What is the role of culture in challenging the narrative structures that characterize the European imaginary on migration? And, specifically, how can performing arts support diversity in European cities? Through different research and curatorial experiences, the volume offers new insights on the ways in which artistic practices build spaces of resistance, forms of subversion, and counter-hegemonic discourses on migration. In particular, it represents a collection of studies, methodologies and artistic practices which explore the role of performing art as a space of participation and alternative citizenship in contemporary cities. Research and artistic experiences that not only open new possibilities for theoretical and methodological reflection, but also enhance the creation of alternative social imaginaries on diversity and spaces of creative coexistence, deconstructing mainstream paternalistic and neocolonial attitudes towards migration.

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Roberta Paltrinieri, Paola Parmiggiani, Pierluigi Musarò, Melissa Moralli

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Consumo, Comunicazione, Innovazione

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Introduction: Right to the City, Performing Arts and Migration

by *Roberta Paltrinieri, Paola Parmiggiani*[*]

1. Towards new intercultural imaginaries

Globalization and complex geopolitical relations have shaped new geographies of the world where nodes and networks play a crucial role (Castells, 2004; Larsen, Urry, Axhausen, 2006). While information has become a fundamental resource, circulating beyond national borders together with goods and capital, human mobility remains one of the main emblems of social stratification. Mobility is now at the highest rank among the values that give prestige and the same freedom of movement, which has always been a scarce and unequally distributed commodity, has become the main factor of social stratification of our times. These inequalities refer to people's different capacities and possibilities for movement (Bauman, 1998), becoming the principal claim in terms of mobility justice (Sheller, 2018). As recent studies have proved, only one third of the world population can move easily (Withol de Wenden, 2013). The remaining two thirds encounter barriers, checkpoints, impossible migration procedures or, in some cases, violent rejection.

To visualize the unjust regime of mobility, we could think about the deaths encountered by thousands of people while trying to reach other countries, whereas other individuals can even buy their second passport. In this context, mobility is not only linked to nationality, but also to class, gender and the control over financial, economic and socio-cultural resources. In her seminal work, Abrahamian perfectly explains the unjust game of mobility. "The Cosmopolites" (2015) not only tells the story of entrepreneurs

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and millionaires seeking for tax heavens or valuable passports[1] in change of investments or money. It also unveils the strategies adopted by United Arab Emirates and Kuwait, oil-rich countries which deny their own citizenship to *bidoon* people, or stateless minorities who have no documentation, promising them citizenships in island nations like the Comoros, St. Kitts, and Antigua – persuaded to sell their citizenships as a source of revenue after the 2008 financial crisis.

Despite the freedom to move is a rare resource, reserved only to citizens coming from rich countries or people holding power positions, local contexts are more and more diverse. In fact, whereas migration is often depicted by media and political rhetoric as a conjunctural phenomenon, humans migrate since millions of years. Migration has always been part of human life as it is an essential part of humanity's processes of adaptation to its social and physical environment (Bacci, 2010). Nevertheless, in the European political debate the inflows of migrants and asylum seekers have been often described catastrophically, representing a major contemporary challenge and often a threat. A clear sign is represented by the number of journalistic and scientific articles where migration is associated with the term "crisis". As Archibugi, Cellini and Vitiello (2019) report, the trend shows that the topic received almost no attention until 2014, while from 2015 the interest increased significantly, declining only partially from 2017 onwards for journalistic articles and from 2019 onwards for scientific articles.

Although the so-called "migrant crisis" is constructed in its historical and social essence, its consequences are real. De-humanizing migrants and asylum seekers, these narratives legitimize unequal power relations connected to the right to move while masking hegemonic treatments (Goodman, Sirriyeh, McMahon, 2017). Within this general situation, new forms of poverty, exclusion, social desegregation and gender inequalities are emerging all around the world. Just focusing on Europe, for example, in the last three decades more than 35.000 people have died during their high-risk journeys through the Mediterranean Sea, making Europe the deadliest migration destination in the world (Brian, Laczko, 2014).

