

## Analysis IO1



i-MOTOLE

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Partner Organisation: **Kulturskolan**

**Stockholm/Stockholm School of the Arts**

Intellectual Output 1. Data Analysis



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Erasmus+ Programme  
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### Introduction

Sweden accepts more refugees in proportion to size of population than any other nation in the developed world. Refugees have arrived here in extraordinary numbers. Over the past 15 years, some 650,000 asylum-seekers made their way to Sweden. Of the 144 489 who arrived 2017, 25 666 were granted asylum<sup>1</sup>. Integrating adults into Swedish society has been tricky enough, but a much more difficult problem is how to deal with all the unaccompanied children. Child refugees are sent to Swedish schools, but they struggle to integrate and are sometimes placed in separate groups, because of their vastly different learning needs.

The City of Stockholm has the vision 2040 to be “A city for All”, a diverse, equal, democratic and embracing city where citizens can participate and express themselves through culture. One of the City Councils aim is that Stockholm School of the Art shall include young newly arrived migrants and unaccompanied children into the wide range of cultural activities the organisation provides.

As part of the Erasmus+ project I-MoToLe, the Team Stockholm has investigated how many of newcomers have been participating or enrolling cultural activities provided by Stockholm School of the Arts, since the year 2014. Therefore, the Team Stockholm, have interviewed relevant heads of the seven units at the Stockholm School of Arts about the number of participants who are newly arrived and or unaccompanied and who participate in the school's activities.

The conclusion is that Stockholm School of the Arts has implemented different ways to reach unaccompanied young children, mainly provided as open workshops. Some examples: In the project "Tensta Dansar", a network of free actors in the dance area and choreographers, staff have visited various compulsory schools in the area, invited classes to performances that have resulted in cultural workshops and new shorter courses. Furthermore, staff have also invited

newcomers in summercamps, different workshops and open lessons. Within the one-year-long project “Space for creativity” more than 10 secondary schools in socioeconomic disadvantages areas, were involved. The conclusion is that the

#### City of Stockholm

Askebykroken 13  
Box 8100  
SE-163 08 Spånga Stockholm  
SWEDEN  
Direct +46 8 508 318 34  
eva.darell@stockholm.se  
stockholm.se

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<sup>1</sup> <http://www.scb.se/hitta-statistik/sverige-i-siffror/manniskorna-i-sverige/in-och-utvandring/>

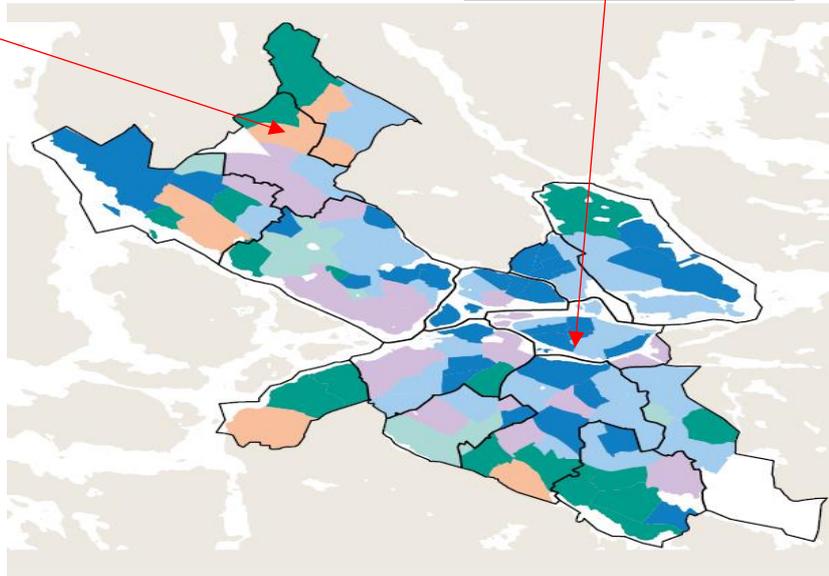
Stockholm School of the Arts has not reached newly arrived migrants to enroll in the traditional courses as expected, with the exception of the cooperation with the Eritrean association in the Southwest area.

Below are maps over Stockholm presenting cultural activities where young migrants and unaccompanied young people have been participating at Stockholm School of the Arts, between 2014 – 2018.

**2014**

Tensta Dance Network  
105 young immigrants

Summer camp, with  
speaking youth  
Antal?

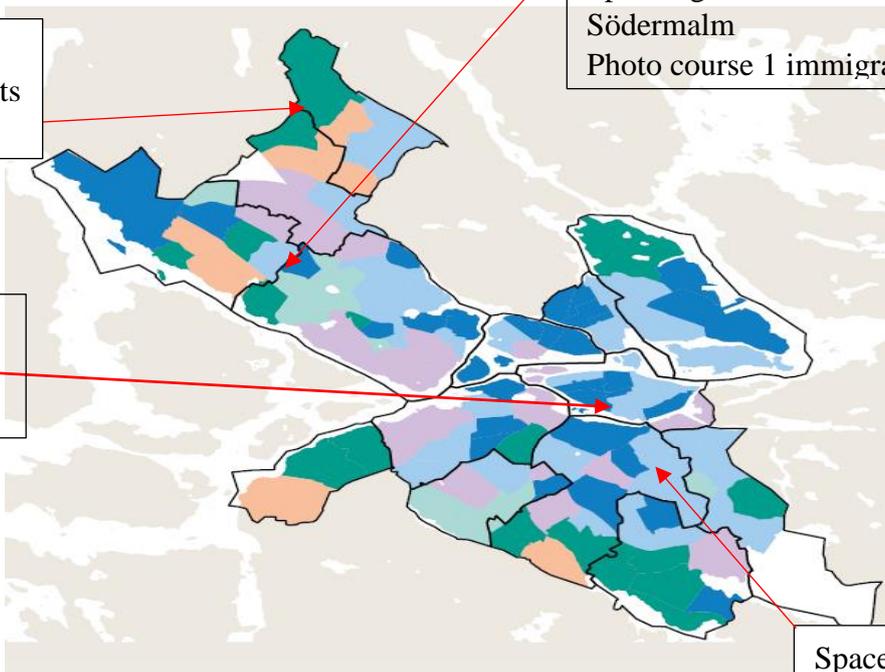


**2015**

Speaking Youth Media Center at  
Södermalm  
Photo course 1 immigrant.

Summer courses (1week-long)  
dance, music, drama and fine arts  
in Tensta

Folklore Museum, speaking  
Youth, 15 immigrants

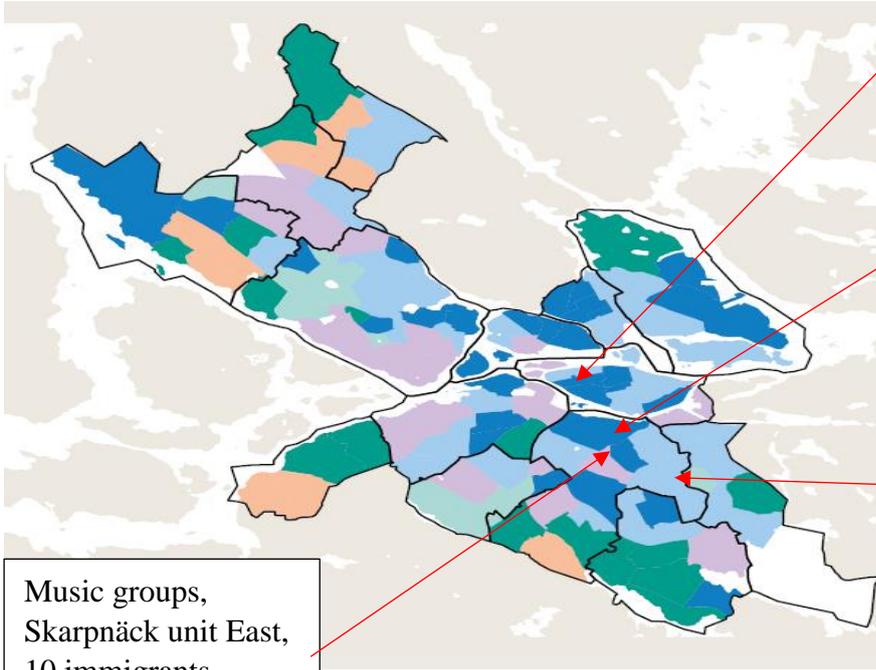


Space for  
creativity  
project

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Box 8100  
SE-163 08 Spånga Stockholm  
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eva.darell@stockholm.se  
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**2016**



