

Intercultural Dialogue

A review of conceptual and empirical issues
relating to social transformation

Nora Ratzmann



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Contents

Executive Summary.....	1
Introduction.....	3
Context	3
Structure and methodological considerations	5
Chapter 1. Intercultural Dialogue – an elusive concept?	7
Defining related concepts.....	8
Theoretical backdrop.....	13
Definitions by international organisations active in the field....	15
Definitions by the academic community.....	19
Definitions of governmental and civil society stakeholders	21
Underlying assumptions.....	24
Summary	27
Chapter 2. Practices	29
Chapter 3. Barriers to and enablers of intercultural dialogue in practice	36
Potential risks and challenges	36
Enabling factors and lessons learnt.....	42
Conclusion.....	52
Annex 1 – Intercultural Dialogue Projects.....	55
UN funded projects.....	55
Council of Europe funded projects	69
European Commission funded projects	83
Bilaterally funded projects	86
Annex 2 – Monitoring and Evaluation of intercultural dialogue projects	89
Input Indicators	92
Output Indicators	92
Proxy Indicators.....	93
Intermediate Outcome Indicators	93
References.....	95
Notes.....	106

Executive Summary

Intercultural dialogue is framed as an alternative policy response to globalisation-induced challenges of cultural diversity. It gained momentum as an integration instrument in the 2000s, superseding multiculturalism and assimilation-oriented policies, which were declared as failed. A number of international organisations, including the European Union, the Council of Europe and the United Nations, started championing intercultural dialogue formats for cultural diversity management.

Intercultural dialogue is defined as a soft power tool. International, governmental, civil society actors and scholars propose slightly varying conceptualisations of the term. The following summative definition was developed through an extensive literature review: Intercultural dialogue is:

- a process of reciprocal and dynamic long-term exchange between individuals from different cultural backgrounds, based on mutual respect, trust and empathy,
- engaging productively with similarities and differences, including the development of a common understanding of embedded meanings and dismantling of prejudices and stereotypes,
- focusing on self-awareness, learning from multiple perspectives and reflexive revision of personal views and ideas in the light of knowledge gained on the lifestyle, meanings, traditions, values and norms of others,
- allowing for flexible, fluid and multiple identities, dealing with them constructively on the basis of shared values of universal human rights.

A review of roughly 100 practices yielded a typology of five types of intercultural dialogue projects: intercultural dialogue carried out through (i) arts and culture, (ii) physical/sporting activities, (iii) physical and virtual exchange programmes, (iv) capacity and skills-building measures, (iv) empowerment initiatives, and (v) research. The majority of projects rely on arts and culture as an instrument, followed by exchange programmes.

The literature review on potential risks and on enablers of intercultural dialogue revealed a number of lessons learned:

- Intercultural dialogue practices necessitate rigorous evaluations. It currently remains unduly idealized.
- The politicised nature of intercultural dialogue needs to be acknowledged.
- Intercultural dialogue has to be defined as a crosscutting policy objective.
- Intercultural dialogue should go beyond the acknowledgment of difference. It calls for common goals and initiatives.
- Intercultural dialogue presumes of skill-set of intercultural competencies.
- Intercultural dialogue asks for a coherent multi-level governance approach in order to avoid fragmentation and lack of coherence between diverse initiatives.
- Intercultural dialogue can only succeed if accompanied by policies of equal opportunity and by an analysis of underlying power dynamics. It presumes institutional change.
- Intercultural dialogue works best when deployed as long-term strategic objective.

Introduction

Context

The following extract of a speech by the Secretary General of the International Association for Intercultural Education summarises in brief what intercultural dialogue is about and what shall be developed in more detail throughout this study:

“In a globalizing world where geographical boundaries are becoming increasingly less relevant, the demands on our social and communication skills are changing. Being part of the global community means that we need to reflect on the many cultural assumptions, values and expectations that generally make us feel comfortable and help us understand the world around us. Moving from a mono-cultural lens to a multicultural one means that we must first learn to observe and listen more often to those who have a different background and history. It implies withholding judgment more often about those who appear to be different from us, and learning to respect others for who they are.” Dr Barry van Driel, Secretary General of the International Association for Intercultural Education (UNOAC – BMW AG 2014)

Our era of increased globalisation engenders more rapid communication and transportation, and thereby shrinking geographical distances and intensified transnational migration flows. It leads to a changing cultural and demographic composition of societies. Interaction with difference has become more frequent, now happening on a daily basis (Centre for Social Relations 2013; Zachariev 2006). The result is an environment marked by difference, proximity and interconnectedness. Globalisation increased points of interaction and friction between cultures and gave rise to identity-linked tensions, misunderstanding and fragmentation of society. As the KAIDIIC Dialogue Centre (2014) notes, “growing diversity of our societies brings cultural richness and economic benefits, but also tensions and misunderstandings. Conflicts may grow from perceived political, religious and cultural differences - many of which are the products of unfounded misconceptions, generalizations, stereotyping and

mistrust of the unfamiliar”. It made social cohesion a key concern on the 21st century political agenda (UNESCO 2009; Anderson 2010).

Cultural diversity among contemporary societies is thus slowly recognised as empirical fact. New models of integration are developed in response. This includes strategies to deal with nationalist movements, gender based discrimination, racism, intolerance, xenophobia and radicalisation that spread as reaction to globalisation processes. Innovative formats of cross-cultural communication constitute a promising practice in this regard (Anderson 2010; Council of Europe 2008), which allowed intercultural dialogue, equally referred to as dialogue among civilizations or cultures¹, to gain momentum. Globalisation not accompanied by dialogue was understood to lead to cultural hegemony, segregated communities, stereotypical perceptions of the “other” and silencing voices of less powerful actors (Centre for Social Relations 2013; Dallmayr 2009; Zachariev 2006).

Intercultural dialogue is seen as an instrument to govern the newly emerging cultural diversity. It acknowledges existing differences, encourages mutual trust and understanding between diverse women and men, and girls and boys, and allows for the development of ways “to better living together” (Centre for Social Relations 2013). It is understood as response by Western post-modernity to globalisation-induced challenges (Eberhard 2009). Emphasis on interculturalism as the new instrument of integration constitutes a change of direction of debates and policies (Triandafyllidou 2011). Previous policy approaches, namely multiculturalism and assimilation, were considered unsuccessful in creating inclusive societies (Council of Europe 2008). According to UNESCO (2009), they failed due (i) to their almost exclusive focus on what cultures have in common instead of stressing the right to difference, and (ii) due to their emphasis on collective identities instead of multiple and overlapping identities an individual can have. Not only the academic literature contested these types of integration strategies (Joppke 2004; Modood 2007), but politicians, including Merkel in Germany and Sarkozy in France, declared them as failed. According to the Council of Europe’s White Paper (2008), intercultural dialogue offers a forward-looking model for managing cultural diversity. According to its

vision, it does so through constructively dealing with identities based on shared values, thereby preventing ethnic, religious, linguistic and cultural divides.

In the light of intercultural dialogue's promising potential, the international community put a number of initiatives into place since the early 2000s. Thus, the year 2001 was proclaimed the "United Nations Year of Dialogue among Civilisations", underlining not only the growing interconnectedness but also the cultural and spiritual dimension of globalisation (UNESCO 2000). In a similar vein, the United Nations Educational, Scientific and Cultural Organisation (UNESCO) declared dialogue among civilisations and cultures as key component of its mission and activities. The High Representative of the United Nations (UN) Alliance of Civilizations, Nassir Abdulaziz Al-Nasser, reaffirmed commitment of the international community to cross-cultural dialogue recently, at the 66th Session of the UN General Assembly in October 2010 in New York. He stressed that "global efforts towards peace and reconciliation can only succeed through a collective approach built on trust, dialogue and collaboration" (UNAOC 2014a). The European Union (EU) nominated the year 2008 the 'European Year of Intercultural Dialogue'. According to Decision Number 1983/2006/EC (of the European Parliament and Council) intercultural dialogues helps strengthening the "respect for cultural diversity and to deal with the complex reality in our societies and the coexistence of different cultural identities and beliefs". It allows, "learning to live together in harmony" (EC 2006: 1).

Structure and methodological considerations

As no clear-cut definition currently exists, the following study seeks give an overview of the academic and grey literature on intercultural dialogue in the context of social transformation, in an attempt to support UNESCO's work in the field.

Chapter One briefly sketches out the context in which intercultural dialogue gained momentum as a political instrument. The first chapter also examines various definitions of the term intercultural dialogue, including the aims intercultural dialogue is meant to fulfil. These do not only include conceptualisations by scholars from a range of disciplinary backgrounds and of

think tanks, but also definitions proposed by international, governmental and civil society initiatives working on intercultural dialogue. The concept is briefly delineated from related terms such as culture, multiculturalism, social cohesion, integration and citizenship. A summative section examines features of intercultural dialogue recurring in the various definitions. It sketches out its main defining characteristics. This is followed by an identification of promising practices (Chapter Two) examining a number of programmes and projects selected by the author depending on the relevance for the study (and outlined in more detail in Annex 1). This chapter provides an overview of the various instruments and forms of intercultural dialogue can take. The following Chapter 3 distils factors contributing to intercultural dialogue programmes' or projects' success, as well as a number of lessons learnt. However, as impact evaluations are sparse, comprehensively identifying major areas of success proved difficult. The chapter also delves into the analysis of conceptual and practical barriers of intercultural dialogue. The Annex 1 presents selected best practices of intercultural dialogue and Annex 2 outlines the monitoring and evaluation framework developed by the Centre for Social Relations (2013).

Considering the nature of the assignment given by UNESCO's Social and Human Sciences Sector, the study was carried as a literature review of secondary sources, comprising academic and grey literature (of international organisations, NGOs, government sources) in English, German and French. The bibliographical search encompassed a number of search terms: intercultural dialogue, social transformation, social cohesion, social change, social development, multiculturalism, interculturalism, cultural diversity, social conflict, peace education, learning to live together, social modernisation, cultural globalisation, anti-discrimination, and stereotyping. An analytical content review of the selected documents was carried according to the structure of the study devised by the author. Guiding questions included: How do academics and practitioners working in this field understand the term intercultural dialogue? What are major areas of success, thus, under which conditions can intercultural dialogue be effective in achieving its aim of contributing to social transformation in the widest sense? What are potential risks and challenges? What are

instruments of intercultural dialogue, i.e. what kind of practices contribute to social transformation? Due to human resource and time constraints (being an individual consultant with selected language skills and a pre-defined period), not all documents and practices could be reviewed as a systematic review would do. The author sorted them by the relevance of the answers to the outlined questions. A total of 148 selected documents were surveyed for the study, in addition to the content of numerous websites and projects listed in the databases of the Council of Europe, the European Commission and the United Nations. The analysis was carried out from a post-positivist and interpretative stance, focussing on framing of policies and policy discourses and the way social problems are represented (Hewitt 2009).

Chapter 1. Intercultural Dialogue – an elusive concept?

The term intercultural dialogue does not constitute a clearly defined concept in the academic and grey literature. The Platform for Intercultural Dialogue Europe and Culture for Action Europe (2010) highlight a certain reluctance of practitioners to define the term. International organisations, scholars, national entities and civil society² all propose slightly different definitions, as outlined thereafter.

Before summarising the debate on current definitions, a number of the key terms associated with intercultural dialogue shall be clarified, namely dialogue, culture, multiculturalism and interculturalism, cultural diversity, social inclusion, integration and citizenship. This will be brief; a comprehensive definition would go beyond the scope of this study, as each term could become the subject of a separate paper. As will become apparent, many features of the related concepts of culture, interculturalism or cultural diversity reoccur in the conceptualisations of intercultural dialogue. Even though it might seem repetitive at times, it was chosen to present the various definitions for the purpose of clarity.

Defining related concepts

The notion of culture relates to “ways of life, customs, beliefs and traditions which have been passed on for generations, as well as various forms of artistic creations” (Council of Europe 2014). In Germanic countries, the term mainly refers to the idea of a civilisation with its own distinct values, representations and symbols. In contrast, the Anglo-Saxon, more anthropological conceptualisation includes modes of living, lifestyles, common knowledge and images. UNESCO (2001b) proposes a definition reconciling the different visions of culture as a product, process or way of life. It is defined as “the set of distinctive spiritual, material, intellectual and emotional features of society or a social group and [which] encompasses, in addition to arts and literature, lifestyle, ways of living together, value systems, traditions and beliefs”. According World Conference on Cultural Policies (Mexico City, 1982) it designates a “whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group, not limited to the arts and letters, and including modes of life, the fundamental rights of the human being, value systems, traditions and beliefs”. Lahlou (2010) refers to culture as a “universe of meanings” (“univers de sens”), i.e. the process of inducing meaning and symbolism into specific acts, products and behaviours. Hong et.al. (2000: 710) understand it as “a loose network of domain-specific knowledge structures, such as categories and implicit theories”. It constitutes the historically shaped, context-specific repertoire from which individuals draw when responding to situations. Hence, sources of cultural conflict and misunderstandings are seen to stem from stereotypical, discriminatory readings and decontextualized interpretations of meaning and content.

In the academic literature, four conceptualisations of the term can be distinguished: (i) as a socially constructed web; (ii) as a ball with an outer layer of observable reality such as language, food, architecture or art, a middle layer consisting of norms and values and a core of basic assumptions about existence and the relationship between the individual and group; (iii) as an iceberg with tangible products of culture above the surface of the water (e.g. arts, music, architecture, language) and intangible elements below the water’s surface (e.g.

beliefs, values, thought patterns and myths); (iv) as text to read, taking the external visible reality of culture as starting point from which to discover its hidden, intangible elements (Centre for Social Relations 2013).