The discursive practices conveyed by the media and political rhetoric describe migration as a perpetual emergency (Calhoun, 2010; Vaughan-Williams, 2015). A crisis often represented by boats trying to reach an increasingly distant Europe, made such also by the outsourcing of the border implemented through the agreements signed with Turkey and Libya. Such an emergency frame contributes to build interpretative categories that define

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[1] Passports, in fact, do not have the same value in terms of access to foreign countries. Too see an updated ranking, please visit the Passport Index website: www.passportindex.org/, last access on 26/03/2020.

migrants and asylum seekers as a problem to be managed through policies of care and control while amplifying the negative image of the migration phenomenon (Pastore, Monzini, Sciortino, 2006; Chouliaraki, Musarò, 2017). As protagonists of a crisis that seems to come out of nowhere, because it is decontextualized and depoliticized, migrants are simultaneously represented as subjects in need of humanitarian rescue and, at the same time, as potential criminals to be rejected and controlled. Absolute strangers, "aliens", subjects and objects of fear, as Balibar (2004) points out.

In such a context, arts can play a crucial role in challenging negative representations of migration, promoting inclusive and collaborative spaces of expression and artistic creation, spaces of resistance, disruption and negotiation (Mazzara, 2109). Opening new spaces for imagination and action, while keeping its political value as a space of subversion and critical reflection, arts are depicting the paradoxes of mobility (in)justice in different ways. Bouchra Khalili's "Sea as Sky", for example, results from the reimagination of refugee's stories narrating their journeys through their visual representation. In this new visuality, the artist presents a reading of undocumented migrants as subjects with political agency, while the Mediterranean transforms into an infinite sky and the asylum seekers in interstellar voyagers, overturning the usual victimization processes. More provocatively, another famous example is represented by Mion's mural "European Programme for Migration", which transforms the tragedies of the Mediterranean into an ironic naval battle played by a child. Similarly, Banksy's project "Dismaland-Bemusement Park" proposes a "game" in which visitors make overcrowded refugee boats sail. An analogous aim is shown in Ai Weiwei's numerous works on the dramatic situation of refugees at the borders of Europe and, above all, the fate of those drowned in the Mediterranean, such as the two temporary installations "Reframe" at Palazzo Strozzi (Florence) and "Rettungssäulen" at the Konzerthaus (Berlin). A destiny documented by Istanbul-based artist Banu Cennetoğlu in "the List", a documentation of refugees, asylum seekers and migrants who have lost their lives within, or on the borders of Europe since 1993.

In this sense, arts are fundamental tools for proposing alternative spaces of representation and action about migration and refugeedom, challenging the role played by media in depicting and managing the "migrant crisis" and the values associated with it. The powerful role played by performing arts is inscribed in its experiential and relational nature, as well as in its transformative effects at the level of cultural uses, values, spatial organizations and identities. Arts can therefore represent a symbolic and physical space where to problematize and tackle new forms of exclusion and

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social inequalities emerging all around the world, often through innovative and critical instruments (Moralli, 2019).

Drawing from this theoretical framework, this volume aims at reflecting on the processes, practices and methodologies which relate performing arts and migration. Firstly, performing arts can provide innovative ways to represent migration, challenging conventional narratives and xenophobic rhetoric that depicts migrants as potential criminals or as passive victims (Musarò, Parmiggiani, 2017). Secondly, intervening both on the socio-political and the aesthetical dimension of the performance, arts can promote forms of empowerment, new capabilities, new hybrid identities (Nussbaum, Sen, 1993; Appadurai, 2004; Leavy, 2019). Moreover, intercultural performances can have the effect not only at the social level, but also in terms of economic and political integration, amplifying the voice of migrants and refugees while promoting intercultural dialogue. As we can see in the following chapters, performing arts can re-shape daily practices of cohabitation and inclusion, and promote new forms of politics and acts of citizenship (Isin, Nielson, 2008). In particular, as all the authors of this book highlight, when artistic creations meet the concept of 'politicality', they become spaces of conviviality and positive hybridity, in which people can interact and perform both commonality and diversity, while perceiving themselves as part of the same symbolic, cognitive and physical universe without repressing diversity (Moralli, Musarò, Paltrinieri, Parmiggiani, 2019).