Child consequence analysis 8 immigrants

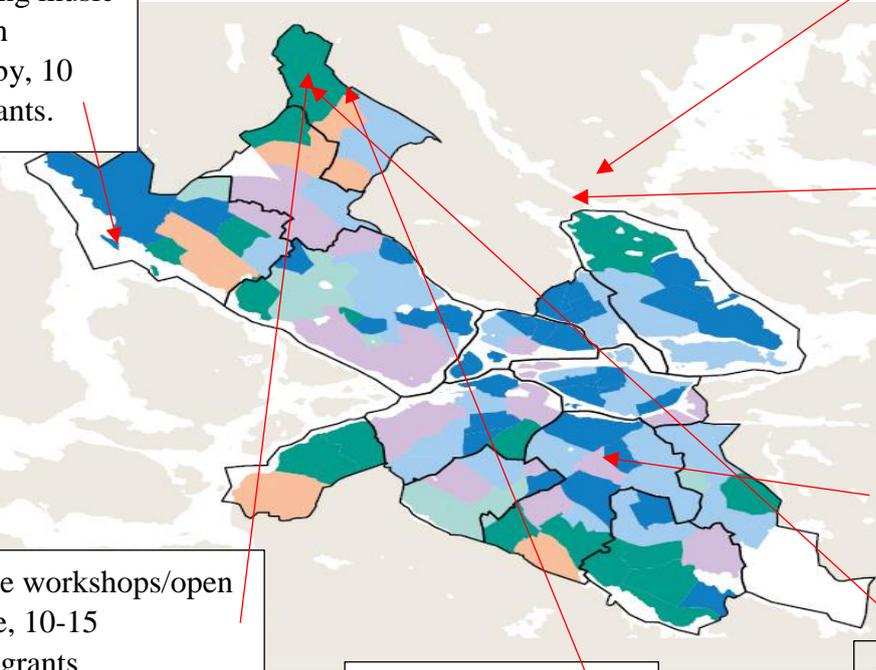
Music groups, Skarpnäck unit East, 10 immigrants

Drop in courses in music and dance

Music groups, Skarpnäck unit East, 10 immigrants

**2017**

Recording music studio in Vällingby, 10 participants.



Summerjobs 2 immigrants

Digital storytelling 15 immigrants Södermalm?

Music mix at unit South in collaboration with the Eritrean NGO. 10 immigrants

Dance workshops/open house, 10-15 immigrants

Easter holliday course, 4 immigrants

Spaceses for creativity, Tensta collage 90 immigrants

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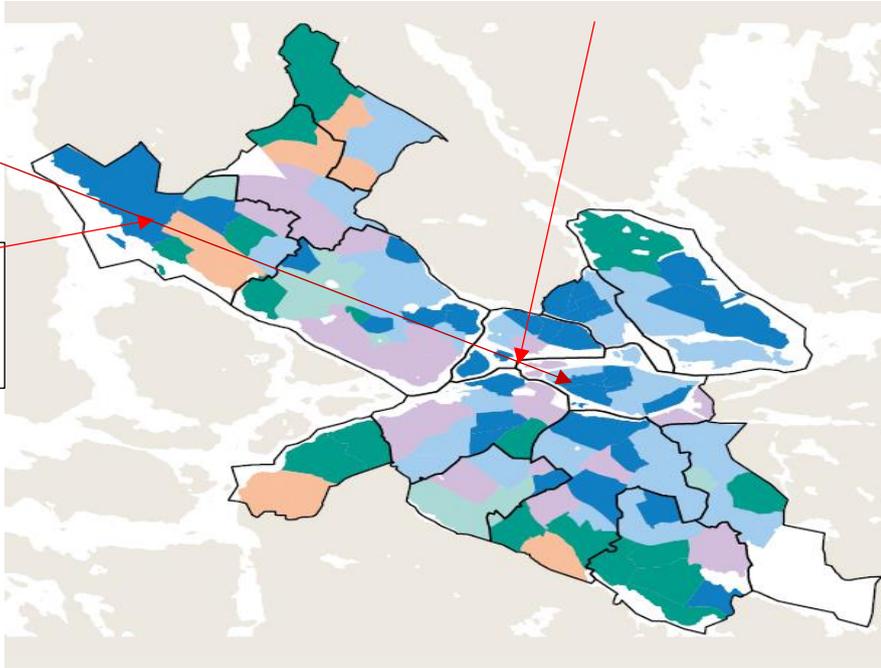
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SE-163 08 Spånga Stockholm  
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2018

Courses at Stockholms stadsmission, Fridhemsplan. 72 immigrants. In progress

Courses at KFUM, on 3 occasion, 39 immigrants. In progress

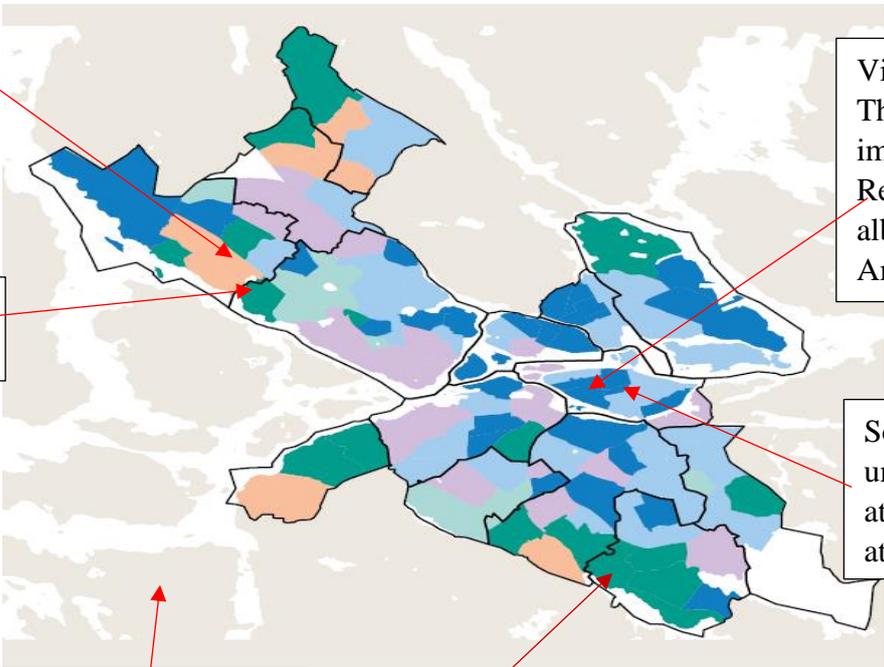
Open house in Vällingby, 6 immigrants



Workshops/courses at the school Högland, Bromma. 15 immigrants

Visiting Scala Theater, 85 immigrants. Release of new album with Amina Fakir

Bromma library, 10 immigrants



Songlines 20 unaccompanied, at the concert hall at Nybrokajen

Workshops with a majority of 9 unaccompanied, at Hallunda Folkets hus. Performance group with director Wanda Monaco.

Internationella Roman day the 8 of april at the culture house Fanfaren. Music, dance poetry with the Roman NGO.

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Box 8100  
SE-163 08 Spånga Stockholm  
SWEDEN  
Direct +46 8 508 318 34  
eva.darell@stockholm.se  
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### **How to find the newcomers to have workshops with and to interview?**

First of all, we contacted the people and organizations that meet the newcomers and, personally we worked by invited different schools and their teachers, principals, pupils, for informations meetings. Also NGO's and parents were invited. To reach unaccompanied where Facebook/social media the most common tool. Also communicate and advertise what is going on through different Facebook groups to people we know, who work directly with newcomer's. They also help me to find the newcomers. After that we contacted each organization and booked a personal meeting. We also invite us to meetings as representatives for Stockholm School of the Arts.

We were networking and presented us on their different activities for the young people, we also held different workshops in different artistic subjects.

