oriel Science,
21 Castle Street,
SWANSEA
SA1 5AE

click here for our press release

Description of the Activity

Exhibition: Previously, the children had worked with artists to create two artworks. This event gave them the opportunity to view and reflect on their work in the exhibition space:

"Cast Hands" - pairs of children's hands holding on to each other which have been cast in plaster (produced earlier under the lead of Cerian Appleby as a part of Creative Schools Scheme, in collaboration with creative practitioners Mandy Lane and Bill Taylor-Beales).

"Living Bricks" - As a part of the earlier 'Journey' project, all pupils were invited to work with their parents to create a brick.

Workshop: Following the reflection on their artwork and the history of migration in Swansea, the children were asked to design a postcard depicting "migration" and what it involves. The children were asked to write a note to their past selves, reflecting the challenges they may have faced and the things they would need to bring with them to Swansea.

2

Figure 1 The Children of St. Joseph's Cathedral School, Swansea

Figure 2 The children reflecting on "Living Bricks"

Figure 3 Children making postcards

Techniques

This activity used imaginative, arts-based strategies to stimulate the conversations about perceptions of migration.

The artworks facilitated exploration of the experiences and emotions migrants may face on arrival in a new community, enabling greater reflection and empathy.

Drawing postcards on "migration" simplified the topic, enabling the children to symbolically represent their principal perceptions of the highly complex theme, producing new, alternative insights, unsettling taken-for-granted narratives.

Figure 4 Postcard expressing the many worries of migration

3

Key Concepts

Figure 5 Children making postcards

Uncertainty – In their messages the children empathised with the many **Losses** and uncertainties facing migrants: fear of finding employment, learning a new language, and finding belonging in a new community.

Hope – Despite these fears, all the children expressed hope for the future, repeatedly stating that their situation will improve over **Time**.

Faith – Religious faith was crucial to the children's hope for the future. They all included religious items (Bible, rosary) in their travel essentials. Faith was also the basis for finding belonging in a new **Community**.

To my past self
Be brave and trust your instincts. Don't think everyone will be kind and trustworthy. Don't lose hope. Make sure to get a job. Don't be nervous be confident. Even though times are tough the you're there and the more you "blend in" you will see that you will be more confident with your surrounding. Stay safe! From ___

Figure 6 Postcard offering advice to "blend in" to the community

Figure 7 Children discussing key themes at the workshop

Outcomes

The children, their families, teachers, artists and social researchers involved in this activity co-created three material artworks: Cast Hands, Living Bricks and the postcards.

All of these resources capture the perceptions of the children and their families of historical and present migration to Swansea, highlighting previously unheard voices. Due to the creative approaches employed, these perceptions are not limited by language, but grasp the immaterial, intersubjective and more-than-rational.

As well as valuable resources for future educational opportunities, these artworks are evidence of what can be achieved through creative interventions.

Figure 8 Children designing their Postcards

Figure 9 Postcard emphasising the importance of speaking Welsh

Figure 10 Postcard showing all the items migrants need to bring with them on their journey, especially items relating to faith

5

Impact

Through mobilising existing local community links, this activity delivered whole community impact by working with young people and their families to imagine and represent their visions of migration. This activity enhanced the capacity of local schools to nurture talents, face common challenges and innovate. This activity involves a broad range of people, highlighting previously unheard voices in discussions on migration, destabilising existing narratives.

Through the **artwork**, the children were able to explore and openly discuss the heritage of their school, cathedral, and local community. The creative approached utilised in this activity encouraged research ownership, enabling them to identify and empathise with the wider themes of migration and community, facilitating wider behavioural change.

The **postcards** produced during this activity will be sent to other primary schools as a tangible teaching resource to further explore themes on migration and community, reaching new audiences by encouraging collaborations. This will enable the transnational circulation of ideas about and positive perceptions of migration that encourage diversity.

As well as showing the perceptions of migration held by young people, the postcards also serve as evidence of the knowledge and understanding of migration gained after the creative activity. The children enjoyed the creativity of the activity; the exploration, experimentation and making-together of materials, which can be integrated into the school curriculum and used as educational resources. Finally, all the postcards demonstrate a change in attitudes and values, exhibiting empathy and an increased capacity for tolerance towards migrants from all backgrounds.

Figure 11 Postcard emphasising the importance of hope

3 Conclusions

This report aimed to provide illustrations of creative materials and services to support the work of first-line practitioners, civil society organisations, local community activist and migrant organisations, as well as policymakers in the areas of migrant reception, integration, and support. It draws on the insights from WP2, WP3 and WP4, which articulated dominant migrant narratives (as well as 'myths') about Europe, channels and media transmitting these narratives, as well as links between narratives and potential insecurities. As the earlier PERCEPTIONS reports (such as D2.2 *Secondary analysis of studies, projects, and narratives*) suggested, migrants' perceptions of Europe varied and were prone to changes as they travelled across different countries, so that the very idea of a 'narrative' developed during the journey as migrants relied on different sources of information and competing knowledge claims. Similarly, D4.3 *Social media data analysis report* stresses that migration narratives develop, get codified, shared and disappear over time in a variety of media sources and datasets, where context, specific location and information source plays important role in the persistence and diffusion of different perceptions that engender support and prompt policy actions. Responding to such emerging and unstable narratives and counteracting their negative effects in terms of threats and insecurities for both hosts and migrants requires the development of creative approaches and solutions. To this end, and according with the DoA, the PERCEPTIONS project develops a dynamic framework combining the findings from context-specific research and production of the practice-oriented outcomes, with this deliverable offering a first milestone (first iteration of analysis) in such reflective process. The creative materials as presented in this document will be made available to first-line practitioners, NGOs and CSOs via the PERCEPTIONS web platform. Through the 'crystal' developed in WP5, these target groups will be able to find those practices best suitable to support them in addressing specific challenges