Culture is not a static concept. It is constantly re-negotiated between the members of a group. It consists of overlapping, interacting instead of self-enclosed units (Centre for Social Relations 2013; UNESCO 2009). Cultures are understood as multi-layered and non-exclusive, meaning that an individual's identity is likely to draw on a number of different cultures (Bali 2013). Following the Council of Europe (2013), cultural diversity and pluralism is therefore “expressed in the co-existence and exchange of culturally different practices”. This relates to a growing variety of social codes within and between societies, of lifestyles, social representations, and value systems, codes of conduct, linguistic and artistic expressions or modes of communication (UNESCO 2009). Triandafyllidou (2011) distinguishes between ethnic diversity, i.e. individuals or groups that have different ethnic descent from the majority group in the country; racial diversity i.e. different physical traits; religious diversity, i.e. different religions; and cultural diversity i.e. different cultural traditions, customs and language, including codes of behaviour and value orientations. The normative notion of pluralism calls for “the genuine recognition of, and respect for, diversity and the dynamics of cultural traditions, ethnic and cultural identities, religious beliefs, artistic, literary and socio-economic ideas and concepts” (European Court of Human Rights, cited in Council of Europe 2008).

Closely related are the notions of multiculturalism and interculturalism³, which are often collapsed into one (Cliche and Wiesand 2009). Multiculturalism introduces “a social framework for the appreciation and respect of cultural differences in today's societies, challenges traditional notions of nationalism as a worldview and of politics that promote uniformity of culture and society” (Golovátina-Mora & Mora 2014: 1). It thus focuses on changes in society, cultures and languages. The concept brings to attention tensions resulting from divergent attitudes. According to the Council of Europe's White Paper (2008), multiculturalism aims at promoting multiple cultures, largely kept separate from one another. It does so by opposing majority and minority groups.

Triandafyllidou (2011) distinguishes multiculturalism from multiculturalism. The former, as a descriptive concept, refers to the existence of several cultural and ethnic groups within a given society, each having their distinct identities and traditions. The latter carries a normative dimension. It assumes that different communities should be able to live as parallel societies within a state instead of being forced to integrate, thus allowing them to maintain their own distinctive cultures and identities. Multiculturalism is simultaneously used as a policy label for diversity policies and as political science concept. It can therefore be understood as “a divergent set of normative ideals and policy programmes that promote (in different ways and by different means) the incorporation and participation of immigrants and ethnic minorities into state and society, taking into account their modes of ethnic and religious difference” (Triandafyllidou 2011: 28).

The European Ministers’ of Culture 2003 “Opatija Declaration on Intercultural Dialogue and Conflict Prevention” rejects the multicultural paradigm, as it risks singling out cultures and conferring them a static, segregated and stereotyped position. Interculturalism instead focuses on the idea of multiple identities and reflexivity in negotiating cultural difference (UNESCO 2009). According to Triandafyllidou (2011), the difference between multiculturalism and interculturalism lies in the varying emphasis on group versus individual difference. Interculturalism attempts to go beyond a majority-minority dichotomy, accommodating both sides (Eberhard 2009). According to the Council of Europe (2008), intercultural approaches had better capture the reality of flexible and multiple identities structuring contemporary societies. For Anderson (2010), “intercultural” relates to ongoing interactions characterised by free, full and equal participation, and to moving away from polarised worldviews. For Eberhard (2008) interculturalism refers to experiencing other cultures, accepting their truths, thereby allowing transformation of one’s own attitudes.

The idea of communication involves a multi-layered, dynamic and selective process of exchange of meaning. It is conditioned by cultural background, with the risk of judging those different from oneself as inferior (Adler 2002).

According to the Centre for Social Relations (2013), dialogue as one form is an approach to getting to know one another, to understand and learn from multiple viewpoints. It should therefore include marginalised, less powerful populations. The aspect of a “learning process being involved” distinguishes dialogue from discussions. The Dialogue Group (2006) understands dialogue as a means to learn, to unfold shared meaning, to uncover assumptions, to integrate multiple perspectives, to suspend judgement, to inquire, reflect and gain insights and perspective. Discussing in contrast aims at persuading, gaining agreement, defending and justifying assumptions. Dialogue between cultures is thus understood as a key objective of interculturalism (Agustín 2012). It should be characterised by reciprocity, mutual respect and understanding. It requires openness and critical judgment (UNESCO 2014b). For the European Youth Forum (cited by Centre for Social Relations 2013) “dialogue is most commonly defined as a conversation between two or more people that involves an exchange of views and ideas. This [includes] changing ways of seeing each other, ideally leading to greater intercultural understanding between people of diverse backgrounds”.

As the study examines intercultural dialogue in the context of social transformations, the latter needs clarification. According to the Council of Europe (2003, 2008), which published the White Paper 2008 as a guiding document on intercultural dialogue, the fundamental objective of intercultural dialogue is to achieve social cohesion and integration⁴: “Intercultural dialogue contributes to political, social, cultural and economic integration and the cohesion of culturally diverse societies. It fosters equality, human dignity and a sense of common purpose. It aims to develop a deeper understanding of diverse worldviews and practices, to increase cooperation and participation, to allow personal growth and transformation, and to promote tolerance and respect for the other” (Council of Europe 2008). In a similar vein, Bekemans (2012) understands intercultural dialogue as vehicle for sharing values and translating them into common action. The latter finds expression in inclusive policies for both women and men at the local, regional, national, European and international

level. It provides opportunities to promote understanding between new and established communities within a state (Centre for Social Relations 2013).

Social cohesion designates the capacity of a mutually supportive society to ensure the welfare of all its members, avoiding polarisation and reducing disparities. The social cohesion approach consequently aims at “a unified society with political stability, international security, economic growth and equal opportunities for all individuals and groups, regardless their origin, to participate in both the work environment and social spheres” (ERICarts 2008). According to Friedkin (2004: 410), groups are cohesive “when group-level conditions are producing positive membership attitudes and behaviours and when group members’ interpersonal interactions are operating to maintain these group-level conditions”.

Social integration (or inclusion) denotes the two-sided process and capacity of women and men, and girls and boys to live together in respect of one another. It entails equal participation in cultural, economic and political life in a context of diversity. This includes special support to marginalised and vulnerable members of society, leaving no one as outsider (Council of Europe 2008). Friedman and Berthoin Antal (2005) define integration as the reconciliation of cultural differences and forging of a multicultural identity. For Triandafyllidou (2011: 28) integration refers to “the social, economic and political process that regards the insertion of immigrants into their country of destination. Integration requires the effort both of migrants to adapt to the new reality and the of the host population to adapt to the presence of migrants and the changing character of the host society”. For Johnson (2007), an integrated society has the following three features: (i) equality of opportunity (i.e. same chances for all members of society to unfold their capabilities, based on the principle of non-discrimination), (ii) participation (i.e. all groups are involved in decision-making processes without restrictions), (iii) interaction (i.e. cross-boundary interaction, were friendships and other social relations are not restricted by race or ethnicity). Social exclusion in contrast denotes the process where an individual geographically resident in a society but for reasons beyond his or

control, cannot participate in the normal activities of citizens in that society, in which he or she would like to participate (Hills et.al. 2002).

The related concept of citizenship offers a framework for inclusion in increasingly diverse societies and for community cohesion amidst their diversity. For Kymlicka (2001), membership is not only a question of law or ethnic heritage but of culture and understandings of belonging. As extensively analysed in the academic literature, including scholarship of Brubaker (1992), citizenship can be granted on different premises: following the “*ius sanguinis*” principle, based on ethno cultural ties (ethnic model), or following the “*ius solis*”, defining citizenship in terms of civic and political rights and obligations (civic-territorial model). This renders it more or less inclusive towards women and men, and girls and boys from migrants and ethnic minorities. Citizenship, as an organising principle of political life, confers rights upon a privileged category of persons (Bauböck & Vink 2013). Triandafyllidou (2011) refers to citizenship in legalistic terms, emphasising legal rights and duties of individuals that are attached to a nationality under domestic law. She rather associates the term nation with notions of identity and feelings of belonging. In this overall context, multicultural citizenship is defined as “set of rights and duties that takes into account the ethnic and religious diversity of the groups that make part of a state” (Triandafyllidou 2011: 26). For Koopmans and Statham (1999) multicultural citizenship includes granting of special rights and recognition and protection of minority groups and their cultures.

Theoretical backdrop

The debate around multi- and interculturalism is approached through a social-constructivist angle, by which reality is seen as artificially constructed by societies. The analytical review should be understood in the light of two schools of thought: liberal nationalism and post nationalist theories of social integration, which both offer lenses of analysis of diversity management practices.

It is assumed that democratic citizenship, if properly constructed, can serve as an instrument of integration. However, scholars conceptualise the relationship between citizenship and nationality differently, depending on whether they

consider citizenship's integrative function to be based on a prior existing, common nationality or whether nationality cannot serve as an anchor of identity under conditions of diversity (Leydet 2014).

Liberal nationalists point to non-discriminatory forms of nationalism that are compatible with liberal, human rights. They put a primacy on societal integration. Following Kymlicka, a leading liberal nationalist scholar, "liberal culturalism is the view that liberal-democratic states should not only uphold the familiar set of common civil and political rights of citizenship which are protected in all liberal democracies; they must also adopt various group-specific rights or policies which are intended to recognize and accommodate the distinctive identities and needs of ethno cultural groups" (Kymlicka 2001: 42). One of the core ideas is to recognise cultural difference and to deal with it constructively, promoting interchanges. Mainstream institutions need to respond the minority groups' notions of equality and preservation of culture, while satisfying national interests of unity (Kymlicka 1996).

According to post nationalism "the viability and desirability of multination federalist arrangements lie in their capacity maximally to meet the diverse demands of citizens" (Abizadeh 2004: 246). They argue that "international conventions providing a right to one's own culture have greatly improved the opportunities for migrants and ethnic minorities to push for the recognition of their cultural difference by the nation-state" (Koopmans and Statham 1999: 657). Post nationalists emphasise the idea of national identities losing importance in the light of growing globalisation. They believe that nation-based frameworks are no longer adapted to global needs. Thus, shared identities have to be grounded in universalistic principles of human rights and rule of law (Leydet 2014). This allows citizens to identify with their common political institutions for different reasons, thus recognising diverse sources of liberal democratic integration.

Definitions by international organisations active in the field

In the inaugurating document of the UN's thematic year on dialogue among civilisations (A/RES/56/6), the UN General Assembly refers to “dialogue among civilisations [as] a process between and within civilizations, founded on inclusion, and a collective desire to learn, uncover and examine assumptions, unfold shared meaning and core values and integrate multiple perspectives through dialogue” (UN General Assembly 2001: 2).

The resolution defines its aims as follows: (i) promotion of inclusion, equity, equality, justice and tolerance, (ii) enhancement of mutual understanding and respect through interaction among civilisations, (iii) mutual enrichment and advancement of knowledge, (iii) identification and promotion of a common ground among civilisations to address common challenges, (iv) promotion and protection of human rights and fundamental freedoms, (v) a better understanding of common ethical standards and universal human values, and (vi) respect of cultural diversity and heritage.

A judicial definition is nevertheless lacking. Intercultural dialogue does not refer to a specific legal category in international, European or national law. Legal frameworks solely regulate the broader environment necessary for intercultural dialogue to take place. They guarantee safety and dignity for views to be voiced (ERICarts 2014). The exercise of intercultural dialogue thus depends on national and international frameworks regulating basic human, civic, economic, social and cultural rights. These include the “International Convention of the Elimination of All Forms of Racial Discrimination” (1966), the “International Covenant on Civil and Political Rights” (1966), the “International Covenant of Economic, Social and Cultural Rights” (1966), the ILO “Indigenous and Tribal Peoples Convention” (1991), the UNESCO “Convention of the Protection and Promotion of the Diversity of Cultural Expressions” (2005), the “EU Charter of Fundamental right” (2002), “EU Anti-Discrimination Directives” (2000), the ECHR “Convention for the Protection of Human Rights and Fundamental Freedoms” (1963), the “European Charter for Regional and Minority

Languages” (1992) and the “Framework Convention for the Protection of National Minorities” (1995)⁵.

The UN Alliance for Civilisation’s Youth Programme refers to intercultural dialogue as “a process that involves open interactions between individuals from different cultural backgrounds, with the objective of understanding each other’s worldview”. According to the UN Alliance for Civilization, intercultural dialogue “gives people a chance to understand the origin of their differences, but also to appreciate the similarities they share. [It therefore constitutes] an important step in overcoming the boundaries that separate people and groups” (UNAOC Youth Programme 2014). Intercultural dialogue is understood in terms of sharing differences and similarities. As the Centre for Social Relations (2013) highlights, citing UNESCO, “the idea of ‘intercultural dialogue’ takes as its starting point the recognition of difference and multiplicity of the world in which we live. These differences of opinion, viewpoint, and values exist not only within each individual culture but also between cultures.”

The United Nations Educational, Scientific and Cultural Organisation (UNESCO) defines intercultural dialogue as the “equitable exchange and dialogue among civilizations, cultures and peoples, based on mutual understanding and respect and the equal dignity of all cultures as the essential prerequisite for constructing social cohesion, reconciliation among peoples and peace among nations” (UNESCO 2014a). Aim is to encourage “cultural pluralism at the local, regional and national level as well as regional and sub-regional initiatives, aimed at discouraging all expressions of extremism and fanaticism and highlighting values and principles that bring people together” (UNESCO 2014a). In the light of these definitions, interreligious dialogue is understood as “dialogue among different religions, spiritual and humanistic traditions in a world where conflicts are increasingly associated with religious belonging” (UNESCO 2014b). It constitutes a sub-form and an essential component of intercultural dialogue.