This has led to a close cooperation with: Stockholms stadsmission, organisation for the unaccompanied, Rädda Barnen, YMCA (KFUM), Playground, "Dörren" (The Door), Sports NGO's –Kahves, and the project Songlines, the community center in Hallunda with the director Vanda Monaco and with Roman NGO.

#### **Christer:**

I came into contact with the organization Sweden Story teller, by a former colleague at the culture administration, Kerstin Gustafsson, who works with cultural development with the target group new arrivals. The performance is called "Swedish angels – a new arrival fantasy" and was played at Theater Pero in Stockholm.

Date: March 18 at. 17:00

The interviews have been conducted after I first presented the MoToLe project's background and purpose.

In total there are 3 interviews with 3 young adult men. 2 of them come from Afghanistan and one from Iran.

#### **Interview 1.**

Yosef, 24 years from Iran. Has a residence permit. Working on and off, in the field of medical care as a nurse.

#### **1. Question: - When and why did you join the theater course?**

*Answer: - It was very personal, I have a lot of different issues with the family and I searched for the theater in search to be someone else for a while, helping me see my problems in a different way. The script to the play felt very important. Got in touch with the theater group through a workshop/audition where they searched for actors for this particular play. I also participate in 3 other theater groups, such as a group that like the "Door" of the Old Town.*

#### **2. Question: - Has your participation in the theater courses and the play**

**facilitated your other life, socially, professionally, healthily?**

*Answer: - Personally, it has really helped me, I have gained greater and better selfesteem.*

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SE-163 08 Spånga Stockholm  
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Direct +46 8 508 318 34  
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*Even helped me in my daily life, I live completely alone and have no friends, with the theater group there has been a possibility, we have such a big community, everyone helps each other. When we perform the play and meet an audience, I feel so happy I'm so happy and grateful for it. Without the theater groups I do not know if I had been out. Unfortunately, I know people who feel very lonely and can't endure it, they have committed suicide*

**3. Question: - Is there anything you want to change?**

*Everything was fine, but I think it demands more time for repetitions and that we did not have to change the rehearsal rooms so often.*

**4. Question: - Looking at the future, do you want to continue playing theater and going to theater courses?**

*Answer: - I'd love to keep on doing more, I love this group! It's a very nice mood and community. A collective feeling, we all work in the same direction. The leaders of the theater courses are very good and listen to us and our experiences.*

**5. Question: - What can we do in Sweden when we meet new arrivals and create cultural experiences with you?**

*Answer: - What a good question, no one has asked me before. When I came to Sweden 3 years ago, I did not dare ask about the possibility of playing theater. Nor was there anyone who told me I could do it. It was more just for you who were native to Sweden who could do it. I was not allowed the possibility of playing Theatre. I think you in Sweden need to be better at telling us new arrivals about various creative activities and that you can play theater. Also inform about the courses offered.*

**Interview 2.**

Mohammed 23 years from Afghanistan. Seeking asylum.

**1. Question: - When and why did you join the theater course?**

*Answer: - At first, I had no direct experience of theater work, but then I was together with a girl who was very interested in theater, she informed me through Messenger about the organization "Sweden story teller". I visited them, exciting workshop where we worked with the play and the content. That was exactly what I needed. The theater group has strengthened my self-esteem and, feels good to be able and have the possibility to reach out with the message of how it is perceived to be a newly arrived in Sweden.*

**2. Question - Has your participation in the theater courses and the play facilitated your other life, socially, professionally, healthily?**

*Answer: - Yes, to a certain extent, I've got new contacts by joining the theater group. It helps me grow up as a person, I feel better when I'm active.*

**3. Question: - Is there anything you want to change?**

*Answer: - The premises we repeated and played the show on were quite ok. I think the theater group should have more people who really were new arrivals, would give*

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Askebykroken 13  
Box 8100  
SE-163 08 Spånga Stockholm  
SWEDEN  
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more weight and credibility to the play. As it was now, 2 shows were hit in 2010 and 2012.

**4. Question: - Looking at the future, do you want to continue playing theater and going to theater courses?**

*Answer: - I dare and do not want to dream about the future, I do not know how the next day will be, I have been rejected by the Migration Board, who does not want me to stay in Sweden. If I send back to Afghanistan, I definitely cannot continue with theater. I dare not think about what might happen to me there, I do not want to talk more about it, feels to horrifying.*

**5. Question: - What can we do in Sweden when we meet new arrivals and create cultural experiences with you?**

*Answer: - Much is very good, you need to be better at finding people with the right attitude or skills, thinking of people who are patient and passionate about the matter. I and many with me have encountered people who are primarily looking to make money on the situation, that they use this group with new arrivals as a means of their further career.*

*As a proposal, we would like to be the ones who teach you too, how to deal with and live in our situation.*

**Interview 3**

Abo Wejden 25 years from Afghanistan. Has a residence permit.

**1. Question: - When and why did you join the theater course?**

*Answer: - Contacted the theater group last November, I participated in several different theater groups and was invited by one of the groups to search for the play. I like to play theater to be a character that I'm not when I'm private, it's healthy for my part.*

**2. Question - Has your participation in the theater courses and the play facilitated your other life, socially, professionally, healthily?**

*Answer: - Yes, with very good things, my communication skills with others has evolved, I can discuss better and see what the other person has for needs and perspectives. I can better predict what might happen. The entire project has been very interesting.*

**3. Question: - Is there anything you want to change?**

*Answer: - No nothing special, we did not have much time for repetitions, but tanks and due to the talented and very committed project managers and director it was still possible to get the play done on time. My expectations have fully met.*

**4. Question: - Looking at the future, do you want to continue playing theater and going to theater courses?**

*Answer: - I would like to continue to develop and educate myself in theater and*

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Askebykroken 13  
Box 8100  
SE-163 08 Spånga Stockholm  
SWEDEN  
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writing plays. I would like to perform, even more, this play for more groups, to reach new audiences. I learn something new every day.

**5. Question: - What can we do in Sweden when we meet new arrivals and create cultural experiences with you?**

*Answer: - Give more time to those who come to Sweden, it's not enough for 1-2 years to get into your culture and understand it. We would like to get in touch with more people from Sweden and tell them about our background, that we meet more over the cultural borders, more dialogue and tear down the walls between us.*

**Anna**

I had planned to meet young adults who participated or wish to participate in a cultural activity. I met the older ones first when they went to the Language Café at the Farsta Library. They would like to be interviewed, they felt that every opportunity to speak Swedish is good. Both thought it would be fun to get involved in a cultural project, but it was not so easy to know something about how to get in touch with something like that. Ibrahim had the opportunity to attend, but thought it was a little difficult to keep up with and understand when he was a newcomer, when the project started.

Economically, it was also difficult. They described both in different ways that they were unable to pay for a course.

The two young people who come from Syria participated in activities organized without charge via school in cooperation with the school. They experienced the storytelling as positive and meaningful. They seemed worried that I could not answer my questions wondering if I thought the answers were approved, always seemed unsafe. I'm not sure they understood the purpose of the interview even though I explained it several times. But I felt they were curious and interested, but understanding the language is a more difficult nuts to crack. They showed joy when they talked about the storytelling and laughed at the memory.