2. "Atlas of Transitions": beyond the spectacle of diversity

The current debate on such crucial issue is now spreading both on world-wide academic and the artistic communities, sustaining innovative projects that combine theoretical research, creativity and action/activism on the field. Among these projects, this volume draws from the experience of "Atlas of Transitions. New Geographies for a Cross-Cultural Europe", a European project co-financed by the European Creative Europe programme[2]. Promoting cross-cultural dialogue in local communities through culture and performing arts, this project reflects on and sustain artistic activities for intercultural encounter and cohabitation in European cities. The project

[2] In Italy, the project has been implemented by the three mentioned partners, while "Atlas of Transitions – Biennale" has been curated by Piersandra Di Matteo with Cosetta Nicolini as project manager. For more information about the project, the partners and the stakeholders involved, as well as the artistic interventions proposed and the action-research, please visit www.atlasoftransitions.eu/, last access on 23/03/2020.

includes eleven partners in seven countries, mainly theatres and cultural organizations (Emilia Romagna Teatro Fondazione - *project leader*, University of Bologna, and Cantieri Meticci in Bologna, Italy; Le Channel Scène Nationale in Calais, France; Tjeter Vizion Ngo and A.T.K. - Albanian Theatre Association in Elbasan, Albania; Théâtre de Liège and DC&J Création in Liège, Belgium; Powszechny Theatre in Warsaw, Poland; Motus Terrae in Lavrio, Greece; Backa Teater in Gothenburg, Sweden). At the same time, the network was enlarged to seven university stakeholders, coordinated by the Department of Sociology and Business Law of the University of Bologna. This network is composed by the University of Lille in France, the Centre of Migration Research at Warsaw University in Poland, University of Elbasan in Albania, the Centre for Ethnic and Migration Studies at the University of Liège in Belgium, the University of Gothenburg in Sweden and the National Technical University of Athens in Greece). For all the duration of the project, the collaboration between artists, researchers and practitioners assured the variety of the approaches adopted by each partner. In the frame of "Atlas of Transitions Biennale | Home" (Bologna, March 2019), for example, international scholars and practitioners participated in the conference 'A World in Transition. In-between Performative Arts and Migration', to reflect on the function of performing arts in migrant inclusion-related processes, including different approaches, methodologies and interventions.

The added value of the project consisted in the variety of approaches adopted by the partners. Valorizing the specific situation of each of the countries involved, in terms of path-dependence and path-building, "Atlas of Transitions" developed several interventions in different spaces and contexts, engaging local communities, migrants and refugees in different ways. Likewise, it implied various languages, artistic expedients and practices. Such a complex project started from a context analysis on migration and artistic experiences related to each country, which considered both the national and the local scale. It developed a common methodology that included an explorative qualitative analysis, questionnaires undertaken during the international festivals, and a consistent part of production of artistic practices and action-research. The artistic practices were, therefore, intrinsically embedded in the specific context of intervention, and resulted in a mosaic of projects that focused on different topics: from the concept of "refuge" to individual and collective identity, from borders and the right to move to the re-appropriation of public space.

In Albania, for example, the performance "Sunflower" organized by A.T.K. Albanian Theatre Association and the NGO Tjeter Vizion, evoked migrants' and asylum seekers' difficult journey in search for a better life

through a multidisciplinary artistic approach. The performance preparatory work also engaged non-professional and young artists and a cast including actors with diverse cultural backgrounds. Moreover, the team from Elbasan worked through different projects on return migration, an extreme actual topic for contemporary Albania.

Similarly working in an intercultural context, in France, Le Channel Scène Nationale conducted together with the plastic artist Momette, two experimental creative workshops involving children and adults, locals and refugees living in Calais. The workshop implemented "The Great Hands Collection", an evolving giant atlas of hands based on the handprints of all the people participating in the workshop, which generated travel stories and inner landscapes through drawings, paintings, soundtracks, images, photographic hands portraits and storytelling. Moreover, in 2019, during the multidisciplinary festival "A Taste of the Other", Le Channel Scène Nationale invited people in Calais on a journey with an unusual itinerary along which they could meet four people who each have a unique point of view, an experience and a certain knowledge on the much-debated topic of migration. These "Incredible Paths", directed by the artist Didier Ruiz, were an opportunity to create a space where short testimonials and concise reflections shed light on questions raised by intercontinental migrations. These testimonials were delivered by twenty-five people with different profiles: some were researchers (sociologists, anthropologists, geographers, etc.), some artists living in exile (poets, actors, writers), yet others involved residents or active members of various non-profit organizations.