According to the Council of Europe’s White Paper, “intercultural dialogue is an open and respectful exchange of views between individuals and groups belonging to different cultures that leads to a deeper understanding of the other’s

global perception.” In this context, the Council defines “open and respectful” as “based on the equal value of the partners”, “exchange of views” as standing “for every type of interaction that reveals cultural characteristics, and “world perception” as values and ways of thinking (Council of Europe 2014b). Following that logic, intercultural dialogue enables different cultures to “live together peacefully and constructively in a multicultural world and to develop a sense of community and belonging”. It is considered a “tool for the prevention and resolution of conflicts by enhancing respect for human rights, democracy and rule of law” (Council of Europe 2014b). Intercultural dialogue helps strengthening democratic stability, fighting against prejudice and stereotypes in public life and political discourse, and facilitates coalition building across diverse cultural and religious communities. It is meant to address concerns of social fragmentation and insecurity while fostering integration and social cohesion. Freedom of choice and expression, equality, tolerance and mutual respect for human dignity are among its guiding principles. Ultimately is seen as instrument to prevent or de-escalate conflicts, including so called “frozen conflicts” (Council of Europe 2008). As mirrored by the Declaration on Intercultural Dialogue and Conflict Prevention, intercultural dialogue is a “vital element of conflict prevention within the framework of a democratic cultural policy”. It comprises the “tools used to promote and protect the concept of cultural democracy, and encompass[ing] the tangible and intangible elements likely to foster all forms of cultural diversity, manifesting themselves in multiple identities whether individual or collective, in transformations and in new forms of cultural expression” (Council of Europe 2003).

The Council of Europe details seven ways of how intercultural dialogue facilitates engagement across cultural fault-lines. These are: (i) to share visions of the world, to understand and learn from those that do not see the world with the same perspective we do; (ii) to identify similarities and differences between different cultural traditions and perceptions; (iii) to achieve a consensus that disputes should not be resolved by violence; (iv) to help manage cultural diversity in a democratic manner; (v) to bridge the divide between those who perceive diversity as a threat and those who view it as an enrichment; (vi) to share

best practices particularly in the areas of intercultural dialogue, the democratic management of social diversity and the promotion of social cohesion; (vii) to develop jointly new projects (Council of Europe 2014b).

The European Commission, Directorate-General Culture, defines it as “the exchange of views and opinions between different cultures. Unlike multiculturalism, where the focus is on the preservation of separate cultures, intercultural dialogue seeks to establish linkages and common ground between different cultures, communities, and people, promoting understanding and interaction [...] intercultural dialogue is essential for avoiding conflict and the marginalisation of citizens on the basis of their cultural identity” (European Commission 2014a). It “equips individuals with the knowledge and skills – so called “intercultural competences” – to participate in increasingly diverse societies. Knowledge of democratic values, citizenship and civil rights are essential elements of dialogue” (EU – European Year for Intercultural Dialogue 2008, cited by Centre for Social Relations 2013).

Hence, international organisations vary in their definitions of intercultural dialogue. Agustín O.A. (2012) analyses the conceptual differences between understandings of the Council of Europe and the European Union. The former proposes a new model of integration and social cohesion through intercultural dialogue, thereby creating a so-called meta-narrative (i.e. “a new policy narrative that underwrites and stabilises the assumptions for decision-making on an issue whose current policy narratives are so conflicting as to paralyse decision-making”, Roe 1994: 4). The elaboration of this new meta-narrative was rendered possible by the perceived failure of assimilation and multiculturalism. Interculturalism was hence framed as correcting alternative. Contrastingly, EU documents frame notions of intercultural dialogue in terms of assimilation: diversity is meant to be reconciled with a common European identity; immigrants are expected to adapt to their host society through learning its language and culture. It presented as complementary policy option rather than a substitute of current integration and cultural policies. Due to these prevailing ambiguities, the field of actors claiming to contribute to intercultural dialogue is

vast and unspecific (Platform for Intercultural Europe and Culture Action Europe 2010).

Definitions by the academic community

Scholarship on intercultural dialogue is sparse. Few books or journal articles have been published. Consequently, definitions presented here are partially those elaborated by think tanks.

According to the European Institute for Comparative Cultural Research (ERICarts 2014), intercultural dialogue “is a process that comprises an open and respectful exchange or interaction between individuals, groups and organisations with different cultural backgrounds or world views”. Aims are a deeper understanding of diverse perspectives and practices, increased participation and the freedom and ability to make choices, and the enhancement of creative processes. Here, intercultural dialogue is understood as interactive, constantly evolving process rather than a tool with fixed ends.

Thomas (2008) refers to intercultural dialogue as dialogue between individuals of different cultural backgrounds. Individuals’ cultural identities drive the dialogue and are likely to lead to culturally determined misunderstandings. For Anderson (2010: 21) intercultural dialogue “involves concrete exchanges between two or more parties aimed at resolving conflicts or addressing tensions, frequently over felt misrecognition and disrespect”. It relates to contexts in which the explicit purpose of the exchange is to achieve a better understanding, bridging the gulf of differing (sub) cultural perspectives. Leeds-Hurwitz (2014a) sees intercultural dialogue occurring when members of different cultural groups, who hold conflicting opinions and assumptions, speak to one another in acknowledgement of those differences. This involves agreement to listen to the views of others in exchange for having one’s own views heard. Intercultural dialogue thereby becomes a co-constructed process, which is meant to promote tolerance, openness, mutual respect and intergroup conflict resolution.

Cliche and Wiesand (2009) highlight different meanings depending on the country context. National approaches, within which intercultural dialogue concepts and strategies are developed, are shaped by different historical, political

and legal contexts (Copic 2012). Consequently, the term is understood in a plurality of ways ranging from the promotion of a culture of peace, a dialogue among civilizations, to a tool of cultural co-operation and diplomacy, for improving domestic security, for describing relations between majority and minority groups, or for integration and social cohesion through community participation. A survey conducted among respondents from varying countries helped to draw out some of these differential understandings: ranging from guarantee of cultural rights, strengthening of visibility of cultural minorities, strengthening equality of rights of all individuals, recognition of world views, reduction of discrimination, including gender based discrimination, to acknowledgement of skills and knowledge of different women and men, and girls and boys. One of the definitions proposed by a Canadian respondent situated “intercultural dialogue [as] a means to expand our sense of reality through an inclusive exchange between cultures. Intercultural dialogue aims to foster equality, to enhance creativity, to deepen our understanding of human cultures, and to enlarge our perspective on the human experience” (Cliche and Wiesand 2009: 11).

For the Lebanese-French author Maalouf (cited in Cliche and Wiesand 2009), intercultural dialogue is first and foremost an exchange between individuals and not between groups. The former have outspoken or unconscious ties with their culture (e.g. language, traditions or religious beliefs). While these ties can create barriers, he sees them as enrichment in the effort of coming to terms with different worldviews. Similarly, Triandafyllidou (2011) understands intercultural dialogue as a public dialogue process between individuals that belong to different ethnic or religious groups. It predicates actual engagement of individuals from different cultures. Following Agustín’s (2012) typology, two contextualisations of intercultural dialogue can be distinguished: a cultural context referring to the relationships between individuals and groups, and the one of minority integration, presenting an alternative integration model to multiculturalism, assimilation or civic integration⁶.

A research report by the Platform for Intercultural Europe and Culture Action Europe (2010) investigates the various interpretations of intercultural dialogue

among beneficiaries of the EC's Culture Programme. Here, the concept ranges from "dialogue between individuals or organisations from different countries and with diverse backgrounds (ethnic, social, professional, artistic etc.) to dialogue between art disciplines and between other professional domains; men and women, and different generations; migrants and local populations; rural and urban populations; the public and the private sectors, centres and peripheries of Europe" (Platform for Intercultural Europe & Culture Action Europe 2010: 18). It is understood as "a political and social issue that is really important in order to overcome nationalism, the fear for minorities and foreigners". It risks nevertheless being seen as a "political accessory nowadays", with the arts being "instrumentalised" (ibid.).

Definitions of governmental and civil society stakeholders

The British Council (cited by Centre for Social Relations 2013) defines intercultural dialogue as "a dynamic and challenging process that enables those engaged to explore their own and others' identities and backgrounds and their effects on attitudes, behaviours and relationships towards and within communities locally, nationally and globally. Successful intercultural dialogue is based on purposeful long-term interactions. These allow the development of individuals' confidence and competence to move towards bridging cultures through a two-way process of open, honest and critical engagement. Successful intercultural dialogue is essential to help us navigate the unprecedented challenges of the 21st century world." Aims are increasing levels of trust between people and of a consensus for rejecting extremism in all its forms. Ultimately, it is meant to develop the ability of individuals and organisations to contribute to positive social change and the strengthening of civil society (Centre for Social Relations, 2013).

According to a strategic document of the Republic of Slovenia, intercultural dialogue is a broad and complex concept that refers to the open and respectful exchange of views between individuals and groups with different ethnic, cultural, religious and linguistic backgrounds and heritage. It involves communication among women and men, and girls and boys who originate from different living

environments (religious, social, cultural, generational, and cross-national). It is meant to trigger thinking, reflection and acceptance of diversity (Republic of Slovenia 2009).

For the Baring Foundation intercultural dialogue signifies "a dynamic process by which people from different cultures interact to learn about and question their own and each other's cultures. Over time, this may lead to cultural change. It recognises the inequalities at work in society and the need to overcome these. It is a process which requires mutual respect and acknowledges human rights" (Baring Foundation, cited by Centre for Social Relations 2013). The civil society initiative Platform for Intercultural Europe conceptualises intercultural dialogue as "a series of specific encounters, anchored in real space and time between individuals and/or groups with different ethnic, cultural, religious, and linguistic backgrounds and heritage, with the aim of exploring, testing and increasing understanding, awareness, empathy, and respect. The ultimate purpose of Intercultural Dialogue is to create a cooperative and willing environment for overcoming political and social tensions" (Platform for Intercultural Europe 2011).

The Lap for Culture's interactive website "Open Lines to Intercultural Dialogue" (2014) uses a participatory methodology to elaborate a definition of the term, providing a forum where any internet user from around the world can share his/her own personal interpretation. A selection of interesting examples from various countries comprises the following: (i) "various forms of exchange and interaction between women and men, and girls and boys with different ethnic, religious and cultural background, which leads to mutual understanding and decreasing of conflicts" (Bulgarian user). (ii) "According to me, intercultural dialogue is about being open to and having genuine respect for and interest in an unknown culture. It's being willing to let go of one's prejudices. In the best case, an exchange takes place, in which elements of a certain culture are implemented into another and vice versa, instead of opposing these elements or simply ignoring them" (Dutch user). (iii) "Intercultural dialogue is the exchange of ways to understand the universe by different social groups, on the basis of mutual respect. And it is the most effective tool for developing an equitable, just

and diverse society” (Argentinean user). (iv) “Exchange of experience of many generations, established habits and traditions between different cultures, exchange of information and spiritual values of the country” (Armenian user). (v) “Intercultural dialogue, to me, is an exchange of this wealth and wisdom that lies within each of our communities. Whilst sharing this wealth we get to know the other better, as nations, as religions and as humans. And we appreciate the diversity that we are born with” (Indian user). (vi) “An exchange of ideas and knowledge, in where openness, listening, tolerance and respect are the leading factors, and boundaries, of any kind, have no value” (Dutch user). (vii) “An eternal exchange of ideas, knowledge and beliefs between people from culturally diverse backgrounds. It is a dialogue that not always implies an agreement on one or another aspect, but requires trust, respect, and self-understanding in order to maintain it in a peaceful and constructive way” (Ukrainian user). (viii) “A colourful exchange, more than a conversation, more even than a dialogue, in which boundaries are being crossed, assumptions put aside, new visions come to mind” (Dutch user).

The Centre for Intercultural Dialogue (2014), a Canadian non-for profit organization, defines the term as “an exchange of views between individuals or groups having different ethnic, cultural, religious or linguistic backgrounds, requiring that participants listen to one another, but not that they end in agreement, [...] in an effort to enhance civil society, to promote the development of human values, and to advance diversity and multiculturalism in the society”. Personal interaction among women and men, and girls and boys of all cultures and faith are understood as tools to advance social cohesion.

The Centre for Social Relations (2013) characterises intercultural dialogue as a way of understanding the deeper, embedded meanings of culture. It explores difference without insisting on agreement but rather listening with respect. It thereby allows raising self-awareness. Comparative analysis between different cultures is meant to lead to mutual trust between women and men, and girls and boys of diverse viewpoints, opinions and values. It is a “particularly sensitive area of cultural relations, inherently contentious and open to different, contradictory interpretations, [as it] is the area of cultural relations where culture, identity and

politics converge and overlap”. The KAICIID Centre for Dialogue (2013) describes intercultural dialogue as an instrument to increase empathy. This is meant to be done through hearing different perspectives, challenging of identity and power dynamics unique to the inherited history and contemporary socio-political realities within in country. The Intercultural Dialogue Institute (2014) sees intercultural dialogue as personal interaction promoting respect and mutual understanding among women and men, and girls and boys of all cultures and faiths, “by sharing different perspectives [and] listening to each other” based on the principles of respect and tolerance. They define it as “a mechanism to reduce false stereotypes, prejudices and unjustified fears through direct human communication”.

For the European Youth Forum (cited by Centre for Social Relations 2013) intercultural dialogue means a process of intercultural communication, i.e. an exchange of information as by words, ideas, music or emotions. Intercultural dialogue creates a platform for sharing a system of understanding and meaning between the interlocutors. The latter each have their own complex web of personal and cultural background of values, ideas, beliefs and experiences, and thus process information differently. Intercultural dialogue principles of cultural sensitivity and awareness are meant to facilitate these situations of exchange. For the Forum, intercultural dialogue serves as avenue to restore communication that has broken down. It provides a voice where understanding has been rendered complicated, opens new channels of communication and helps breaking down judgmental views, stereotypes and prejudices (Centre for Social Relations 2013). Aim is long-term, intensive engagement with women and men, and girls and boys from other cultures, enabling a re-evaluation of personal views and ideas.