**Interviews:**

**Ibrahim ,21 years old from Sudan.**

*He has been in Sweden in two years and came to Stockholm 2 months ago.*

*When he lived in Jämtland he heard about the possibility of joining a theatre course but he was too shy and had no experience of that at all. After a while he joined, mostly as an observer and found it pleasant and good. The theatre was led by Red cross, Now a day he his positive to that kind of thing. He really wants to try a similar activity. He thinks that it should give him a lot of different ways of learning Swedish and practice to speak with others and learn more about how different people behave*

*He has never been invited to what he calls cultural learning; he doesn't know how to get information about it. He cannot afford paying for enrolling a course. He likes and enjoy being at (Språkcafé) Langaug Café in several libraries. It is his only way to meet others in the same situation.*

*He thinks it would be nice to join a group of Swedish and immigrants and play theatre together.*

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SE-163 08 Spånga Stockholm  
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eva.darell@stockholm.se  
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**Wichuta 22 years old from Thailand**

*She has been working in marketing in Thailand. Left Thailand 6 months ago and work as an au pair in a Swedish family.*

*She would like to learn Swedish by speaking Swedish and would love to be in a context where theatre and improvisation are the method.*

*Would like to join different activities. She left Thailand to find better options to live and met her boyfriend here. Not Swedish. She really thinks she needs to learn this language by speak with Swedish people. She thinks that to act and play different characters she should learn better. She is an adult but still young and talk about how hard it is to get information and support to find good examples to meet over the cultural borders. It takes a lot of energy to always be open-minded. You get nothing for free, she said.*

**Yosra 18-year-old from Syria**

*Has taken part of a free course in storytelling for kids. Stockholm School of Arts and she remember that Unga berättar (Speaking Youth) has been to her school and she liked it very much. She has worked in a small group a performed a fairy-tale while the met kids of 2-3 years' old*

*It meant a lot to succeed. At first she did not think this was possible. But she enjoyed.*

*She remembers it as a good thing, it helped her to be more social and talk more.*

*She describes her as a very shy person.*

*It was a nice experience to have fun and she appreciated to meet small children.*

**Amar 18 from Syria** *She has participated in a group that did storytelling to kids. She learned how to make a shorter lesson at a library. She liked preparing, act, play games with the kids and to collaborate with others in the class. They were five in the group. She remembers being part of something that Unga berättar (Speaking Youth) did in her school, but she was not able to understand at that moment. She really enjoyed being part of the story telling and learned how to meet small children and likes doing other things at school, she wants to do more but it is not possible, but she cannot tell me why.*

**Johanna:**

I contacted Vanda through facebook. She is an actor through who also works with new arrivals. Vanda and I met and I told her that I was interested in taking part of her work, a performance project with 9 youngsters. Recently she has initiated a collaboration with the national touring theater(riksteatern). Stakeholders in this project are: The boxing club and Hallunda community house. After meeting the participants and attending 2 repetitions and exercises, I asked Vanda if I could interview the participants. She allocated time to implement this. Second interview was with a national meeting for Songlines at a concert hall in the center of Stockholm. People who participated was project managers and young people from several cities and towns all around Sweden. We had workshops, lectures and performances

from morning to evening. In the evening I asked two young people if they wanted to be interviewed. It was rewarding and I got a positive response. The young people told about their method, how young people can teach and inspire each other with artistic

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Askebykroken 13  
Box 8100  
SE-163 08 Spånga Stockholm  
SWEDEN  
Direct +46 8 508 318 34  
eva.darell@stockholm.se  
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expressions and what Songlines means to them. To find a meeting place where young people feel confident, that food and "fika" are available. This is an important part of which socialization is developing. That everyone can contribute with something and be a part of a context. The workshop consisted of a circus artist from Cirkus Cirkör, who had collaborative exercises, safety exercises. Dance Pagoda worked with basic street dance techniques. We also had voice training.

### **Interviews:**

Background

Mahmoud 18-year-old from Eritrea

### ***Initial Expectations***

1. **When and why did you enroll on the course?**  
*Through the organization Suptopia, on a film course. I came in contact with the teacher Vanda and I liked her as a teacher.*
2. **Which course was it?**  
*A theater project with Vanda*
3. **How did you find out about it?**  
*By a summer work and my tutor at the film course at the organization Subtopia.*
4. **Why was it important for you to do the course?**  
*To have the opportunity to express myself, and have something to focus on (take away the stress).*
5. **Did you think the course was going to help you in your future life?**
  - a. *And in what area of your life? (professionally? Socially? Legally?)*  
*I learn about life and about theatre. I feel more comfortable, more social and I am doing better in school.*

### ***Experience on the Course***

6. **What part of the course did you like the most / the least?**  
*Everything is great, all the time.*
7. **Was the course relevant for you?**  
*Yes, very relevant. The course has changed my life.*
8. **Is there something about the course you would have changed?**  
(content/delivery/timetable/location/evaluation...)  
*No nothing. The theater course has helped me understand better the society and people around me.*

### ***Reasons for Success*** (for those who successfully completed the course)

9. **Did you enjoy the course?**  
*Yes, absolutely.*
10. **Did it fulfill your expectations?**  
*Yes, it really did.*
11. **Has it helped you in your professional life?**  
*Yes, in school.*

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Askebykroken 13  
Box 8100  
SE-163 08 Spånga Stockholm  
SWEDEN  
Direct +46 8 508 318 34  
eva.darell@stockholm.se  
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**12. Have you enrolled on any other courses since then?**

Did you successfully complete them?

What was your experience of such courses like *I do photography on my leisure time together with a new friend.*

**Background**

Wahid 18-year-old boy from Afghanistan, he came alone as an immigrant

**Initial Expectations****1. When and why did you enroll on the course?**

*Two months ago, I got in contact through my friend Ali.*

**2. Which course was it?**

*A theater project in Hallunda (south of Stockholm)*

**3. How did you find out about it?**

*My new friend Ali told me about this project*

**4. Why was it important for you to do the course?**

*I am playing guitar and when I lived in Iran I wanted to be an artist, be on a stage. I want to develop as an artist and express myself.*

**5. Did you think the course was going to help you in your future life?**

- a. And in what area of your life? (professionally? Socially? Legally?)

*Absolutely, create contacts with other people, rehears together, practice to be on a stage. To attend this course helps me forget about my stress to being an immigrant.*

**Experience on the Course****6. What part of the course did you like the most?**

*The rehearsals are the best and most fun, the focus towards the first performance, to be focused and efficient.*

**7. Was the course relevant for you?**

*Yes.*

**8. Is there something about the course you would have changed?**

(content/delivery/timetable/location/evaluation...)

*More focus and more efficient trainings and rehearsals.*

**Reasons for Success** (for those who successfully completed the course)**9. Did you enjoy the course?**

*Yes, I learn a lot and it takes away the stress.*

**10. Did it fulfill your expectations?**

*Yes.*

**11. Has it helped you in your professional life?**

*Yes, I think so.*

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Askebykroken 13

Box 8100

SE-163 08 Spånga Stockholm

SWEDEN

Direct +46 8 508 318 34

eva.darell@stockholm.se

stockholm.se

**12. Have you enrolled on any other courses since then?**

- a. Did you successfully complete them?
- b. What was your experience of such courses like? *I have started guitar courses which I run for other young immigrants who came to Sweden alone.*

**Background:**

Amir 20-year-old from Syria.

Attend a course at Songlines

**Initial Expectations**

**1. When and why did you enroll on the course?**

*I started one year ago. I enrolled the course as a way to find other musicians, to find a "family", young people to young people. I have since then become a youth leader for the World Music Orchestra where we play music from all over the world. If a person cannot play, you can always listen to music. Everyone can learn from one another.*

**2. Which course was it?**

*Songlines*

**3. How did you find out about it?**

*Through a woman (Helena) who started Songlines in Kalmar (A city south of Sweden), I saw her documentation about Songlines.*

**4. Why was it important for you to do the course?**

*It is like a "family", we learn from each other, the meeting with other cultures and music genres.*

**5. Did you think the course was going to help you in your future life?**

- a. *And in what area of your life? (professionally? Socially? Legally?) Absolutely, the network, the meeting with other musicians, the possibility to apply for a higher education in music, the mix of professionalism, social context – everything.*

**Experience on the Course**

**6. What part of the course did you like the most?**

*When I started in the group World Music Orchestra as a musician and when I become a youth leader.*

**7. Was the course relevant for you?**

*Yes, very.*

**8. Is there something about the course you would have changed?**

*(content/delivery/timetable/location/evaluation...)*

*I would like that more Swedish young people participated, Swedish people who could meet us from different cultures.*

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Askebykroken 13  
Box 8100  
SE-163 08 Spånga Stockholm  
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eva.darell@stockholm.se  
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**Reasons for Success** (for those who successfully completed the course)

**9. Did you enjoy the course?**

*Yes, very much.*

**10. Did it fulfill your expectations?**

*Yes!*

**11. Has it helped you in your professional life?**

*Yes, Indeed.*

**12. Have you enrolled on any other courses since then?**

*No.*

**Background:**

Morteza 17-year-old from Afghanistan

***Initial Expectations*****1. When and why did you enroll on the course?**

*Three month ago. I was alone among my new friends who could play guitar and sing songs. I wants to be a part of Songlines so I could create a "family".*