The structure of Case Studies listed in this report speaks to the key challenges in the process of developing and implementing practical materials and creative solutions, including clarification of **Purpose**, identification of target **Audiences**, selection of appropriate **Techniques** and generation of relevant **Outcomes** that can be shared and transferred to other contexts. While the overall **purpose** of this deliverable focuses on raising awareness, inspiring new thinking and co-designing mechanisms for change, specific interventions represented here aimed to build a different vision of migration (challenging utilitarian representations by engaging with different points of view), reflecting on different temporalities of migration narratives (drawing postcards and creating messages to past self) and developing collective, more-than-linguistic articlations of migration (through music, animation, film).

Furthermore, creative interventions in this deliverable celebrate different possibilities of learning and doing, which include **diverse audiences** (online/offline) with different focus (vulnerable people/whole community), social composition (cutting across age, ethnicity, gender), levels of skill (amateur/professional) and previous experience. Furthermore, cross-disciplinary conversations and multi-dimensional data collection within the PERCEPTIONS project brings new audiences and unexpected participants in creative interventions, which raises questions about the limitations and possibilities of sharing values and ethical imperatives across different research subjects. In attending to this challenge, second iteration of this task will further reflect on the complex skills sets, precarious positions and changing power relations between creators and the audiences that affect transformational force of creative practices.

Creative measures and materials developed in this deliverable deploy a variety of **techniques**, including animation, storytelling, visual art, music which help to represent not only rational reflections and tangible outcomes of migration process, but also sensory experiences, emotions and affective orientations producing migrant perceptions. Creative techniques deploying different aesthetic formats and technical know-how such as the creation of virtual bot, community-based art, image-making, creative writing and improvised music-making not only amplify communicative and interventionary potential of these activities, but also attend to the contingent and unfinished nature of migration and narratives it creates. As the case studies listed here demonstrate, use of novel techniques also transforms traditional approaches such as roundtable discussions, broadens understanding of 'creativity' and offers different injections of 'art-full' (Hawkins, 2015:247) practices in the form of collaborative, explorative and interactive responses to the migration-related issues. The second iteration of this task will offer further critical reflection on the possibilities offered by the emerging and innovative techniques to the analysis of migration narratives, transformation potential of such interventions and the demands these methods place on the practitioners and migrants practicing them.

Outcomes in this deliverable include different materials, technologies and practices that not only contribute to communication of PERCEPTIONS findings, but open up opportunities for different kinds of meaning-making and practice-based critical inquiry. Different activities developed by PERCEPTIONS partners are exploratory and focus as much on the process of doing and thinking creatively as on the process of developing finished objects, presentable materials or professional products. Many of project's outcomes such as crafted migrant avatars, improvised music or children's postcards can be seen as transient or unremarkable compared to more traditional outcoems such as text-based publications. However, these interventions help to produce different knowledge about migration, challenge routinisation of traditional approaches packaged in familiar forms and offer innovative knowledge-generating practices. The participatory nature of these outputs, which include video recordings, posters, guided street tours, sentiment maps, exhibition, helps to develop new alliances, forge creative relationships, produce different ways of learning-together and form long-term partnerships, which amplify the productivity of such interventions.

The importance of adopting creative approaches presented in this deliverable lies not only in the development of a methodological toolkit for practical interventions, but also in questioning the very process of knowledge-making, mapping creative practices and remaking of intellectual frameworks that support migrant-facing practitioners. **Key Concepts** from the PERCEPTIONS findings structure the politics of evidence-based creative interventions, which are targeted at "including marginalized groups and democratizing the creative process" (Merriman, 2010:440). Interdisciplinary dialogue within the project interconnects the migration politics aimed in migrant reception and integration, with key migration challenges in the form of invisibility, voicelessness, disorientation, uncertainty and exclusion. Broader understanding of these concepts, which is encouraged by the use of creative materials and techniques, encourages policy makers and practitioners to be more imaginative, generous and engaging with the migrant populations. In the second iteration of this deliverable, we will further explore the forms of politics propagated by creative practices and how they reshape the ideas, meanings and conceptualisatins emerging from the PERCEPTIONS project.

The **impact** of creative practices listed in this deliverable goes beyond the economic contributions and planning strategies. These practices target specific social goals around empowerment and inclusion of vulnerable people, widening participation and facilitation of community activism, increasing

attachment to place and community cohesion. The project's creative materials promote changes in attitudes and behaviours towards migrants, and enhance the capacity of different actors to innovate and create the culture of welcome and support for newcomers. These interventions open up new discussion spaces for the transfer of good practice and expertise highlighted in D2.5 *Good practice collection*. During the second iteration of this task, we will continue to reflect on the evaluative criteria that can help to embed creative methods in the delivery of professional services and policy solutions, further considering the efficiency, usefulness and impact of such interventions. Beyond the standard mechanisms of evaluating interventions such as the Arts Council for England guide to measuring impact[3], we will further explore how creative practices in this deliverable improve knowledge and facilitate reflexivity about migration narratives, engage diverse audiences, contribute to behavioural change, and analyse the degree to which such interventions encourage closer engagements with local communities.

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[3] https://www.artscouncil.org.uk/delivery-plan-2021-2024/measuring-impact

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