Underlying assumptions

The definitions outlined are underpinned by a number of assumptions. Firstly, differences between and within cultures are assumed. Cultural diversity is seen as necessary pre-condition for intercultural dialogue to take place. Secondly, culture is understood as interacting with global conditions and not existing in isolation. Intercultural dialogue also implies a shift in thinking, considering

culture not as static, with fixed boundaries, but as a dynamic concept. It presupposes changes stemming from exchanges and interactions with others (Agustín 2012; Eberhard 2009). Hence, successful intercultural dialogue assumes multiple identity affiliations (UNESCO 2009).

Moreover, culture is presumed to be a potential source of tension (see the Council of Europe's Opatija Declaration). Different value systems and competing memories brought into play in intercultural exchange produce latent conflict. According to Tajfel (1984), culture activates recurrence to demarcation and degradation of "the other" in the moment of conflict, in order to preserve and protect a positive self-image. In this context, cultural misunderstandings tend to be interpreted as threats to goal achievement, sense of self-respect, competence and identity of those involved. Hence, intercultural differences are understood as problems of conflict which occur because women and men, and girls and boys from different countries hold different fundamental values, assumptions, and thus evaluate and act on events differently (Agustín 2012; Friedman & Berthoin Antal 2005). Depending on how cultural diversity is dealt with, it can fuel retreat into identity, force assimilation or strengthen peaceful coexistence (Council of Europe 2003; UNESCO 2009). The conflictual potential of cultural diversity becomes apparent in Europe (Triandafyllidou 2011), as it experiences increasing tensions between national majorities and ethnic or religious minorities. This is exemplified by violent conflict in Northern England between native British and Asian Muslim youth (2001), uprisings of French Muslim Maghreb communities in French suburbs (2005) or the crisis over Danish cartoons following the publication of pictures of the Prophet Mohammed (2006). Conflict is predicted to occur when politics overlooks new forms of multicultural identities and favours one-dimensional approaches leading to retreats into separate identities (Agustín 2012). In this context, intercultural dialogue is framed as preventive measure (Dallmayr 2009).

Dialogue asks for the recognition of "the other" as a chance and not a threat (Plasseraud, cited in UNESCO 2001a). For Mendieta de Badaroux (cited in UNESCO 2001), it implies a vision of society where cultures complement instead of excluding one another. Diversity needs to be understood as something with

worth, promoting recognition, protection and respect instead of being unbridgeable (Diene, cited in UNESCO 2001a; UNESCO 2009). Gender equality in particular is stressed as a non-negotiable premise of intercultural dialogue. Dialogue processes have to include the experience of both women and men. The respect for and the promotion of women's rights is the foundation for all discussions of intercultural dialogue in the context of social transformations. (Council of Europe 2008).

Moreover, gender equality - as a crosscutting issue - injects positive dimensions into intercultural dialogue as it engages women from all occupations, including the most disadvantaged ones (women with disabilities, indigenous women, female migrants and refugees, etc.). Equality between women and men is a fundamental and highly relevant commitment that requires a "gender mainstreaming perspective" in the arena of social cohesion as well as in the area of intercultural dialogue (Council of Europe 2008).

Gender and cultural relations have many elements in common, including a number of options for change. Transfer of good practice in intercultural dialogue to gender relations is possible, and vice versa. Key qualifications for intercultural dialogue such as empathy, the ability to look at things from different perspectives, and appreciation of pluralism and diversity inevitably reflect gender perspectives (Schoefthaler 2006).

Intercultural dialogue should be firmly rooted in the law of human rights as inscribed in the Universal Declaration of Human Rights. It takes place in the framework of democracy and the human rights principles of freedom of thought, of conscience, of religion, of expression and of association (Council of Europe 2003; Agustín 2012). All definitions assume a common core of democratic rights. Anderson (2010) highlights the normative dimension of intercultural dialogue enabling all individuals' equal and full participation, pursuit of their needs and aspirations in a distributive justice perspective. It is meant to avoid deprivation, marginalisation and arbitrary limits to choices in order to create a dialogue among equals (Papisca 2012).

In the light of the definitions outlined, basic tenants of intergroup contact theory inform the understanding of how intercultural dialogue is meant to contribute to socially transformative developments towards social cohesion and integration. These psychological approaches analyse the development of intergroup contacts, friendships and social identity formation. They explore group processes that shape prejudices and cross-ethnic attitudes. Their explanations rely on factors such as proximity, frequency of contact, ethnic balance and heterogeneity of the population (Le Vine and Campbell 1972; Tajfel 1984). Exposure to and contact with other cultural groups is assumed to raise awareness for difference and to open up a conscious choice of emphasising one's own distinctive patterns, to adopt patterns of other groups or to tend a middle-ground of intercultural accommodation in order to improve intergroup relations (Bush & Saltarelli 2000; Schmid 2008). An individual's transnational contacts and cross-border mobility can be seen as predictors for a cosmopolitan attitude. Interactions with foreigners are predicted to have socialising effects that entail mutual understanding, empathy and respect. Hence, transnational relations are supposed to foster a decrease in prejudice (Mau et.al. 2008). According to Hartmann (1981), studies have shown personal contact to strongly influence perceptions and opinions about adjacent countries and their inhabitants: the more intense the exchange and thus the more knowledge on others is accumulated through personal experience, the more positive the attitudes towards the respective other.

Summary

Seeing the numerous aims spelled out by the definitions given above, social transformation, which intercultural dialogue is meant to be a driver of, can be narrowed down to the following facets: (i) mediation and reconciliation; (ii) conflict resolution, prevention and peace-building, (iii) strengthening of democracy and liberal values, including tolerance, justice, equality and anti-discrimination, (iv) thereby ultimately contributing to the integration and cohesion of society. Intercultural dialogue is presented as a soft tool of international politics, alleviating diversity-induced security concerns by means of dialogue and diplomacy (Atwan 2010; Agustín 2012). According to Silvestri

(2007), intercultural dialogue therefore holds the potential of consensus building and cohesion in foreign policy across countries. It can potentially enable the EU to speak with one single voice. It equally serves as an instrument of post-conflict reconstruction (UNESCO 2001).

While some definitions put their emphasis on processes, other focus on a specific act or state of mind, while never being mutually exclusive. In the light of the analysis in first chapter, the following commonalities in the definitions of intercultural dialogue can be identified, conceptualising intercultural dialogue as

- a process of reciprocal and dynamic long-term exchange between individuals from different cultural backgrounds, based on mutual respect, trust and empathy,
- engaging productively with similarities and differences, including the development of a common understanding of embedded meanings and dismantling of prejudices and stereotypes,
- focussing on self-awareness, learning from multiple perspectives and reflexive revision of personal views and ideas in the light of knowledge gained on the lifestyle, meanings, traditions, values and norms of others,
- allowing for flexible, fluid and multiple identities, dealing with them constructively,
- on the basis of shared values of universal human rights.

Intercultural dialogue, understood as a learning process with (inter)cultural literacy at its core, enables citizens an appropriate reading and interpretation of cultural diversity. In order to do so, it necessitates the creation of a common space for interaction, a platform for interlocutors to meet, which can be facilitated by the political environment. Intercultural dialogue is thereby meant to contribute to transforming societies in such a way as to become cohesive and inclusive of both women and men. This relates to preventing ethnic, religious, linguistic and cultural divides, overcoming such boundaries and resolving conflict stemming from diversity.

Chapter 2. Practices

Based on the projects outlined in Annex 1, this section presents a short typology of practices currently used in the implementation of intercultural dialogue. These include both projects and programmes within countries and between countries.

A number of actors are implicated in creating intercultural dialogue, including government, media, educators and civil society (Lahlou 2010). For many governments, promotion of intercultural dialogue forms part of their cultural diplomacy activities, for instance through their cultural centres such as the British Council, the Institut Francais, the Instituto Cervantes or the Goethe-Institut (Cliche and Wiesand 2009). Intercultural dialogue draws on a number of instruments ranging from legislating rules in order to address the rights of minorities and to guarantee anti-discrimination –including measures to eliminate gender based discrimination-, over institutionalised multilateral and intergovernmental discussion forums, to bilateral agreements, national action plans, civil society initiatives and educational exchange programmes (Atwan 2010). Copic (2012) subsumes intercultural dialogue as part of national immigration and/or security policies as well as of social and/or education policies addressing migrants or minorities. According to the author, it is rarely a main feature of domestic cultural policy but rather a means for artistic trans-border exchanges or cultural diplomacy.

At the high politics level, the United Nations created its own specific, political initiative seeking to promote cross-cultural understanding and cooperation among countries, communities and identity groups. Its aim is to counter polarisation and extremism. Neither an UN body nor an agency, the initiative focusses on creating collective political will and concerted action between various stakeholders (e.g. governments, international organisations, local authorities, NGOs, media professionals, corporations, religious leaders, academics, citizens). Among its portfolio of activities are global conversations on diversity and promotion of policy changes towards more inclusiveness. The organisation also supports grassroots initiatives, awareness-raising and public support mobilisation campaigns.

Governments are equally active in promoting intercultural dialogue: countries such as Belgium, Portugal, Spain or Sweden integrate principles of intercultural dialogue in their integration policies. For instance, the Belgian French community “Governmental Action Programme for the Promotion of Gender Equality, Interculturality and Social Inclusion” outlines transversally applicable measures of equal opportunities, improving access of minorities to work in public institutions and fighting against institutional racism. The Belgium Flemish government similarly introduced a “Plan of Action on Interculturalisation” which focusses on diversifying public structures and their policies. Measures include a 10 percent quota and the creation of a separate budget subsidising intercultural projects (ERICarts 2008). Arts and (inter)cultural dialogue projects promoted through foreign cultural institutes and foreign ministries form part of the governmental portfolio (Cliche and Wiesand 2009).

Low-level politics instruments, relying on cooperation with civil society, are central in bringing together different cultural groups. Actors range from neighbourhood groups, minority or migrant’s agencies, church organisations and charities to arts, culture, sports and youth clubs (Copic 2012). They commonly rely on government policies and/or international frameworks. Four major sectors addressing intercultural issues can be identified, namely education, culture, sports and youth.

Spaces of intercultural dialogue are diverse. The range from physical ones such as streets, markets and shops, public parks, train stations, neighbourhoods, houses, kindergartens, schools and universities, cultural and social centres, youth clubs, churches, synagogues and mosques, company meeting rooms and workplaces, museums, libraries and other leisure places, but can to virtual meeting places such as the internet (Council of Europe 2008).

In order to give a flavour of the scope of intercultural dialogue projects, two cases are given as illustration:

- The German volunteering programme “Weltwärts” had a budget of 70 million during in 2008, and of 30 million Euros since 2011, with about 3,5000 participants per year and about 180 partner organisations.
- The EU financed ERASMUS programme has a budget of 459 million Euros annually, financing 200,000 beneficiaries to study or work abroad and 3100 higher education institutions in 31 countries participate.

Overall, we can distinguish five types of activities. They all allow entering into dialoguing and communication processes, which shape knowledge and attitudes of the so-called “Other”:

Practice	Examples (drawn from Annex 1)
Arts and Culture	
Music and performing arts, such as intercultural drama and theatre events with mixed artists and audiences, including collaborations across group boundaries	<ul style="list-style-type: none"> The TE’A Project Bi-communal theatre performances Orchestra di Piazza Vittorio Scenic spaces in the Diaspora Theater Zuidplein Bi-communal choir Should I stay or should I go: A collective story-telling project Europe now
Cultural festivals that enable intermingling of different cultures Permanent or temporary exhibitions in (art) museums and heritage sites which counter selective narratives (reflecting the dominance of some groups), celebrate difference and promote cultural self-awareness	<ul style="list-style-type: none"> Carnival of cultures Massalia-Marscelesté Ordinary Heroes Stronger together: Promoting a cohesive youth community for peace through radio Living together Vojvodina Migrating memories Moving here Sesame Street: Kids for Peace Project

Any outlets of creative expression, such as film, writing or drawing, providing tangible access into the traditions and cultures of communities, illustrating diverse points of view	ComiX4= Comics for Equality Respect Magazine Cultural parallels: Bilingual children's books Gringo
Contests and competitions, bringing individuals of various groups into contact	How well do we know each other Vjvodina

Physical activities

Sports, especially football (providing an informal, more interactive setting than regular situations of exchange, and facing fewer barriers than in other parts of society) – often combined with anti-racist campaigns	Through Life with a Ball Peace Games
Dance activities and performances, such as those representing traditions of minority groups	Intercultural Dialogue Rwanda

Physical and virtual exchanges

Joint youth activities organised in or by youth clubs	Tools for Trialogue Cultural Centre DamaD Open Minds Pakistan Jerusalem Interreligious Young Adult Forum Youth can do
Exchanges using (new) media	Dialogue Café Qantara.de
High school or university student exchanges	Speaking and listening with respect Husika Urekebishe Project Worldview European citizenship campus Connecting classrooms
Intercultural trainings and study trips	United despite our diversity Tolerance Academy Youth meeting point

	Speaking for ourselves Youth Vision for 2020 City books
(Youth) Volunteering programmes	Global Xchange Weltwärts
Nation-themed dinners, film nights or cooking clubs	KAICIID Dialogue Centre