**2. Which course was it?**

*It was Songlines. But first I thought myself to play guitar by through watching YouTube. This was six months ago.*

**3. How did you find out about it?**

*Through the meeting place "Unite". This meeting place makes young people meet, drink coffee etc. There I met Helena, the leader of Songlines, and she asked me if I wanted to enroll the World Music Orchestra. On a spring party I sang in a church and Helena heard me sing.*

**4. Why was it important for you to do the course?**

*When I was little I wanted to be a singer. I want to be e better singer and develop my skills as musician.*

**5. Did you think the course was going to help you in your future life?**

*a. And in what area of your life? (professionally? Socially? Legally?)*

*Yes, absolutely. The music gives me hope and skills, gives me courage to be on a stage and sing in front of other people. I am more brave. I want to write my own song texts, create my own music in the future.*

***Experience on the Course*****6. What part of the course did you like the most?**

*To rehears and practice.*

**7. Was the course relevant for you?**

*Yes, very.*

**8. Is there something about the course you would have changed?**

*(content/delivery/timetable/location/evaluation...)*

*No, nothing*

**9. Have you enrolled on any other courses since then?**

*No*

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Askebykroken 13  
Box 8100  
SE-163 08 Spånga Stockholm  
SWEDEN  
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eva.darell@stockholm.se  
stockholm.se

**Reasons for Success** (for those who successfully completed the course)

1. **Did you enjoy the course?**  
*Yes, absolutely.*
2. **Did it fulfill your expectations?**  
*Yes.*
3. **Has it helped you in your professional life?**  
*Yes, both self-confidence and self-esteem.*

**Eva:**

Eritrean NGO, Högdalen south of the City of Stockholm

When I first tried to come in contact with the staff, responsible for the music activities for Eritrean newcomers I did send an e-mail to the Stockholm school of the Arts unit SOUTHS coordinator. He responded directly with contact details for both the music teacher and for the Eritrean NGOs president.

First I send them both an e-mail describing my mission and the purpose with the EU-project and the interviews with the young people. After that, I called them on phone and discussed if it was possible to visit the course and make interviews. Staffan asked the youngsters one week before I should come, if they accepted to be interviewed.

After that we decided the date for my visit.

This preparation took two weeks of chatting and e-mailing.

On Tuesday the 20<sup>th</sup> March I went to Högdalen. I had planned to be there in good time before the course, to meet both the teacher and the youngsters before the class begun. My plan was to sit silent in the corner and just watch how they worked. After their course I should gather the group and start the interviews. My idea was to ask one question at a time, and let the youngsters answer one after another.

When the course was about to start, there were some youngsters missing, meaning there were not enough people for playing together. So, the teacher asked me if I could play anything. Well, I answered, long time ago I played percussion, piano and guitar. So suddenly I was playing with the young people. I guess this made it more relevant when interviewing the young people.

During the interviews, we sat in a circle on coaches and the president of the Eritrean NGO translated each question, and also supported them to describe their situations.

**City of Stockholm**

Askebykroken 13  
Box 8100  
SE-163 08 Spånga Stockholm  
SWEDEN  
Direct +46 8 508 318 34  
eva.darell@stockholm.se  
stockholm.se

**Background:**

Interview with a boy from Eritrea age 21.  
He came to Sweden alone as an immigrant six months ago, in  
September 2017.

He is attending a music course Tuesdays 17.30 – 19.00. This is a cooperation between the Eritrean NGO and Stockholm School of the Arts. This project with one music teacher from the Stockholm School of the arts coming to the Eritrean NGO started in December 2017.

### ***Initial Expectations***

**1. When and why did you enroll on the course?**

*December 2017, because I wanted to be in a context and meet other young people.*

**2. Which course was it?**

*Music course with mixed instruments (guitar, piano, song, drums...) playing in group with other young people who also are newcomers from Eritrea.*

**3. How did you find out about it?**

*From mouth to mouth, people talking and telling about this opportunity.*

**4. Why was it important for you to do the course?**

*I have been interested long time to play music as I did it in Eritrea. But didn't know how to find a way to play music. When I've been told to participate in this group I was hooked. This is the best.*

**5. Did you think the course was going to help you in your future life?**

*a. And in what area of your life? (professionally? Socially? Legally?)*

*Music is good for wellbeing and for grow and develop as a person. I really want to be a professional musician in the future.*

### ***Experience on the Course***

**6. What part of the course did you like the most / the least?**

*When the whole group play together as a final "orchestra"*

**7. Was the course relevant for you?**

*Yes, very.*

**8. Is there something about the course you would have changed?**

*(content/delivery/timetable/location/evaluation...)*

*If it was possible to borrow home instruments so we could practice every day, I should learn much quicker the technical and the music pieces. Also I should have something to entertain myself when I am alone.*

*a. Did you successfully complete them?*

*b. What was your experience of such courses like?*

*I attend language courses in Swedish at SFI (Swedish for Immigrants) every morning. Then I go to the library for doing the homework. Then at home I play the Eritrean instrument Kirar.*

**9. Would you enroll for the same course again?**

*Yes, of course I would do that even if I have to pay a fee (750 SEK for a course at Stockholm School of the Arts)*

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Askebykroken 13  
Box 8100  
SE-163 08 Spånga Stockholm  
SWEDEN  
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eva.darell@stockholm.se  
stockholm.se

## 10. Have you enrolled on any other courses since then?

*I would attend more music courses if the group is relevant, the context is important, it is important to feel that we “own” the activity and can take own responsible.*

### Background:

Interview with a boy from Eritrea age 26.

He came to Sweden alone as an immigrant four years ago, in 2014.

He is attending a music course Tuesdays 17.30 – 19.00. This is a cooperation between the Eritrean NGO and Stockholm School of the Arts. This project with one music teacher from the Stockholm School of the arts coming to the Eritrean NGO started in December 2017.

### Initial Expectations

#### 1. When and why did you enroll on the course?

*December 2017, because I wanted to be in a context and meet other young people.*

#### 2. Which course was it?

*Music course with mixed instruments (guitar, piano, song, drums...) playing in group with other young people who also are newcomers from Eritrea.*

#### 3. How did you find out about it?

*From mouth to mouth, people talking and telling about this opportunity.*

#### 4. Why was it important for you to do the course?

*Staffan, the teacher’s way to teach us and his way to introduce the instrument is important for me. He makes me curious. The more he encourages me the more I am hooked at this course.*

#### 5. Did you think the course was going to help you in your future life?

*a. And in what area of your life? (professionally? Socially? Legally?)*

*Yes, as a base for being introduced into the society. Playing together as cooperate together with others.*

### Experience on the Course

#### 6. What part of the course did you like the most / the least?

*I also like it when the whole group play together as a final “orchestra”.*

#### 7. Was the course relevant for you?

*Yes, very.*

#### 8. Is there something about the course you would have changed?

*(content/delivery/timetable/location/evaluation...)*

*I would like to have this course several days in the week, every evening if possible. If it was possible to borrow home instruments so we could practice at home every day.*

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Askebykroken 13  
Box 8100  
SE-163 08 Spånga Stockholm  
SWEDEN  
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eva.darell@stockholm.se  
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#### 9. Would you enroll for the same course again?