In Poland, instead, the performance "Lawrence of Arabia", developed by Teatr Powszechny during "The Art and Society Festival Happy City 2018", proposed through a theatrical telephone game, an alternative reflection about identity. As described in chapter 4, the performance entailed the cooperation of several groups: the creative team, foreigners living in Poland, researchers as well as the actors working at Teatr Powszechny. Furthermore, Strefa Wolnosłowa organized visual art and theater activities for young artists of different cultural backgrounds willing to work with migrant communities living in Warsaw, as well for all those interested in participatory and community arts. The workshops took place in various neighbourhoods of the city, and resulted in a huge community of non-professional actors, musicians and young artists leading to a second cycle of workshops and a final interactive performance.

Similarly, Backa Teater and Twisted Feet have realized in Sweden a dance show with young people and amateurs. This project was dedicated to mirroring and celebrating encounters, courage and hope in the wake of policy measures on migration, displacement and harsh asylum laws. The following

year, always combining professional actors with young non-professionals, and based on the text written by the Syrian playwright Adel Darwish, Backa Teater and Twisted Feet promoted the performance "Hierarchy of Needs", focused on human relations, power, and war. A similar topic was also at the center of Teatr Powszechny production "Damascus 2045", directed by Omar Abusaada, an independent Syrian playwright who lives and works in Damascus, and staged by Syrian director by Mohammad Al Attar. A performance about war memory and forgetting, compelling the narratives of the victors and of the vanquished.

Working more on an urban level, in Lavrion (Greece), Motus Terrae, in partnership with the School of Architecture at National Technical University of Athens (NTUA) in Greece and the local community, organized a collaborative research workshop entitled "Monuments of Conflict & Convergence". Combining an academic approach and tools of the young future architects at NTUA with the artists' inspirational methods and gaze, and the stories of the inhabitants of Lavrion, the team developed alternative and participated maps of the city.

The urban space was at the center of the artistic production of the Italian team as well. Among its main activities, the production by Zimmerefrei's of a participatory documentary on the city of Bologna depicted through youngsters' eyes, and theatrical and artistic workshops organized by Cantieri Meticci's neighbourhood companies. Another important part of the activities developed by ERT Fondazione, Cantieri Meticci and University of Bologna, then, converged into "Atlas of Transitons – Biennale". These two international festivals, described in the first chapter of this book, adopted an innovative approach to investigate the relations between arts and migration, involving both emerging and experienced artists from all over the world, often sharing the idea of arts as a participatory and experimental space of collective expression.

The important topic of displacement was, instead, the reflection lens of the performance "Sortir du noir" ("Out of Darkness") made by filmmakers Mary Jimenez and Bénédicte Liénard and supported by the Théâtre de Liège. This work focused on the reality of the migratory flow, mainly through the fundamental issue of the duty of burial, dehumanizing who lost their life in the Mediterranean and bounding them to an endless exile. The performance was preceded by a series of workshops that involved students in dialogue with migrants, reporting their stories and life experiences and transforming them into narratives to be performed in the theatre.

Following up these collaborations, which are much wider than the few quoted above, this volume aims to explore through an interdisciplinary and transdisciplinary perspectives the role of performing arts in challenging

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stigmatizing and hegemonic discourses and practices, in promoting inclusive spaces and new forms of co-construction of experiences around migration and performing arts. As the experience of the project "Atlas of Transitions" shows, arts can play a fundamental role both from the level of narratives and practices, challenging the vision of migrants and asylum seekers as "categories" or "numbers" and amplifying their voices as individual subjects (Papastergiadis, 2012; Horsti, 2019). Arts, therefore, can create spaces where diversity is constantly negotiated, valorizing hybrid spaces of intercultural encounter (Mouffe, 2007). Finally, arts can provide innovative ways to give voice to diversity, challenging conventional narratives and xenophobic rhetoric that depict migrants as criminals or as mere victims without any power to speak up (Mazzara, 2019). As a result, contemporary performing arts can become challenging spaces of dialogue, resistance and activism.

On the basis of these considerations, the first part of the book presents some of the results and experiences related to the "Atlas of Transitions" project, while the second part includes further reflections on the topic of performing arts and migration.