Capacity-building and skills development

Trainings for journalists and media representatives on representing multiple perspectives accurately	UNAOC media training
Sensitivity trainings for public authorities and private sector companies (to increase awareness of intercultural management strategies and needs of diverse populations)	Intercultural Dialogue and Global Justice Bolivia
Exchange programmes for different professions, having objectives other than intercultural dialogue (i.e. for training purposes)	A Circus school Teatro di Nascosto
Fostering of the creation of professional networks across borders, for instance between artists	International Network of Aboriginal Audiovisual Creation Artist from two minorities Culture-exchange Connecting futures An orchestra network for Europe Move forward: New Mexican-European Media Art
Awareness and empathy-creating campaigns targeting the general public	PEACEapp More than one Story Everyday Racism Media campaign Vojvodina Caisa international cultural centre Cit� nationale de l'histoire de l'immigration Different but not strange

Empowerment

Ambassador programmes, working on reducing cultural tensions	<ul style="list-style-type: none"> UNAC Fellowship Intercultural Leaders programme UNOAC summer schools Capacity-building for young leaders of religious and traditional groups Raising interfaith youth voices through community radio Talib-e-Aman: Students of Peace
Initiatives to diversify staffing in organisations and institutions and to increase intercultural awareness	<ul style="list-style-type: none"> DiverseCity on Board ATANAA: Promoting ethnic diversity on the boards of cultural institutions Diversity in Libraries Museums tell many stories
Initiatives to facilitate integration of new arrivals	<ul style="list-style-type: none"> Welcoming Cities and Counties Initiative

Research

Dissemination of evaluations and best practices	<ul style="list-style-type: none"> Database Council of Europe Database European Commission
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This certainly does not provide an exhaustive representation of practices of intercultural dialogue. The sample of over 100 scanned and 70 practices reviewed in detail leads to the conclusion that the majority of projects draw on arts and culture as facilitators of dialogue, followed by exchange programmes. While some practices explicitly aim at creating spaces for meetings, others' primary objective is a different one, with intercultural dialogue constituting a side effect or subsidiary aim. As highlighted by the Platform for Intercultural Europe and Culture Action Europe (2010), practices either intend to showcase diversity (e.g. present different cultural identities in order to enhance mutual understanding) or to co-create out of diversity (e.g. exploring something new out of the

interaction of women and men, and girls and boys with different backgrounds). This distinction is apparent in the selection of projects presented here: while a number of projects aimed at illustrating diverse cultural facets, others' focus was placed on the co-joint creation of a new product. Instead of clustering intercultural practices by nature or type of activity, they could also be characterised by their objective, as the typology proposed by Kaur-Stubbs (2010) does, encompassing:

- outreach (community arts, sports and school-based programmes to engage marginalised groups)
- confidence-building (empowerment initiatives for single identity groups such as Roma)
- mediation and conflict resolution (between hostile or extremist groups)
- inclusion (cross-sectoral projects to improve and develop access to education, employment and public services)
- respect and understanding (educational exchange programmes, art exhibitions, performances introducing different aspects of less familiar cultures)
- celebration (events to showcase and embrace specific traditions and festivals)
- civic participation (efforts of museums, performing arts, democratic and political structures and public services to engage with and accommodate diversity).

This typology however is less useful in clustering practices; almost all projects address several of these objectives simultaneously and therefore do not neatly fall into one category.

Chapter 3. Barriers to and enablers of intercultural dialogue in practice

Potential risks and challenges

According to Leeds-Hurwitz (2014a), intercultural dialogue is most frequently promoted by diplomats describing to an ideal world. It is used as shorthand for cooperation between cultural groups within or across national borders, nevertheless lacking grounding in reality. In order to avoid intercultural dialogue to remain an idealised diplomatic tool and rhetorical discourse without much effect, a number of potential risk and challenges of conceptual and practical nature have to be overcome. These relate to conceptual clarity, intercultural skills, and language capabilities, respect of human rights, balancing of needs, political will, power dynamics, lack of coordination, transferability and holistically thought approaches.

According to UNESCO (2009) and Bali (2013), ambiguous conceptualisations of emotionally laden concepts may hinder. For instance, discrepancies identified between European-level contextualisation of interculturality and the ways they are understood at the country level have been problematic during implementation of EU-funded projects in the Balkans (Kulturlogue 2014). Meanwhile, participants should acknowledge the empirical fact that a final and comprehensive understanding of the other culture is unlikely. Provisional, partial understandings remain possible (James 1999). Due to the simple fact of varying normative interpretations depending on the cultural background, disturbances in communication are likely to occur (Thomas 2008).

Diene (cited in UNESCO 2001a) points to the challenge of solving the “cultural equation” between the protection and recognition of specific cultural features and the respect for shared values and commonalities. It emerges from the modern Western myth of uniformity and unity as framework of an ordered society (Eberhard (2009). Cultures need to be recognised as legitimately different. If not, encountering other cultures risks self-isolation and discrimination, including gender based discrimination (Tompensaars &

Hampden-Turner 2003). In addition, intercultural dialogue can only be successful if a group has an adequate understanding of its own collective identity. Societies that lack ‘meta-cultural’ awareness of their multicultural composition risk embarking on the path of xenophobic nationalism (Plasseraud, cited in UNESCO 2001).

In order to mediate some of these challenges, a number of so-called intercultural skills are necessitated on the practical level. They can be roughly subsumed under the heading of cultural awareness, which is defined as understanding the states of mind of oneself and those we encounter (Tompensaars & Hampden-Turner 2003). They permit to engage in critical reflection on cultural frames and references, to examine and interpret information from multiple perspectives and angles, to recognise deficiencies of one’s own perceptions as well as and being historically aware. Intercultural dialogue requires precise understanding on the attribution of meanings in different frameworks. It should alert participants to the fact that they are constantly assigning meaning to actions and objects they observe.

The range of necessary skills include cognitive flexibility, empathy, open-mindedness, and ability to shift between different frames of reference, to negotiate and to question one’s own values and practices, willingness to listen to and engage with other cultures, the capacity to resolve conflicts by peaceful means and to recognise well-founded arguments of others (Council of Europe 2008; Juchler 2009).

The Centre for Social Relations (2013) subsumes a similar skill set under the heading of intercultural competencies: cultural awareness, critical thinking about difference, confidence around cultural references, cultural empathy, linguistic ability, good interpersonal skills, tolerance for uncertainty and ambiguity, ability of self-critical awareness, commitment to equality and human rights, willingness to learn, flexibility, strong sense of self, and conflict resolution skills (Anderson 2010; UNESCO 2001; Menon 2001). For Friedman and Berthoin Antal (2005:75), “intercultural competence involves overcoming the constraints embedded in an individual’s culturally shaped repertoire, creating new responses, and thereby expanding the repertoire of potential interpretations

and behaviours available in future intercultural interactions [... which] entails reframing intercultural situations as learning opportunities". Consequently, cross-cultural training should not only detail information about other countries and cultures but also involve self-reflection on one's mental models and cultural predispositions (Tompensaars & Hampden-Turner 2003). Outstanding, differentiating and symbolic aspects of otherness should not be the focus but the complexity of culturally specific behaviour (Schmid 2008). If those involved in intercultural dialogue, including politicians, civil servants, teachers or media professionals, lack these critical skills, they might lean towards discriminatory and xenophobic thinking (Cliche and Wiesand 2009).

Intercultural dialogue also requires certain language abilities. Minority communities need to be fluent in several languages, at least in the predominating language of the state and their mother tongue. In practice, a lot of intercultural exchange is carried out in English, which puts non-native speakers at disadvantage. Language contributes to underlying power dynamics (Bali 2013; KAIDICC Dialogue Centre 2013b; Thomas 2009). Tools for intercultural understanding are often only available in a limited number of languages. A challenge in this regard is the balance between safeguarding linguistic diversity and creating certain bridge languages. According to ERICarts (2013), holding classes in minority languages does not necessarily lead to dialogue even though it supports cultural diversity. Language learning can nevertheless challenge stereotypical thinking and furthers curiosity and openness towards otherness, as highlighted in the Council of Europe's White Paper (2008). Pluri-lingualism allows awareness raising for cultural diversity and application of culturally adapted methods of communication and knowledge transmission (Zachariev 2006). In addition to pure linguistic capabilities, common understandings of meanings and practices are a prerequisite for intercultural dialogue, as Atwan (2011) illustrates with the help of the example of the Mediterranean basin. Divergence in European and Arab perceptions on how to approach cultural differences poses challenges to successful interaction. If dialogue is taking place bilingually, translation also bears risks of distorting meaning. Difficulties in cooperation between partners from different countries can additionally relate to

varying management, institutional and administrative cultures (Platform for Intercultural Dialogue Europe & Culture for Action Europe 2010).

Moreover, synergies and exchanges between different initiatives and actors are commonly missing. Disconnection leads to high risks of duplication, lack of transfer and follow-ups. Different levels of government (national and international, across sectors and policy fields) and (civil) society need be willing to collaborate (Platform for Intercultural Europe 2008; 2011). As highlighted by Agustín (2012) and Manonelles (2012), success critically depends on the involvement of civil society. It constitutes an important forum for identity construction and renegotiation. In many cases, civil society organisations are those who can reach parts of society government is unable to branch out to, and in some cases are not willing to reach. They also act as watchdog of human rights (Manonelles 2012). The Council of Europe's White Paper (2008) also emphasises the role of parents and the wider family environment in preparing young women and men for living in culturally diverse societies. They need to be fully involved through holistic approaches if positive changes in mentalities and perceptions are to be achieved.

Considering a core of human rights as underlying basis of intercultural dialogue, it is meant to work best in states with a democratic architecture. It requires the existence of a common framework of liberal human rights. Cultural diversity should be seen as integral part of the international human rights framework (Council of Europe 2008; Anderson 2010; Agustín 2012; Zachariev 2006). This poses substantial challenges to projects that either bring together members of both democracies and autocratic regimes or which solely focus participants from non-democratic regimes. Can initiatives in these contexts be successful? Further evaluations might be necessary. Atwan (2010) provides first insights, showing that in authoritarian regimes democratisation, respect of human and minority rights, or inclusion of civil society often remains empty talk. In addition, strategies to deal with veto players, racist movements for instance (which by definition oppose themselves to the very idea of dialogue across cultures), are necessary. The international system after September 11th is characterised by heated cultural and religious antagonism: the upsurge in Islamic

fundamentalism contributed to a slowing down of intercultural dialogue in regions such as the Mediterranean (Atwan 2010).

Lacking political will constitutes an associated challenge: despite recommendations on the international level, implementation often lags behind due to a rather weak commitment of national governments and insufficient funding. Programmes are in need of additional financial, human, infrastructural and political resources (KAICIID Dialogue Centre 2013; Cliche and Wiesand 2009; Zachariev 2006). As shown by Wilson (2012) and Isar (2012), civil society requires a supportive political architecture and political sponsorship. In a number of contexts, intercultural measures are instrumentalised in a tokenistic manner instead (Council of Europe 2008). Political elites utilise positive presentations of diversity and shallow interpretations of cultural richness for their needs. Words can be emptied of content and be manipulated as slogans for political enterprise (Phipps 2014; Weil 2005). Uncomfortable, politically sensitive issues, such as persisting inequalities, are commonly avoided, even though they partially constitute the roots of conflict. Superficial exchanges increase the likelihood of stereotypical thinking and alienation between groups, and can ultimately lead to feelings of lost unity and breakdown of social cohesion within a society (Kaur-Stubbs 2010; Friedman & Berthoin Antal 2005; Eberhard 2009). Anderson (2010) and Phipps (2014) thus emphasise the importance of not silencing conflicts or trivialising challenges that are brought about by diversity.

Public policies geared towards social cohesion risk having an adverse impact on intercultural dialogue: countries such as France ask for adherence to national values and the use of their language as requirement for integration, thereby creating assimilation-oriented policies as answers to diversity. They oppose themselves to the principles of intercultural dialogue outlined previously (Koopmans & Statham 1999; Eberhard 2009). They thereby risk drawing symbolic and ideological frontiers between in- and outsiders (Brie 2011). Following the analysis of Vidmar-Horvat (2012: 41), intercultural dialogue as presented by the European Union bears the risk of acting as “an ideological vehicle for the reproduction of Eurocentric image of tolerance and openness of

the new Europeans”, thereby leading to cultural imperialism. European-type policies can lead to mistrust, enhanced by colonial legacies (Atwan 2010). Dialogue should not be imposed “as a colonizing discourse” by Western political elites (Phipps 2014: 110). Therefore, Petito (2009) asks whether, on a normative level, core Western-centric and liberal assumptions would need to be challenged for universal intercultural dialogue to emerge.

Dialogue also bears the risk of evolving into power plays due to unequal power dynamics. This occurs when certain modes of expression are favoured over others (Dallmayr 2009). As Bali (2013) notes in the school context, “dialogue assumes, incorrectly, that all members have equal power to speak (Ellsworth 1989), but it privileges students comfortable with spontaneous and oral, rather than reflective and written communication. It is therefore more advantageous for Western students generally more familiar with the idea of interactive classrooms, than those unfamiliar with it, such as Arabs schooled in traditional ways that discourage student participation altogether” (Bali 2013: 211). As Jones (1999) remarks, voice is not about what is spoken, but what ends up being actually “heard”. According to Isar (2012), imbalances in social and cultural power render basic conditions of democratic deliberation more difficult to attain. Those in underprivileged situations might feel at unease or discomfort to enter into dialogue processes, might consider it a danger to their identity or might not possess the resources of making their voices heard. Particularly cultural power can intimidate and silence women or minorities. Holmes (2014) gives the example of the Roma population as a socially silenced group within the European context.