*Yes, of course I would do that even if I have to pay a fee (750 SEK for a course at Stockholm School of the Arts)*

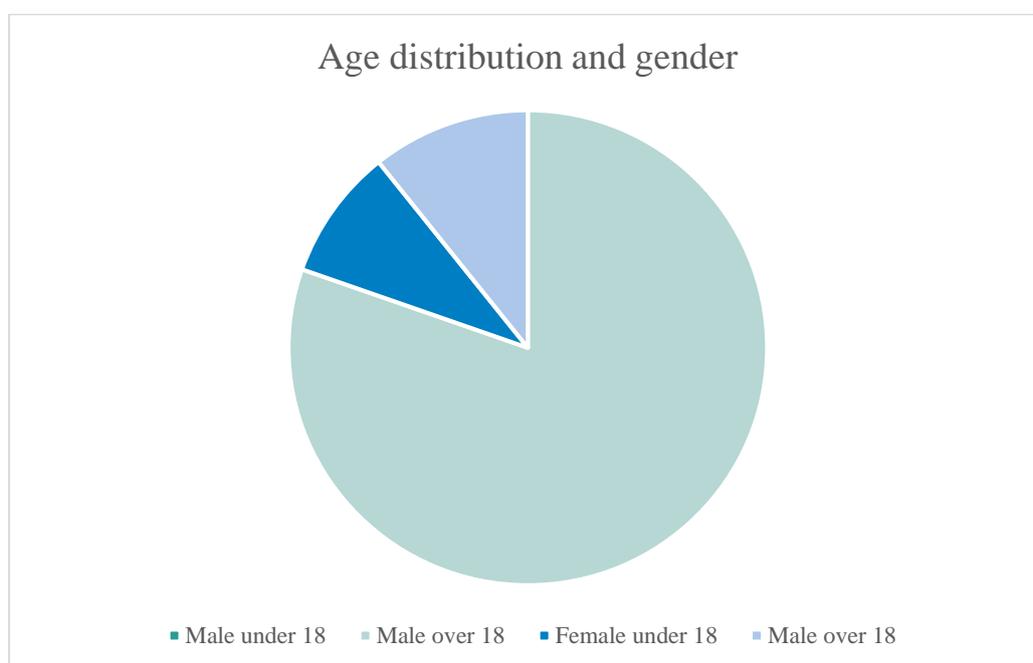
**10. Have you enrolled on any other courses since then?**

- a. Did you successfully complete them?
- b. What was your experience of such courses like?

*I attend language courses in Swedish at SFI (Swedish for Immigrants) two mornings per week. Then I work as a nurse assistant at a home for elderly people. I would also attend more music courses if the group is relevant, the context is important, it is important to feel that we "own" the activity and can take own responsible.*

**Data**

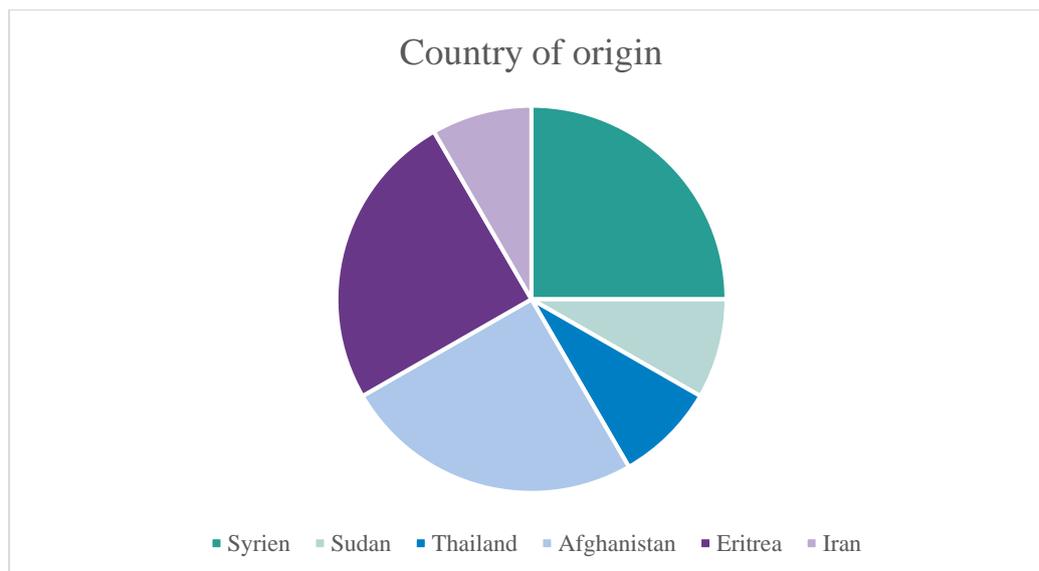
Based on the number of new arrivals interviewed



From which countries do they come as we interviewed.

**City of Stockholm**

Askebykroken 13  
 Box 8100  
 SE-163 08 Spånga Stockholm  
 SWEDEN  
 Direct +46 8 508 318 34  
 eva.darell@stockholm.se  
 stockholm.se

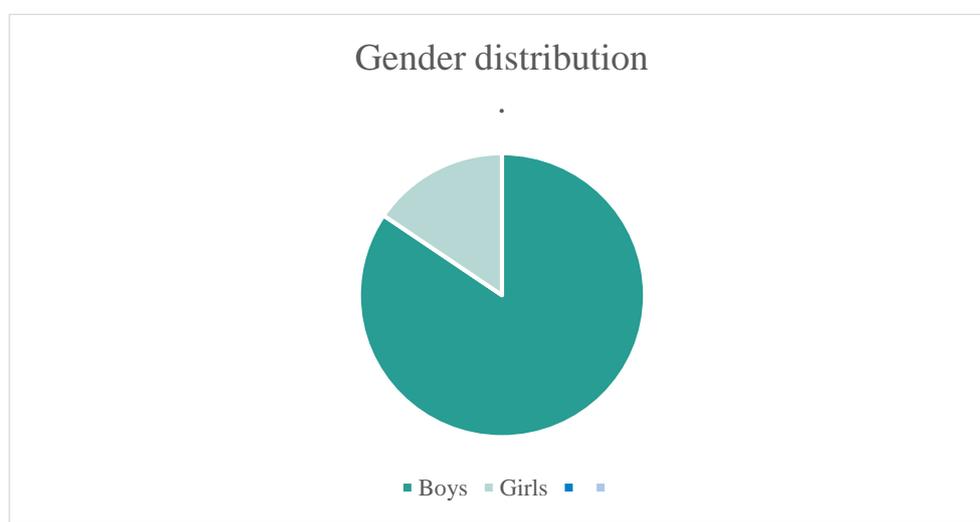


**Gender distribution boys and girls who participated in the project 2018.**

Total number of participants:245

Boys: 207

Girls: 38

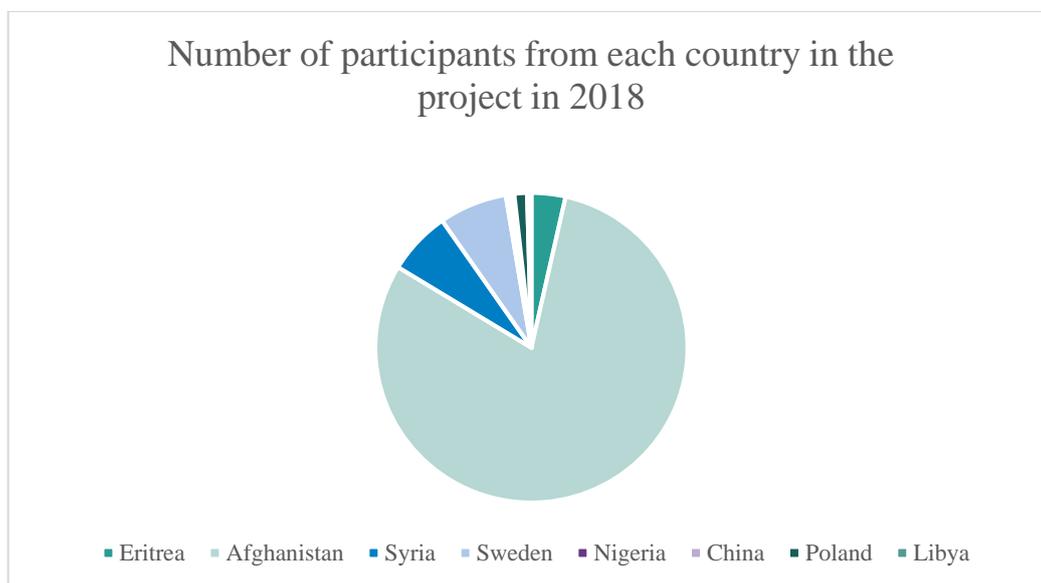


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Askebykroken 13  
Box 8100  
SE-163 08 Spånga Stockholm  
SWEDEN  
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stockholm.se

**Number of young people attending cultural activities provided by the Stockholm School of the Arts, Songlines, Rädda Barnen, Stockholms Stadsmission, YWCM, Högländsskolan.**