3. Some of the results and experiences related to the project

In her introductive chapter, Piersandra di Matteo, artistic director of the festivals organised in Bologna within the frame of the "Atlas of Transitions" project, points out how curatorial practices in performing arts can shape new paradigms of participation outside the classic definition of programme-making (Davida *et al.*, 2019). In her essay "On participatory projects and urban dramaturgy" the curator and performing arts researcher explains how the artistic actions promoted by the project were aimed at leading migration away from instrumental discourses on migration narrated rhetorically in the terms of invasion. Indeed, she sustains that the participatory projects, performances, shared knowledges and actions of commoning developed intended to challenge paternalistic and neo-colonial perspectives, promoting alternative embodied narratives of migration. Here, the focus is on the concept of participation, declined in terms of "capacity to aspire" (Appadurai, 2004) and in the creation of contexts favouring actions of reciprocity and temporary communities.

Shedding light on the curatorial strategies of the two festivals, Piersandra di Matteo focuses on the fundamental role of encounters and collaborations during the whole artistic production, which actively engaged cultural and social cooperatives involved in migrant hospitality and social care, cultural institutions, non-governmental organizations, independent theatres,

associations of immigrant communities, the Centre for Violence Against Women, high schools and University students, activists, and many others. As the curator reveals, it was exactly this dense network of connections to allow spaces of debate and artistic, cultural and political participation during and beyond the two festivals.

In the second chapter of this book, Melissa Moralli (University of Bologna) reflects on the role of action research in social inquiry on arts and migration. In the first part of the paper, she introduces the methodology of action-research, its origins and its main characteristics. In this chapter, action research is described as a scientific methodology that answers emerging social problems in order to generate social change (Zuber-Skerrit, 1996). In this sense, action research emphasises processes over specific contents and recognises change as a continuous, cyclical, lifelong learning dynamic based on team collaboration and critical reflection. In the second part of her essay, Melissa Moralli presents some experiences of action research developed in Bologna within "Atlas of Transitions". The empirical research conducted within the project has served, therefore, as a field of analysis to reflect on the more general topic of action research as a methodology for the social sciences. By displaying different modalities and tools adopted in the frame of action research, the author finally reflects upon some crucial aspects of the research, such as empowerment, power distribution, knowledge co-construction and social change (Brydon-Miller, Greenwood, Maguire, 2003).

Underlying the limits of action-research and the risk to foster forms of romanticism and paternalism towards those people in a situation of exclusion or oppression, the author concludes that this methodological approach could also open new spaces of intervention in the (research and action) field of migration and inclusion, supporting different dynamics for the creation of knowledge and collaborative actions. A similar perspective was shared by other researchers who participated in the "Atlas of Transitions" project, and resulted in a common methodology which entailed the action-research approach also in other countries, as described in chapter 4 and chapter 5.

Similarly, moving from the analysis of the activities realized in Bologna during the project "Atlas of Transitions", and particularly during the two festivals ("Right to the City" and "Home") held in 2018 and 2019, Pierluigi Musarò (University of Bologna) explores the role of performing arts in facilitating intercultural dialogue and cultural diversity between migrants and host communities. Focusing on how the so-called 'refugee crisis' marks a crucial juncture also in Italian politics, the author reflects on the different ways artistic and cultural expressions can engage audiences and empowering people to accept and appreciate human differences. With the aim to analyse

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how the various actions of the "Atlas of Transitions" project aimed at actively encouraging the wider participation, as well as building community ownership, in the first part of the chapter, the author notices how the concept of audience development evolved from a marketing oriented approach to a strategic and interactive process of making the arts widely accessible. He introduces the four different types of audience development in the arts identified by Kawashima (2006), presented as "Extended Marketing", "Taste Cultivation", "Audience Education" and "Outreach", shedding light on how each type of audience development is different in terms of target, form and purpose. How his analysis evidences, these different strategies were adopted in the project to promote change and awareness about actual social issues, linking the artistic, civic and political sphere.

In the last part of his essay, Pierluigi Musarò reflects on how the communication strategies and performative practices developed in "Altas of Transitions" were planned to encourage mutual interaction between Bologna's inhabitants, including locals and newcomers, while empowering their participation in cultural activities. In this sense, his essay illustrates the capacity of performing arts to de-border the boundaries of belonging, participation and cultural citizenship (Papadopolous, Vassilis, 2013).