Hence, a number of minimum capabilities are essential for individuals to freely and equally participate in intercultural dialogue (Crosbie 2014, drawing on Nussbaum’s and Sen’s capability approach). Constraints of opportunity, time, energy, effort and skill can limit individual capacities to engage with and understand other cultural perspectives (James 1999). Poverty and disadvantage are likely to determine who can participate (Kaur-Stubbs 2010). Structural factors restricting participation include missing financial or time resources, security restrictions for physical mobility, lack of interest of privileged groups in

granting access to meetings or reluctance to do so, with the latter fearing to lose their privileged situation (James 1999; Mendieta de Badaroux 2001; Anderson 2010). This also includes new visa requirements, i.e. visa costs and difficulties in obtaining short or longer term work permits (Cliche and Wiesand 2009; ERICarts 2008). Use of technology could be a possible way to mediate, as it allows individuals from different geographical regions to meet virtually. It thereby widens access to those without resources or opportunities to travel. Missing access or technological failure, conditioned by lacking infrastructure, can nevertheless create further inequalities. As Bali (2013) notes, “actual process of dialogue can perpetrate inequality” (Bali 2013: 7). Industrialised countries have stronger infrastructure and better technical support, which limits the presence of voices from less connected regions of the world.

Intercultural dialogue consequently faces power imbalances at two levels: between individuals and countries. Atwan (2010) points to divergence in economic systems and levels of development contributing to a hierarchical North-South dynamic. The EU-TEMPUS funded Lifelong Learning in Palestine Project illustrates the influence of such geopolitical factors: intercultural dialogue enables understanding of the differences between Israelis and Palestinians, but the political reality of occupation renders dialogue and negotiations a futile endeavour in bringing about social transformation (Phipps 2014). A critical appraisal of the context in which intercultural dialogue is meant to take place is of major importance. Additionally, intercultural dialogue necessitates trauma healing and conflict management support strategies in contexts of mistrust and grievances caused by violent conflict.

Enabling factors and lessons learnt

In order to be successful, intercultural dialogue should be understood in terms of opportunities rather than risks and address underlying structural inequalities (Council of Europe 2008; Centre for Social Relations 2013). That intercultural dialogue projects can be successful is demonstrated by Bali (2013), outlining the results of a web-based interchange between American and Arab university students: 74 percent of participants perceived the initiative having improved

their abilities to express their opinions to women and men, and girls and boys from other cultures, it enabled 67 percent to understand different worldviews, 63 percent to listen and learn about other cultures. Students highlighted the course having opened their eyes to worldwide media biases, improved tolerance and respect of other views, as well as having motivated some of them to become more actively engaged in politics. It encouraged students to question hidden biases in a Freirean understanding of dialogue.

Survey data allows some preliminary conclusions on the environment that fosters positive cross-cultural attitudes: following results of the European Barometer on Intercultural Dialogue in Europe, attitudes towards cultural diversity depend to some extent on the number of women and men, and girls and boys with different background in a given society, the experience of living together with minorities, while also reflecting a general attitude towards cultural diversity. Thus in countries like Sweden, Luxembourg, the Netherlands or the UK, where most of such contacts have been reported, citizens answer with increased likelihood that those enrich their country's cultural life. There is also evidence that amount of contact between people of different background increases with education and size of settlement, and decreases with age (i.e. respondents with the highest levels of education, living in cities and being young reported the most intercultural encounters) (European Commission 2007).

On a practical, individual-focused interactions should involve a strategy coined as “negotiating reality” (Friedman & Berthoin Antal 2005) in order to be of success. This involves surfacing tacit knowledge and assumptions of parties involved when addressing an issue. The former needs to be rendered explicit and adjusted to the demands of the situation instead of making culturally shaped inferences. This is demanding as it involves an active awareness of one's own cultural background and how it influences perceptions and behaviour. It also calls for an ability to engage and to explore assumptions, openness to trying out different ways of seeing issues and awareness on when and how to interrupt

one's automatic functioning (Friedman & Berthoin Antal 2005). Intercultural dialogue needs to be seen as an ongoing process of open-ended questioning facilitated by intercultural competencies. Worldviews should be open to revision (James 1999).

As Malik (2006) emphasises, dialogue processes necessitate a reflection on the heterogeneity of those involved. Communities differ in their experience of and response to globalisation, as it might weaken or strengthen their voice (Kaur-Stubbs 2010). In addition to their socio-economic and political standing, they vary in their experience with interculturalism (Bali 2013). If characteristics of participants are not sufficiently taken into account, dialogue can lead to asymmetries of participation and reasoning. Successful dialogue calls for an analysis of underlying power structures and distribution of resources (Zachariev 2006; Cliche and Wiesand 2009). Professionals trained on addressing power dynamics created through differential language capabilities, preferences of modes of expression, gender, social class, conflict and historical inequalities, can facilitate. They help participants in mediating conflicts and building trust (James 1999). This however is not a straightforward task: intercultural competency projects in Germany do not necessarily lead to improved capabilities in competently dealing with diversity (Stumpf et al. 2008).

The Platform for Intercultural Dialogue Europe and Culture Action Europe (2010) highlight artists as important facilitators of intercultural dialogue. Arts and culture are considered a fertile ground for intercultural dialogue. Following Cliche and Wiesand (2009), events by youth, sports and religious organisations are equally well placed in advancing intercultural dialogue in a non-formal education context. Due to the open and voluntary nature of their activities and the commitment of their members, they tend to be more successful than other initiatives. Others however point to the limited effectiveness of activities with a short life span in changing attitudes in a sustainable manner, which is the case of youth exchanges or sports events. ERICarts (2008) emphasises that only

interaction of wider scope, such as living or working together, allow for the creation of common interests and long-term ties. Kaur-Stubbs (2010) recommends focusing on tangible issues such as labour, schooling or housing when creating intercultural dialogue processes. New public policy paradigms and mind-sets need sustained investments in order to overcome so-called path dependencies (i.e. institutional cultures that are based on the concept of following precedents). Whether practices are effective also depends on their nature: if transnational activities such as conferences, debates or artistic events are solely geared towards the promotion of national cultures, they are likely to strengthen monolithic national identities (ERICarts 2008). Larsen (2010) notes a gradual shift in the nature of long-established cultural and ethnic festivals. They have moved from mono-ethnic to pluralistic celebrations, such as the Vancouver Chinese New Year's Festival, which initially celebrated Chinese culture, and now also showcases Brazilian, Afro-Canadian, Japanese, and Aboriginal cultures, and has thus become a more promising practice of intercultural dialogue.

Legal frameworks which lie down the institutional conditions of rule of law, equality and anti-discrimination (including prevention of gender based discrimination), and thus rule out stigmatisation on the grounds of belonging, are also of major significance (Anderson 2010; Council of Europe 2008). Regulatory measures can help to increase the presence and visibility of individuals who do not correspond to the mainstream political, economic, educational and cultural spheres and who thereby tend to be disadvantaged in terms of participation (ERICarts 2008). Thus, intercultural dialogue should also be thought in wider policy terms of legal access. This includes policies to support the access of persons belonging to disadvantaged or underrepresented groups to positions of responsibility within professional life, associations and politics (Council of Europe 2008). For instance, service delivery policies should be designed and implemented in conjunction with minority representatives. Diversification of institutional structures counters discrimination and

disadvantage (Watkins-Hayes 2009). Intercultural dialogue initiatives need to be accompanied by diversity management and intercultural human resource management strategies in order to be successful (Stumpf et al. 2008).

As highlighted previously, one-size fits all perspectives are likely to fail due to the complexities of social, cultural and political realities in different regions of the world. The latter require multiple, flexible and adaptable strategies of intercultural dialogue depending on the context in question (KAIDIC Dialogue Centre 2013b). Transfer of concepts into other political contexts bears the risk of “losing their anchoring in the careful disciplinary rituals of the scholarship they were first formed”. It inevitably involves translation and interpretation potentially rendering them meaningless (Phipps 2014: 111). Phipps (2014) gives the example of Gaza, illustrating how intercultural dialogue concepts developed in peaceful Europe by the Council of Europe and European Commission not being transferable to situations of conflict. She argues that the concept can work in contexts of “stable, open and equal’ jurisdictions characterised relative freedom from fear and want” (Phipps 2014: 108). It nevertheless proves limited or even dangerous in conflict situations.

According to the Council of Europe, enabling factors of intercultural dialogue include: (i) equal status of and level playing field for all participants, respecting the dialoguing partner as competent and trustworthy (particularly salient in contexts of conflict and insecurity); (ii) voluntary engagement in dialogue; (iii) mind-set (on both sides) characterised by openness, reflexivity, reciprocity, curiosity and commitment, and the absence of a desire to “win” the dialogue; (iv) readiness to look at both cultural similarities and differences; (v) minimum degree of knowledge about the distinguishing features of one’s own and the “other” culture; (vi) the ability to find a common language for understanding and respecting cultural differences (Council of Europe 2014b). If these factors are fulfilled in the implementation of intercultural dialogue projects, effectiveness can be assumed⁷.

Hence, a good practice is characterised by: (i) an interactive communication process in which all are equal participants, (ii) a change of attitude among participants induced by the dialogue process, (iii) as some form of alternative understanding developing, (iv) as having an impact on mainstream institutional practices (in terms of staff, programming, audience participation), (v) being transferable, (vi) and encompassing an element of critical self-reflection and impartial evaluation (Council of Europe 2003).

The Centre for Social Relations (2013) outlines nine principles allowing intercultural dialogue to be effective: it needs to (i) be underpinned by human rights, promoting equality, (ii) go beyond the superficial level, as one-off events do not tend to create lasting behavioural changes, (iii) be a targeted well-planned and outcome-focused dialogue, (iv) be an interactive communication process, enabling empowerment or the development of self-confidence in individuals and a sense of collective responsibility, (v) based on social action or geared towards tackling division allowing for greater participation and ownership of outcomes (instead of being a dialogue for the sake of dialogue), (vi) be a learning experience for those participating, especially where there has been non-dialogue and engagement is within a context of hostility, division and difference, (vii) not be a one size all approach (delivery of ICD should be based on local priorities, have relevance to the region and be guided by corporate priorities), (viii) take into account that good practice in one place may not be transferable to another but may inspire other areas to adapt practice to fit their context, (ix) recognise the wider benefits of intercultural dialogue to individuals, groups, communities and society as a whole.

According to the research of the Platform for Intercultural Dialogue Europe and Culture for Action Europe (2010: 26), “good practice is evident in: activities which protect and promote cultural differences, which bring to the fore what is unique and then work beyond it to create something new, which are inclusive of both women and men and respectful of everyone, address larger audiences and

not only a specialised narrow public, and add a social dimension to the arts and culture”.

Research on the work of reconciliation NGOs in Northern Ireland working on intercultural dialogue showed that success in dialogue derived mainly from: a clarity of purpose, a holistic teamwork approach, an idealistic and creative culture, a long-term commitment to social justice, individual and organisational reflexivity, values of cosmopolitanism, a sense of security among those taking part, responsiveness to targeted individuals and groups, recurrent contact among individuals in protracted projects, a focus on the quality of exchanges and in some cases the creative use of arts and electronic media (Wilson 2012).

To sum up, there are some commonalities among the criteria of success defined by different actors, such as a focus on openness or equality - which is not surprising seeing the definitions of intercultural dialogue outlined earlier. These principles lay down a comprehensive catalogue for evaluating success of intercultural dialogue projects and programmes (see Annex 2). Projects reports retrieved on the Internet nevertheless lack their systematic application in order to be able to confidently identify major areas of success. A number of lessons can nevertheless be drawn from some of the project and programme reports. Research of the Platform for Intercultural Dialogue Europe and Culture Action Europe (2010) indicates that intercultural dialogue needs to be translated into concrete activities that imply direct interaction and social activity. It works best when projects consciously focus on common topics.

A successful example is a collaborative project between the Council of Europe and the European Commission entitled “Intercultural cities” which drew twenty-one municipalities across Europe into a network of sharing and jointly developing innovative practices on migrant integration and diversity management (Wilson 2012). UNESCO (2009) emphasises a focus on concrete goals and intimate instead of circumstantial contacts in order to create

intergroup relations that have the potential of breaking down boundaries. Dialogical encounters occur best gradually, piecemeal, through constant contact.

According to Cliche and Wiesand (2009), projects work best if a) they create resonance with the personal and emotional life of individuals and if b) diverse community voices are implicated into the design and implementation of a project so that a sense of ownership and empowerment emerges. Daou and Tabbara (2012) emphasise that cross-cultural projects need to take into account the individual dimension (e.g. perceptions, source of information, lack of space to meet one another) and the socio-political and historical context influencing reception, perception, memory and interpretation.

They ideally not only produce learning of different cultural points of view vis-à-vis one another, but also produce interaction, allowing identifying common and diverging aspects and deepening understanding of one's own point of view by understanding the underlying cultural framework. The process should aim at "making culturally diverse people work together to share the common achievements of their joint effort" (de Perini 2012: 530). As Manonelles (2012: 417) states, "the only way intercultural dialogue can become socially useful is when it is conceived as intercultural dialogue "in action"; this is when it is committed to deliver, and is not just a theoretical exercise, but it is linked to a broader proposal with a specific programme of action".

As this rather eclectic compilation of factors of success illustrates, evidence on the impact of intercultural dialogue initiatives remains inconclusive. Major areas of success are difficult to pin down. They might relate to the sustainability of cross-cultural communication, holistic legal and policy approaches as well as arts, culture and sports as carriers of intercultural dialogue. Impact studies are few and not sufficiently disseminated and used among policy-makers (Cliche and Wiesand 2009; Kulturlogue 2014). Monitoring systems on the effectiveness of different instruments of intercultural dialogue are insufficiently developed. Comprehensive empirical data is lacking on whether intercultural dialogue

projects achieve the ambitious aims of social transformation, inclusion and cohesion. The mere participation of women and men, and girls and boys from different cultural background is often seen as evidence for tangible results, even though knowledge on the deepness and sustainability of interaction is missing.