Eritrea: 8 Afghanistan: 182 Syria: 15 Sweden: 16 Nigeria: 1 Poland 2: Libya: 1 China: 1



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Askebykroken 13  
Box 8100  
SE-163 08 Spånga Stockholm  
SWEDEN  
Direct +46 8 508 318 34  
eva.darell@stockholm.se  
stockholm.se

ORGANISATION: **Stockholm School of the Arts - age 16-22**

Name/brief description Of Course	Extrinsic Mot.? Y/N	Formal/ Informal F/I	Course start date DDMMYY	Course Finish Date	Number participants Enrolled	Number participants Completed	Number successful participants *	Number participants enrolled focus group	Number partticipants completed focus group	Number successfu participar focus group
Estimated total number of newcomers, migrants participating at Stockholm school of the Arts	Y	I	2014	2018	355	282	287	85	85	80
Recording Music studio Vällingby	I	I	2017	On going	10	10	5	10	10	5
Summer courses (1 week-long) Dance, Music, Drama and Fine Art, in Tensta	Y	I	01-06-2016	08-06- 2016	91	20	5	0	0	0
Tensta Dancing Free Network of choreographs and dancers	Y/N	I	2014-2017	On going	105	105	105	20	20	20
Photo children's & Youth camps. With Speaking Youth	Y	I	2014	2014	10	10	10	0	0	0
Film childrens & Youth camp. With Speaking Youth	Y	I	2015	2015	1	1	1	0	0	0
Workshops open doors event "Spaces for creativities" project	Y	I	2017	2017	5	5	5	0	0	0
Drop in courses in music and dance	Y	I	2016	2017	10	10	10	5	5	5
Open House in Vällingby	Y	I	01-16-2018	01-16- 2018	6	0	0	0	0	0
Music Mix at untit South in collaboration wiht the Eritrean NGO	Y/N	I	2017	On going	12	5	5	5	5	5
Skarpnäck Unit EAST Music groups	Y	I	2015-2016	3 session	10	10	10	0	0	0

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 SE-163 08 Spånga Stockholm  
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 eva.darell@stockholm.se  
 stockholm.se

Photo Course	Y	I	2014	2014	1	1	1	0	0	0
Child consequence analysis	Y	I	2016	2016	8	8	8	0	0	0
Digital storytelling	Y	I	2017	2017	15	15	15	0	0	0
Summer Jobs	Y	I	2017	2017	2	2	2	0	0	0
Dance workshops open house	Y	I	2017	2017	10-15 st	10	10	0	0	0
Easter holiday course	Y	I	2017	2017	4	4	4	0	0	0
Workshop at KFUM	Y/N	I	2018-03-28	On going	7	15	20	20	20	20
Workshop, Bromma, the library	Y	I	2018-03-04	2018-03-04	10	0	0	0	0	0
Workshop Stockholms stadsmission	Y/N	I	2018-02-15	On going	17	35	55	25	25	25

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Askebykroken 13  
 Box 8100  
 SE-163 08 Spånga Stockholm  
 SWEDEN  
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 eva.darell@stockholm.se  
 stockholm.se

## Methods

### State what methods you used to achieve the data- Comment on any limitations faced.

Firstly, the Working Team started with Mapping the areas and the different units within Stockholm School of the Arts, where activities for immigrants, newcomers have been taken part or/and was still on-going.

Secondly, Within the Team Stockholm, we divided the areas between each other, for further contact with respective teacher in the relevant units who were working with the target group. A markable challenge was to reach the contact persons, the people who acted as bridge builder and was the person whom the newcomers/immigrants trust and can communicate with in their native language.

Following are the findings we found for a great way to achieve the data:

- Find participants in safe environments where there is a social context, offering food and coffee with adults who know them. Where they are seen and respected.
- Strengthen young people's potential, expressions and stories.
- Enforce the young people who possess excellence and possess a high level of artistic knowledge and motivation.
- But also that young people acquire the ability to lead other young people, **“peer to peer”**
- **Street method**; to catch up with the youngsters, where the youth are, bathing in physical environments, the street, the subway, recreational facilities, social media are indispensable communication
- **Being flexible**, working at times when young people do not attend school, usually at evenings. weekends and holidays
- The concept of **social animation** contains both goals, method, process and effect. The purpose is to enable communication between people, liberate creativity, develop initiative, increase choice, stimulate new group formation.
- The role of the leader / teacher becomes more to act as a **facilitator, coach or incubator.**
- To prioritize the importance of **the relationship visavi the instrumental form**
- Educational skills required are: **self-awareness, curiosity and passion.**

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Askebykroken 13  
Box 8100  
SE-163 08 Spånga Stockholm  
SWEDEN  
Direct +46 8 508 318 34  
eva.darell@stockholm.se  
stockholm.se

- **The root method** means that you are praying and expressing yourself through their own language, roots, songs, music styles to create security and identity. To enable and learn new skills.

- As an educator, understand when and in what context **one needs to switch between an authoritative and non-autistic leadership**. Depending on the purpose of the teaching, the participant's expectations and learning ability.
- **The meeting place** is the prerequisite for the creation of the method with and by young people who want to express themselves in music, poetry, rap, storytelling, acting, art dance, film and the media.
- The use of a bridge builder: a clear model that the young people feel safe with and trust

- **Examples of intercultural cooperation between Stockholm Culture School of Arts, the district administration and the Roman Association**

International Roma Day was celebrated in cooperation with the Roma Association named Roma, culture, recreation, literacy and tolerance. It is a Roma Association that was formed in 2014, the aims and their sights on being able to offer activities, in the field of culture, leisure and education, with preservation of traditional sewing art mainly regarding traditional Roma clothes. Disseminate knowledge about human rights, equality, equality and democracy, and strengthening of the members. Promote tolerance and combat intolerance and anti-Gypsyism by raising awareness of their culture and history, with insight into, among other things, the white paper's history.

We drew the attention of the International Roma Day on 8 April by arranging a photo exhibit that showed sewing work that has been going on for two years, celebration of song, music and refreshments. Samira Borg sang Roma songs and Jami Faltin, the resort's best poet, a roma, visited us at Fanfare in the diner.

About 60 people came and joined, several persons came and went during the afternoon. Children, young people and adults

I discussed and explained about the IMoToLe with Diana Nyman who is the engine behind the compound. Young Roma is hard to reach, their parents are demanding full control over what they do in their spare time and what they do for the school of the arts is not known.

We discussed the continuation of the work and in the evening the day after we had a conversation about shelter for Roma women. The next step in this is to cooperate with God's activities and then the nearest summer and autumn break. In collaboration with the district administration and Marie Ehrenbåge, we have begun to sketch out activities together with the Roma Association that lasts over time. Creation, culture in various forms and calls are some of the things we focus on. Jami Faltin has been plugged into the Songlines as a potential coach.

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Askebykroken 13  
 Box 8100  
 SE-163 08 Spånga Stockholm  
 SWEDEN  
 Direct +46 8 508 318 34  
 eva.darell@stockholm.se  
 stockholm.se

### **Comment on any limitations faced.**

We have had strong difficulties to interview young people who basically enroll courses at the Stockholm school of the Art as they normally attend once or maybe twice sessions. Stockholm School of the Arts has failed to include newly arrived young people, including those with disabilities. As our organisation is a politically governed organization, meaning the directives on how the assignment is to be performed is constantly changing. Basically, Stockholm School of the Arts has not changed its content and form in relation to other social development. (see the study by the Swedish National Cultural Council "An inclusive cultural school on its own grounds").

### **Role Models**

The "Door" is an art center located in the Old Town, which invites, free of charge, young people between 16-25 years to attend different courses 5 days a week. You always start with coffee at 3:00 pm and then you are invited to participate in creative studios. Run by professional artists and musicians. The door opens up for meetings between newly arrived and established Swedes via creative creation. [www.dorren.se](http://www.dorren.se)

**Midsommargårdens Kulturhus and Rosa Stationen.targets;** Law, Language, Dance, Theater, Clown, Philosophy, Games, FakeEvery Tuesday evening and every other Sunday, new and established in Sweden, have the opportunity to participate in language and cultural meetings, an inclusion initiative that is being conducted at Midsommargården by Refugees Welcome Stockholm and the Midsommargården Association. Songlines, a heritage fund project, is a meeting place for young people who want to express themselves in music, poetry, art / performance, theater, film and media and dance. Songlines is based on collaboration, with municipalities, colleges, associations and organizations. [www.songlines.se](http://www.songlines.se)

**Art Promotion and Stockholm School:** which makes workshops for young people who like art and culture .Stockholmsskolan is run by the Art Promotion Stockholm. Collaboration is being done with Stockholm's dramatic college, Stockholm School and Birkagarden Folk High School. 1. Stockholmsskolan Deluxe is a free art class audience of 18-25 years. Stockholm School works with different methods:

- \* The meeting with artists
- \* Coaching to develop the youngster's individual dreams and goals
- \* Get to know others with the same interest.