4. Arts, social recognition, political participation

While the first three chapters of the book focus on the projects developed in Bologna, analysing them in terms of curatorial strategies, methodological approach and audience development, the fourth chapter presents a reflection on how the project "Atlas of Transitions" was developed in Poland. In this chapter, Olga Cojocaru, Kamila Fiałkowska and Anna Rosińska (Centre of Migration Research, University of Warsaw) describe the results of a participatory action research carried out in collaboration with Powszechny Theatre in Warsaw. The authors clarify that attitudes towards migration in Poland are very complex, presenting, on the one hand, a strong negative public and political opposition towards inflows of migrants from culturally distant countriespecially of Muslim origins; on the other, the growth of the numbers of migrants as a result of labour recruitment schemes and an open policy regarding temporary labour migration.

Given that Poland is on the path to greater national, ethnic and religious diversity, the researchers suggest that the issues of re-bordering and redefining the right to belong are becoming ever more important for the society as a whole. Drawing from these premises, their essay aims at answering the following questions: what is the image of the 'other' that we

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have, how was it constructed, what does this tell us about the mechanisms of representation? Who can influence the creation of these images and how? In order to answer these questions, the authors participated in a collaborative artistic project with Powszechny Theatre that involved foreigners. In this participatory action research, they attempted to critically investigate how performing arts can intervene in political and social debates around migration and challenge the mainstream narrative as well as deconstruct and transform notions such as belonging, citizenship, otherness and Polishness. They conclude the essay underlying that only through new ways to do research with migrants and not (only) on them (Jeffrey *et al.*, 2019), researchers can contribute to a more ethical and inclusive approach on migration research, challenging the inherent asymmetry of the knowledge production process (Temple, Moran, 2011).

In the chapter "The other and me", Amanda Da Silva (Centre d'Etudes de l'Ethnicité et des Migrations, University of Liège) reflects upon the experience of "Atlas of Transitions" developed in Liège, Belgium. The chapter focuses on the relation between arts and migration in terms of social mobility. Drawing upon a reflection on practices and processes of production and consumption of arts, the author presents qualitative and quantitative data collected in the frame of the "Atlas of Transitions" project in Liège (2017-2019). In particular, the chapter explores how performing arts can build bridges and promote new social relations between different groups living in a shared urban space (Martiniello, Lafleur, 2011).

Among the main issues illustrated in this essay we can find the role of arts as a tool for political participation, but also as a reflective space (O'Neal, 2008), or even as a therapeutic instrument in the psychological treatment of refugees who have experienced different types of trauma (Kalmanowitz, 2016). Overcoming a utilitarian perspective, Amanda Da Silva addresses the issue of participation and consumption of art in projects which imply an active engagement of migrants. Specifically, her chapter is divided into three parts. The first part presents a literature review on the relationship between arts and migration, while the second part reflects upon the processes and practices of artistic production and consumption, with a focus on the artistic practise co-produced in Belgium during the "Atlas of Transitions" project. In the final part of the essay, the author sheds lights on the participative processes of migrants in arts production and consumption, intertwining them with cultural mediation process.

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5. Arts and migration: methodological and empirical challenges

The second part of the book presents some further reflections on the intersection between arts and migration. Chapter 6, for example, investigates the link between socially and politically committed artistic practices and processes of constitution of the public sphere. One of the original aspects of the analysis of Giulia Allegrini (University of Bologna) is to reframe participatory and politically engaged artistic practices in a broader framework that calls into play the relationship between art, politics and the city (Bax, Gielen, Ieven, 2015). In particular, her essay aims at understanding how artistic practices can be read in the perspective of a public sphere, sustaining processes of empowerment and opening up possibilities for social change (Gablik, 1995). Strongly centred on the concepts of public sphere, public discourse, sharing and collaboration, this chapter also reflects on the experiences of the author with reference to the Theater of the Oppressed, an artistic-activist practice adopted as a "heuristic device" to better analyse the processes presented in the essay.