As the Platform for Intercultural Europe and Culture Action Europe (2010) highlights, drawing on the example of the EU Cultural Programme, intercultural dialogue often emerges as the self-evident by-product of transnational cooperation: “programmes claim to be about intercultural dialogue by virtue of entailing the mobility of artist/cultural operators or transnational circulation of artistic and cultural works and products” (Platform for Intercultural Dialogue Europe & Culture Action Europe 2010: 7). Up to date, the debate on intercultural dialogue and its potential effects seems primarily of normative nature (i.e. what it ought to achieve). Interculturality remains a declared objective, but is not yet sufficiently implemented in practice (Stumpf at.al. 2008). In order to prove impact on social cohesion and integration, by influencing attitudes and behaviour as presumed in the numerous definitions outlined earlier, (psychological) experiments or quasi-experimental settings would be necessary, comparing intervention with control groups. Only the latter type of impact assessments allows reliable conclusions on the results of intercultural dialogue exchanges on social transformation as presumed by intergroup contact theories.

Intercultural pedagogy constitutes a promising practice of how intercultural dialogue can be operationalized as transversal and long-term policy. It presents a priority instrument for intercultural learning (Aubarell 2012; ERICarts 2008). Anchoring knowledge about history, cultures, arts and religions in their diversity in the educational curriculum allows for the preparation of individuals from a young age for the challenges posed by cultural diversity (Council of Europe 2003). It enables the development of the competencies required for dialogic exchange (Phipps 2014) and has the potential to generate critical thinking and empathy (Bali 2013). According to Serban (2012), education systems have a key

role in promoting intercultural dialogue through nurturing respect and tolerance. Education systems can create a space for young people from different backgrounds to meet and exchange.

Conclusion

Intercultural dialogue as a bi-directional exchange process can mitigate challenges induced by ethno-cultural difference. It decreases conflict by providing means for accommodating diversity. It assumes solutions to be found in interactions between women and men, and girls and boys that allow for a renegotiation of meanings. This process encompasses three dimensions: a cognitive one of knowledge and information, an emotional one of empathy and attitudes, and an action-oriented one. Intercultural dialogue is presented as an instrument to manage multiple affiliations and identities in a multicultural environment. It thereby serves as an alternative model to policies of assimilation or civic integration. Prevalent discourses declared traditional integration policy approaches to address the growing pluralism as failed. Intercultural dialogue is both presented as complementary (EU) and as a replacing (Council of Europe) policy option.

A number of conclusions can be drawn on the role of intercultural dialogue in social transformation:

- Intercultural dialogue remains overly idealized, while rigorous evaluations on its impact are lacking: The current debate tends to be of normative nature, focusing on an ideal to aspire to in terms of what intercultural dialogue should achieve. Empirical evidence lacks in many regards. For instance, complexities of power dynamics on ‘who speaks for whom, when, why, under what circumstances and conditions’ have been neglected (Holmes 2014). Research largely remains anecdotal. Impact assessments would allow for a specification of the mechanisms on how intercultural dialogue contributes to social transformation.
- The politicised nature of intercultural dialogue needs to be acknowledged: Considering tokenistic reliance on intercultural dialogue and inequalities of participation in dialogue processes, the highly politicised nature of dialogue processes need to be taken into account (Phipps 2014).
- Intercultural dialogue must assume that respect for women’s human rights is a non-negotiable foundation of any discussion of cultural diversity:

Gender equality injects a positive dimension into intercultural dialogue. The complexity of individual identity allows solidarities inconceivable within a stereotyped, communalist perspective. The very fact that gender inequality is a crosscutting issue means that intercultural projects engaging women from “minority” and “host” backgrounds may be able to build upon shared experiences (Council of Europe 2008). The development of non-sexist language is a crucial component of a more culture-sensitive language which can induce changes in attitudes and behaviour that may facilitate the transformative role of intercultural dialogue (Schoefthaler 2006).

- Intercultural dialogue has to be defined as crosscutting policy objective: Currently, intercultural dialogue is mostly drawn on at the project or programme level rather than being an objective of holistic public policies. It should be defined as transversal objective across education social, immigration, labour and cultural policies. If intercultural dialogue is promoted through single initiatives that are uncoordinated across policy fields, it cannot unfold its full potential. It risks being obstructed by lacking policy coherence.
- Intercultural dialogue should go beyond acknowledgment of difference: Many intercultural dialogue projects focus on learning about and understanding difference. Meaningful change however is based on active cooperation between participants for a common goal. The process should involve the construction of a common base of knowledge and experiences. Only pointing to differences risks to lead to self-isolation, as women and men, and girls and boys might perceive it as identity threatening (Anderson 2010; Schmid 2008). Intercultural dialogue initiatives proved most successful when participants from varying backgrounds came together in a joint endeavour, such as the creation of new employment opportunities or the improvement of the health, schooling or other service infrastructure in their community.
- Intercultural dialogue necessitates a skill-set of intercultural competencies: On an individual level, intercultural dialogue assumes a set of skills that enables understanding and empathy towards “the other” (ERICarts 2008; James 1999; Copic 2012).

- Intercultural dialogue asks for a coherent multi-level governance approach: Different levels of actors ranging from the individual, over local, regional, national to international actors need to be implicated in dialogue processes (Cliche and Wiesand 2009). Current fragmentation and lack of coordination between diverse initiatives lead to major obstacles for creating sustainable change through intercultural dialogue.
- Intercultural dialogue can only succeed if accompanied by policies of equal opportunity and by an analysis of underlying power dynamics: Institutional barriers to participation continue to bias participation in intercultural dialogue. As the Baring Foundation highlights, quoting the UK academic and philosopher Ranjit Sondhi (James 2008): “Without the elimination of discrimination, the removal of historical disadvantage, the according of respect in the public and private sphere and the right to self-determination, any attempt at intercultural dialogue would at best remain aspirational”. This includes legal frameworks on equality of opportunities, and by times positive action, in order to address underlying discrimination, including gender based discrimination. Intercultural dialogue necessitates the political and institutional support structures that reduce social inequality and exclusion. This makes it possible for marginalised groups to build the capacities necessary to participate in exchanges (Kaur-Stubbs 2010). Intercultural dialogue policies and projects need to actively reach out to disadvantaged groups, as they are less able or less inclined to participate (Hößler 2008; Thomas 2008). This asks for institutional changes with regard to staffing and responsiveness to the needs of diverse population groups.
- Intercultural dialogue works best when deployed as long-term strategic objective: One-off events have little effects on participants’ attitudes and understandings. Only if dialogue processes are sustained over a long timeline, societal transformations can take place (Cliche and Wiesand 2009, Eberhard 2009).

Annex 1 – Intercultural Dialogue Projects

The number of projects on intercultural dialogue, aiming at contributing to social transformation processes, is endless and thus cannot be enlisted here. A selection of examples shall be given, financed or supported by the international community through the UN system, the Council of Europe or the European Commission, and generally being implemented by civil society organisations, or in some cases, national and local governments.

UN funded projects

The first selection of examples stems from the United Nations Alliance of Civilisations database, and focuses on projects which have been presented as impact case studies, have been awarded the Intercultural Innovation Award⁸ or been sponsored by the UNAOC Youth Solidarity Fund^{9 10}.

Project	Short project description
UNAOC Fellowship Programme, International	Cultural exchange programme in which 15 emerging leaders from both the Arab and the Western world travel to the other region for 10 days in order to meet and exchange ideas with key decision-makers, grassroots organisations, media, local communities and religious groups. Activities are structured around innovative dialogue processes, in order to get acquainted with diverse political, religious and cultural realities, deconstruct stereotypes, build mutual understanding and respect, and form an inclusive network for future leaders.
Dialogue Café, International	Uses state of the art video-conferencing technology to enable face-to-face conversations between diverse groups of

women and men, and girls and boys from around the world. It enables them to share their experiences, learn from one another, and collaborate in new ways of tackling social and cultural problems. Encompasses platforms for social innovation and cross-cultural dialogue in Amsterdam, Paris, Rio de Janeiro, Cleveland, Ramallah and Lisbon.

**Intercultural Leaders,
International**

A skills and knowledge-sharing online platform for civil society organisations and young leaders working to address cultural tensions. Aims at strengthening their capacities and impact on fostering cross-cultural understanding and cooperation.

**UNAOC Summer Schools,
International**

Brings together youth (75-100 participants, 18-35 years of age) from around the world. Addressing pressing global challenges within the context of cultural and religious diversity, issues of global citizenship, stereotyping and intercultural competence. Provides tools for activism and social change.

PEACEapp, International

A contest that invites app and video game developers to create apps or mobile games designed to generate new opportunities for intercultural dialogue and conflict prevention. Five winning entries are selected and made available for download on the Android or iOS platform. Aiming at using interactive and entertaining methods to engage audiences from around the world and raise awareness for sensitive topics such as gender equality, youth development,

migrant integration, religious pluralism, biased media representation of cultures, religions and education.

**UNAOC Media Training,
International**

Media training for journalists to discuss challenges, best practices and opportunities in media coverage of migration. Recommendations of seminars included: elaboration of a glossary on agreed terms and guidelines how to report on migrants; further inclusion of migrants in reporting processes instead of solely relying on experts and spokespeople; audit by media organisations of their coverage on facts and ethics; keeping the anonymity of migrant sources as best practice; ensuring balanced representation and portrayal; facilitate dialogue between journalists and migrant organisations; regular training of journalists on migration-specialised coverage; creation of the online resource “Global Experts” that connects journalists to a wide range of opinion leaders worldwide to provide quick reactions and analyses on breaking political, social and religious issues as it introduces a third voice of analysis in divisive debates.

**Through Life with a Ball,
International**

Project in 10 countries (Germany, Brazil, Rwanda, Kenya, Palestine, Israel, Chile, Argentina, India and Cambodia), with 6000 beneficiaries in 2012. Encompasses education (for example on global citizenship, and varying social, cultural and political realities of students from different partnering countries), development of key

competencies (for example mediation and intercultural competencies), empowerment of students through football games and intercultural exchanges between students from different countries (project materials translated into several different languages).

**DiverseCity OnBoard,
International**

Project in 20 cities in 2012 (including Toronto, Atlanta, Barcelona, Berlin, Boston, Copenhagen, Dublin, Oakland, Sydney, and Vienna). Initiated by Maytree Foundation Canada, and replicated in cities around the world. The programme seeks to put qualified migrants (of so-called visible minorities) into leadership positions, in order to improve their representation, knowhow and networks. Includes workshops with representatives from all cities to discuss worldwide transferability. Only in Toronto, the programme allowed over 500 members of visible minorities to access leadership positions.

**Irenia, Peace Games – Living
together in the
Mediterranean, International**

Project in 8 countries in 2012 (Spain, Italy, Romania, Turkey, Palestine, Jordan, Egypt and Tunisia). Encompasses intercultural workshops, using games as methodological tool. Aimed at 8 to 12 year old students, who complete a series of workshops over four years, with final year students producing a local radio programme broadcasted by a local station. Includes international seminars to exchange best practices between different partner countries.

Ordinary Heroes Bosnia-Herzegovina

Multimedia peace-building project that utilises stories of rescuer behaviour and moral courage to promote reconciliation and to increase interethnic cooperation among Bosnian citizens and youth. Includes youth workshops, “The Rescuers” travelling photographic exhibition, representing all of Bosnia’s constituent ethnic groups, highlighting their similarities, and the Ordinary Heroes documentary series, inspiring ordinary women and men, and girls and boys to act as agents of social change.

Intercultural Dialogue – Awareness rising for cooperation Rwanda

Enables marginalized ethnic groups to express their thoughts and ideas through sharing their culture. It promotes understanding and cooperation among Rwandan citizens through dance projects.

Intercultural Dialogue and Global Justice Bolivia

Process of intercultural dialogue between judges and indigenous authorities, in order to contribute to a multicultural vision of law, both in state and indigenous authorities. Aim is to create recognition for a shared system of conflict resolution.

Tools for Trialogue – Exploring religious texts together, United Kingdom

Students engage with extracts from the Abrahamic scriptures (Tanakh, Bible and Qur’an) under the guidance of Muslim, Christian and Jewish facilitators, in order to consider together similarities, differences and what these teachings mean to people living in the world today, and how to create positive relations between women and men, and girls and boys of different beliefs.

Welcoming Cities and Counties Initiative, USA

Support of local governments to create immigrant-friendly environments through ready models of policies, practices and programmes that build trust, empathy and intercultural understanding between newcomers and long-term residents. Today about 40 local governments in the USA have joined the initiative. Examples include the creation of Offices of Multicultural Affairs, city dialogues with immigrants and refugee communities, cultural competency training for city employees, or targeted programmes to connect, train and recruit foreign-born workers to fill critical jobs.

More than one Story, Sweden

Card game which aims to build bridges between women and men, and girls and boys of all ages, backgrounds and cultures (used in over 70 municipalities of Sweden), through inducing empathy, understanding and appreciation of each other's experiences, and of bringing strangers together into communication.

A Circus School in the service of intercultural dialogue, Lebanon

Circus arts as innovative approach to approach young women and men living in a conflict-ridden society, in order to encourage intercultural dialogue between Arab youth in Lebanon. Established the first school for circus in the Middle East. Youth part of the initiative train other students and future circus teachers, perform for disadvantaged populations and explore cooperation with other NGOs, youth clubs, social platforms and schools.

**ComiX4= Comics for
Equality, Italy**

Promotes intercultural awareness and citizenship education by engaging migrants and second generations in Europe in artistic representation of their migration experiences. This includes comics of stereotypes, stories of migration and anti-racism. The project led to a didactic kit composed of comic catalogue and intercultural education handbook freely downloadable from the projects website (in cooperation with partners from Bulgaria, Estonia, Latvia and Romania).