#### **City of Stockholm**

Askebykroken 13  
 Box 8100  
 SE-163 08 Spånga Stockholm  
 SWEDEN  
 Direct +46 8 508 318 34  
 eva.darell@stockholm.se  
 stockholm.se

## 2. Stockholm School Open Program:

Stockholm School visits various places in Stockholm, including museums and theaters. Where young people between 16-25 years meet professional artists and have exciting conversations and workshops. No fee.

### Analysis

**Look for any common trends in your organisation. Ascertain whether the focus group is more likely to drop out when there is no extrinsic motivation to succeed beyond perceived goals.**

### Background and challenges

- One issue is registration of the young person, ID-secretes, difficulties to follow up if the young person is enrolling a full course form start to end.
- Asylum seeker and newcomers are different categories and means that the asylum seeker doesn't have ID-number and the newcomers have ID-number and have received temporarily or permanent residence.
- Difficulties are among other: - money to pay the fee, -that the young people come regularly, health problems, long time waiting for answer for their asylum application.
- The rules and legislation are changing all the time, and that they are moved around to different locations.
- Many young people really want to stay at the compulsory school, (work hard to social network though the school) many choose homeless (120 young people in City of Stockholm) as a way to stay at school. Instead of move to home for adults, - refugee camps for adults, North of Sweden for example. The problematic for the young peoples to stay among other older adults, due to risk for sexual abuse, religious abuse, honor culture & abuse
- Identification of tradition, culture, religion/kafer, from a "family society" to "individual society", picture of education – many young people have a vision to become a doctor or engineers – often the dream from their parents. The picture about the "Leisure time" what it is? Sport is more accepted, (Football) mainly for boys, picture of a Youth Clubs, mostly for boys, (only girls room).
- Music, drama and fine art and dance – the parents wonder what is the purpose for enrolling a course, as this doesn't lead to become a doctor or an engineer? Acceptance of the family. Identity and honor culture, your role and part of the society, alienation, "mellansförskap" being between two culture/traditions/religions a large problem for the young people, they want to make their family happy and in the other hand wants to become a part of the new society.

#### City of Stockholm

Askebykroken 13  
 Box 8100  
 SE-163 08 Spånga Stockholm  
 SWEDEN  
 Direct +46 8 508 318 34  
 eva.darell@stockholm.se  
 stockholm.se

- Economy, fears and stereotypes, low trust society, people meet similar people, hard with diversity, Status, social codes, languages, Culture awareness, (Kulturskolan inner city and in to socioeconomic disadvantaged areas) new kind of methods, the teachers need other kind of knowledge about teaching methods (content, time, participation...etc), create relations between teachers and young people. When the society changes – does the school of arts follow the changes? Passion for the work with young people (newcomers...)

**Does the data we have collated show any common trends over the whole sample group of partner organizations?**

With the help of government funds, Stockholm School of the Arts has launched a one-year project that has been offered free activities in many lower secondary schools located in vulnerable areas. One of the goals is that Stockholm School of the Arts thereby inspires the children to participate in the traditional activities. Currently there are only 1 educator of 270 where it is included in the work manual who teach one ensemble, 1.5h per week. Our organisation has since January 2018, 1 pedagogical development leader who has the task to investigate the possibility to connect with other organisations to facilitate for newly arrived and unaccompanied.

A common distinctive pattern is that the partners mentioned earlier offers cultural activities and opportunities for creation-free.

**Does the data in fact reflect that drop out and success rates are very different in the vulnerable target groups we have looked at? To what extent?**

The above research and knowledge are some of the reasons why Stockholm School of the Arts drops students who are immigrants, new arrivals and unaccompanied young people. The organisation is well established and has a strong foundation for native Swedes since the 50's. The music school and culture school is well-known among the middle class ethnic Swedish citizen. The society has changed and developed, but Stockholm School of the Arts has largely not followed in social development and developed its cooperation with immigrant people who can bring new perspectives and approaches to the school. The prerequisites for succeeding and retaining participants in our organisation are that they can identify with us in terms of social and cultural codes.

A cultural school for all requires new educational approaches. Therefore, new teaching methods are needed, where community, curiosity, playfulness, flexibility, motivation, courage, and prestigiousness need to be part of the educational mission.

**City of Stockholm**

Askebykroken 13  
 Box 8100  
 SE-163 08 Spånga Stockholm  
 SWEDEN  
 Direct +46 8 508 318 34  
 eva.darell@stockholm.se  
 stockholm.se

### Is there a difference between formal and non-formal adult courses? Why?

- One main difference is that the formal courses have higher thresholds, for example in the form of fees, which are decided by the municipality and the politicians
- Differences in school systems, many newcomers are coming from an authoritarian school system and coming to a democratic way of school system can be very complex to understand and learn. Respect and trust between parents/teachers, young people/teachers, of the system, of no exams. Flexibility way of teaching, interest, interpret of new learnings styles.
- Be where the young people are, their safe/comfortable places,

Form	Fee	Space	Time	Content
<b>Formel</b>	Yes	The space is predefined. The content can be influenced to some extent.	Predifined.	According to syllabus.
<b>Non formel</b>	None	The participant can influence the space and the content.	More flexible	From the participants needs and knowledge.

#### 1. Is there a difference b1 between course types? Why?

Stockholm School of Arts offers two different courses. One of the variants is the formal orientation that is taxed, the student offers one lesson once a week. The second variant is more an open forum in the form, example summer courses, workshops, try out opportunities, open houses, some of these courses are free.

#### 2. Is there a marked difference over time over period studied?

Those who participated in the Stockholm school of the Arts open courses and workshops, exceptionally continue to attend regular course activities. We can see that many participants who come up in puberty 12-14 years choose to leave the activities, this may be due to the fact that the Stockholm School of the Arts lacks forums / rooms / spaces/opportunities for own creation on their own grounds.

Link below: The Culture Department/the Culture School Inquiry

<http://www.regeringen.se/rattsdokument/statens-offentliga-utredningar/2016/10/sou-201669/>

City of Stockholm

Askebykroken 13  
Box 8100  
SE-163 08 Spånga Stockholm  
SWEDEN  
Direct +46 8 508 318 34  
eva.darell@stockholm.se  
stockholm.se

### 3. Are there any other relevant conclusions we can draw from the information at our disposal?

Stockholm School of the Arts has one of its core objectives, a clear mission to facilitate new arrivals to participate in the School's activities. The Stockholm School of the Arts has made some short features such as open meeting places and workshops / summer courses. The courses have not led to any long-term participation by the newly arrived. The reason for the above situation is due mainly to the fact that the Stockholm School of the Arts lacks world-orientation and adequate competence development that correspond to the diversity of different cultural expressions that the city reflects.

This leads to a lack of progression and lack of innovation in the organization in terms of form and content that are not perceived as meaningful to the target group. In order to create meaningfulness and commitment, the cultural school with curiosity and co-creation should open out for the stories of new arrivals and their artistic expressions. We find that the most important success factor for creating meeting places for new arrivals is that the cultural school cooperates more widely, with other organizations / organizations / and the civil society as a whole, and to a much greater extent.

Stockholm 2018-05-17

Team Stockholm  
Johanna Linnaeus  
Christer B. Nygren  
Anna Östlund  
Eva Darell  
Irina Heinonen  
Carina Persson

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#### City of Stockholm

Askebykroken 13  
Box 8100  
SE-163 08 Spånga Stockholm  
SWEDEN  
Direct +46 8 508 318 34  
eva.darell@stockholm.se  
stockholm.se