With the focus on methodology, for example, the chapter written by Marta Pachoka, Magdalena Proczek and Ewa Osuch-Rak (Collegium of Socio-Economics, SGH Warsaw School of Economics) explores Design Thinking as a useful framework to identify, study, and address selected challenges related to migration, here conceptualized in terms of "wicked problems". According to the authors, the strength of this method relies on its capacity to involve different stakeholders such as intergovernmental organisations (IGOs), non-governmental organisations (NGOs), local authorities and decision-makers, as well as students and academics from various disciplines (and countries). The chapter is composed of three main sections. Firstly, it briefly explores the concept of Design Thinking. Originated in California, this last is described as an intuitive and structured method of working and problem-solving in which teams, often interdisciplinary, develop broadly defined innovations (Brown, 2009). Secondly, the authors reflect on the concept of wicked problems and their definition. In the final part of the chapter, Marta Pachoka, Magdalena Proczek and Ewa Osuch-Rak provide and discuss the application of Design Thinking in identifying, analysing, and addressing wicked problems in the field of migration and refugee studies using selected examples. In this regard, they show the importance of the art-/design-based research and collaborative work in studying important social challenges, including those related to migration.

On the level of empirical research, chapter 8 presents some results linked to the research project "Migration-Mediations. Arts and communication as

resources for intercultural dialogue", developed by the Department of Communication and Performing Arts of the Università Cattolica del Sacro Cuore, Milan. In particular, Ruggero Eugeni, Martina Guerinoni and Laura Peja (Università Cattolica del Sacro Cuore - Milan) analyse artistic projects carried out in several areas of the city of Milan in which performative practices established an active and transformative dialogue between migrants and the hosting territory (Daykin *et al.*, 2016). Their essay focuses on five different initiatives: the almost ten-year experience of Gigi Gherzi's "Teatro degli Incontri"; the experience of "Alchemilla", a social cooperative that works in the Montevelino preschool; the "Cascina Casottello – International Neighbourhood Center" project, promoted by the "Sunugal" cultural association; the "Culture senza frontiere (Cultures without borders)" project, carried out by a multicultural network of professional operators; the experience of the "Elikya" choir and multicultural association. The analysis finally highlights how the question of the integration / inclusion of migrants through the means of theatre and art can provide new theoretical and methodological challenges for theatres (Prentki, Preston, 2013).

Reflecting on the role of objects, spaces and cultural practices, the last chapter of this book draws from the experience of Cantieri Meticci, a multicultural artistic collective, to describe the poetics underlying participatory art processes. In particular, Pietro Floridia (director of Cantieri Meticci), reflects on the role of objects (Bodei, 2009) and spaces in promoting processes and communities of practices that enhance diversity, while addressing issues of a political nature (Bhabha, 1994). Starting from these reflections, the author introduces a neologism, "Assemplaces", to understand how devices installed in public space, equipped to give rise to theatrical performances and workshops, can become a way to promote social, cultural and artistic exchange. Adopting creative communicative also in the description of these practices[3], the author relates the theme of physical spaces with that of symbolic spaces and their relationship with performing arts. In this context, Pietro Floridia shows how arts can become an instrument of cultural participation (Paltrinieri, 2019), of valorisation of diversity, not only through spatiality but also presenting the added value of acting collectively while following different perspectives.

The experiences investigated in this book try to give a first explorative glance to the role of arts in creating spaces of collective recognition and plural conviviality. In many cases, the social relations created in these projects, the multiplicity of topics elaborated and the variety of languages

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[3] The vivacity of the language adopted by Pietro Floridia is the reason why we decided not to translate this chapter into English, but to maintain it in Italian.

adopted, as well as the complexity of the processes of artistic production and the strategies to involve the audience, opened new windows of possibilities in terms of long-term benefits of these interventions and research. In this sense, such contributions can be framed as forms of cultural citizenship, referring "to the informal, cultural dimensions that facilitate belonging and enable one to contribute to, and shape, the dominant culture" (Khan, Yue, Papastergiadis, Wyatt, 2017, p. 8). Therefore, an alternative form of citizenship that is embedded both in the artistic actions and in the research process, and which intervenes both at the level of everyday life practices and on the narrative dimension.

Far from being a final contribution to these issues, this book aims at representing a first interdisciplinary and transdisciplinary reflection on emerging theoretical, methodological and empirical challenges investigating the relation between arts, creativity and migration.

Further research and action questions are at stake: how arts can support mobility justice? How the growing social inequalities can be addressed by cultural practices and participatory research? Which new possible intersections can arise from the collaboration between artists, researchers and civil society? Aware that such complex questions need to be answered by further experiences and research, we hope that this book opens new horizon of possibilities to rethink, together, alternative spaces for inclusion and social justice.

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