**International Network of
Aboriginal Audio-visual
Creation, Canada**

A travelling audio-visual training studio for First Nations youth based in Canada. Project has given voice to thousands of marginalised and isolated Aboriginal youth through the creation of 700 short films. Videoconferencing and collaboration at a distance allows isolated indigenous communities around the world to connect together, share methodologies and experiences, co-produce, co-create and expand their distribution networks, thus strengthening their voices. Video is used as a tool for social transformation and emancipation, making indigenous voices heard, recognised and respected. The project combats systemic racism and prejudice, raising awareness about indigenous cultures and issues. Aims at making the latter a national and international priority.

Everyday Racism, Australia

A mobile phone app which challenges players to live a week the life of an Aboriginal man, a Muslim women or an Indian student in order to offer “a journey of intercultural understanding by walking in someone else’s shoes”. Project is based on the assumption that raising awareness about racism and cross-cultural tensions is crucial to improving intercultural awareness. Over the course of the week, participants receive texts, tweets, images and videos that will challenge their assumptions, enable them to better understand people from different cultures, help them to see the importance of speaking up when they witness racism, and to build empathy among players.

**Cultural Centre DamaD:
Interethnic Youth Alliance,
Serbia**

Regional forum between seven multi-ethnic, multi-religious localities in Southwest Serbia as a way to promote and strengthen interethnic and inter-religious communication and cooperation.

**Open Minds Pakistan
(implemented by the Institute
for War and Peace Reporting
UK)**

As the positive aspects of Islam as a peaceful religion are overshadowed by violent extremists, the project provides training to young (vulnerable groups of) Pakistanis to answer their questions and concerns in relation to the prevalence of terrorism in the country, the allegation of terrorism in Islam and propaganda that foster nationalism. Aim is to inspire development of moderate views.

**The Jerusalem Interreligious
Young Adult Forum, Israel**

Series of meeting in order to widen and deepen knowledge and understanding of

the situation and needs of the Jerusalem public. Includes meetings with residents of the East Jerusalem neighbourhood Sheikh Jarrah to learn more about the recent Jewish-Palestinian conflict or exposing participants to the facets of day-to-day reality from the other side's point of view.

Speaking and Listening with Respect: Students, Faith, and Dialogue, International Project

Project by the International Movement of Catholic Students that gathered Catholic and Muslim Students from selected countries (Egypt, Tanzania, Canada) for a training session on promoting mutual respect and acceptance between the younger generations. Topics included: investigation of different perspectives of the role of faith in society, the effects of society on religious identity, identification of concerns and misunderstandings regarding conversations involving faith traditions and general guidelines for fruitful dialogue.

Capacity Building for Youth Leaders of Religious and Traditional Groups on Tolerance and Cultural Diversity for Sustained Peace and Development, Ghana

Project to build the capacity of 30 young leaders from youth organizations and clubs in Christian, Muslim and Traditional religious areas of the greater Accra region. Aims at uniting them during workshops promoting diversity, conflict prevention, and human rights.

Respect Magazine, France

“Respect”, a French quarterly printed magazine, nationwide distributed, addresses social and cultural issues through the angle of diversity. It is written by a pool of writers of diverse origins and backgrounds. It aims at bringing out and

across views and stories of young women and men from ethnic minorities and underprivileged neighbourhoods who hardly find space of expression or representation in mainstream media. The objective is to deconstruct stereotypes and one-sided approaches, and to thereby creating mutual understanding and dialogue. Examples include publishing of testimonies about religion, spirituality, dogmas and traditions from communities that suffer misrepresentation and discriminations (“Good and me” project, involving youth from France, the US, Lebanon and Algeria).

**United despite our Diversity,
Cameroon**

Project by Youth Synergy for Development. Aims at providing youth with an educational framework that could motivate them to consider how they can contribute to the realisation of their own rights and overall human rights. Includes training sessions fostering peace and understanding, dialogue among youth living in the Cameroon border areas close to Chad, Equatorial Guinea, Central African Republic, Gabon, Nigeria and Congo. Emphasis is put on breaking ethnic, cultural, religious and political barriers.

Tolerance Academy, Nigeria

Project by Champions of the Society, which developed an intensive 30-day training program. It brings together 40 youth leaders from across Nigeria, in order to increase their knowledge and skills related to cultural

and religious tolerance. It fosters cross-cultural, inter and intra-religious integration, provides economic empowerment through leadership and entrepreneurship training, supports participants in educating at least 100 other youth leaders in their respective community, places participants, as a cultural exchange opportunity, on a two-week internship in different cultural and religious settings, villages and organizations across the country.

**Youth Meeting Point,
Macedonia**

Project to bridge gaps between youth from different ethnic groups. Promotes positive characteristics of each ethnic group in the country, taking place in 8 cities in The Former Yugoslav Republic of Macedonia. 130 young people of all backgrounds were trained in intercultural learning, cooperation, tolerance and conflict prevention, leading to an increased knowledge and understanding of intercultural and religious learning and cooperation, and a manual for positive stereotyping as final product.

Husika Urekebishe, Kenya

Project by Youth Alive Kenya, which promoted peace and reconciliation in the rural areas of the Central and Nyanza Provinces. Established an exchange program: participants were hosted in different households outside their original ethno-linguistic groups, in order to allow to learn the diverse cultural practices and to

appreciate the different past and common future shared by the different communities. Main project outcome was increased understanding of and respect for the cultural richness of the individual communities.

**Speaking for Ourselves,
Youth-led Diplomacy,
Palestine**

Project by Tomorrow's Youth Organisation. Gathered youth from Palestine and the USA in order to create a multimedia kit on the culture of Nablus, which is one of the most isolated communities in the Middle East region. Encompassed a six-month period of work. The participants addressed prejudice by fostering cultural connections between the Middle East and North America, promoted intercultural dialogue among youth, and provided concrete outlets for community engagement, leading to a photography and video documentation.

**Youth can do, Bosnia-
Herzegovina**

Project by Cerebra that aspired to create space for intercultural dialogue and long-term cooperation between the ethnic groups of the country. Arranged various training programs, seminars and workshops for youth. Aim was to overcome religious and cultural boundaries, and to create a network of multi-ethnic activists from 11 cities from all parts of Bosnia and Herzegovina.

**Stronger Together:
Promoting a Cohesive Youth
Community for Peace
through Radio, Hip-Hop,**

Project that engaged youth from different religions, tribes, and nationalities in collaborative arts and sports networks. Promoted interaction through new media. The activities of the project aimed at

Sports and Cultural Exchange, Egypt

bringing young Sudanese and Egyptian women together, to exchange information about each other while gaining skills (English courses). The project culminated in a performance by Sudanese and Egyptian women displaying different elements from each culture. Additionally, hip-hop classes and sports programs were offered, allowing approximately 500 marginalized youth in Cairo to enrol in these classes. This allowed participants to experience conflict resolution in action, learn its principles, and create useful, positive networks and life-long connections.

The TE'A Project (Theatre/Engagement and Action): Being Young and Muslim In America, post 9/11, USA

Mission of the TE'A Project (Theatre Engagement and Action) was to inspire young artists to turn their talents, intelligence, and commitment to the challenge of helping communities transform the conflicts that divide them. Focus was on fostering “mutual understanding, respect, and long-term positive relationships” among Muslim and non-Muslim youth in America. Encompassed the creation of the performance “Under the veil: Being Muslim (and Non-Muslim) in America, post 9/11”. Additionally, TE'A artists conducted Insight Conversations with Muslim youth in the National Capital Area. At the end of the process, a webisode was created with 7 training videos focusing on “how to conduct an Insight Conversation”.

Project Worldview, Nigeria

Project by AISEC promoting intercultural understanding and dialogue between youth in Nigeria, Benin and Gabon. Create a global learning environment for youth to share their ideas and solutions for the problems they were facing. Consisting of two types of activities: a Global Village which showcased the strength and richness of diversity within the communities (attended by 300 youth in Benin, 900 youth in Nigeria and 200 in Gabon), and an 8 week long learning-program enabling participants to appreciate each other's culture, religion, tribe and nationality (training 2240 participants).

Raising Interfaith Youth Voices through Community Radio, Bangladesh

Project by the Centre for Communication and Development, which addresses the growing tension between Muslim, Hindu, Christian, and other minority groups in Bangladesh. Identified young leaders of different faiths, encouraging them to network, build partnerships and promote understanding among the groups. Providing them with skills-based training to develop their own community radio programs.

Talib-e-Aman, Students of Peace, Pakistan

Project by the Youth Advocacy Network Pakistan that seeks to sensitise and train students as Young Advocates for Peace and establish Youth Peace Clubs in select public universities. Aim is to promote conflict resolution and harmony on interfaith and cross-cultural issues, in a context of

increased conflicts based on culture, language, location and religion differences among students.

Council of Europe funded projects

The second selection gives an overview of the Council of Europe's best practices¹¹ on intercultural dialogue, with best practices being defined by the Council of Europe as those which (i) promote intercultural dialogue; (ii) achieve their aims; (iii) can be managed within a given budget and framework; (iv) can be continued beyond the experimental period, (v) allow repetition and adaptation in other countries or cultures (Council of Europe 2014a).

Projects

Short project description¹²

Affirmation of Multiculturalism and Tolerance in Vojvodina 2006-2007, Serbia

The main objectives of the programme were to promote the idea of an open democratic society, to raise awareness of multilingualism and multiculturalism in Vojvodina and to highlight values of common interest. Projects included: (i) *Living together*, a project aimed at secondary school students. The students prepared an exhibition on the history of women and men, and girls and boys living together in Vojvodina, including the historical development starting from the 9th century, positive and negative examples of living together, cultural interfusions and results of tolerant inter-ethnic relations in the 19th century and the experience after the Second World War and the breakdown of Yugoslavia in recent times. (ii) *The cup of tolerance*, a sport competition between schools with classes held in national minority languages, with an

accompanying cultural and entertainment programme. (iii) The quiz "*How well do we know each other?*", a quiz-competition for junior secondary school learners about the history and culture of national communities living in Vojvodina. (iv) The media campaign *Multiculturalism in Vojvodina* under the motto *Different? - but also the same!*, which consisted of the production and broadcasting of short video clips related to the traditions, cultures and history of national and ethnic communities living in Vojvodina today via the major TV stations.

Artistnet, Sweden

Artistnet is a project initiated and run by Intercult, a production unit based in Stockholm. It is a network of artists from the fields of music, dance, theatre and poetry. The network focuses on artists with an immigration background living in Sweden. Its objective is to facilitate contacts with arrangers, producers, film companies, TV channels, theatres and other cultural institutions looking for artists or actors for special projects. The project aims at promoting Sweden's new cultural identity of ethnic, cultural and linguistic diversity by making artists with an immigration background more visible and strengthening their position and business opportunities.

Artists from two Minorities - Umetniki dveh manjšin - Artisti di due minoranze, Promoting cultural dialogue through the

The project "Artists from two minorities" aimed at the promotion of artists from the Italian minority in Slovenia and the Slovene minority in Italy. It started in April 2004 and ran for two years and two months. Three exhibitions were organised in Slovenia between March and August 2004 and three in Italy between September 2005

**visual arts,
Italy/Slovenia**

and April 2006. The project required the close cooperation of artists from both minority communities in the respective countries. In the process of organising a multitude of exhibitions across the borders of Italy and Slovenia, the artists developed lasting contacts and made plans for further co-operation, not only between the individual artists themselves, but also between art institutions from both regions.

**ATANA®! Promoting
ethnic diversity on the
boards of cultural
institutions,
Netherlands**

The main purpose of the ATANA programme is to find and train individuals with a dual cultural background to become board members and strategic advisors to cultural institutions. The training consists of three modules: facts and background information on cultural institutions; field based case study; and visits to a number of cultural institutions. The ATANA programme is an attempt to embrace the changes in Dutch society with its constantly growing share of citizens with a migrant background and to make use of their background and differing networks to enrich the management of cultural institutions. The measure is seen as a step towards diversifying Dutch mainstream culture.

**Bi-Communal Theatre
Performances, Cyprus**

The Satiriko Theatre (Greek Cypriots) and the Nicosia Municipal Theatre (Turkish Cypriots) have collaborated since 1987 in a project of professional co-operation with joint theatre performances, street happenings, meetings and discussions, participation in festivals abroad and planning activities further co-operation involving companies from Greece and Turkey.

**Caisa International
Cultural Centre,
Intercultural centre in
Helsinki, Finland**

Aim is to support the multicultural development of the city by promoting the interaction of people from different countries, providing information about various cultures to the public and about Finnish society to immigrants. The cultural programme at the Caisa Centre is mainly organised by immigrant communities. The Centre also provides Finnish language courses and other educational courses free of charge (e.g. multicultural education and workshops for schools and kindergartens). The artistic programme includes activities such as Indian dance performances, thematic film nights with movies from different countries, literary nights with readings of poetry and texts, etc. The Caisa Centre provides a public space for interaction and creative expression involving immigrant communities and targeted to the local community. A recent evaluation of Caisa's work showed that Caisa has reached both immigrant communities and representatives of the dominant culture with successful practical results and that it has become a meeting place and a channel for making other cultures better known to the majority. It has contributed towards creating a more favourable public image of immigrants, thereby helping to reduce prejudice and discrimination, including gender based discrimination.

**Carnival of Cultures
(Karneval der Kulturen),
Germany**

Carnival parade that has taken place annually since 1995. The Carnival attracts about 1.5 million people every year and involves about 5.000 active participants. It was set up against the

backdrop of the social changes coming about with the fall of the Wall and the re-unification of Germany that resulted in rising social tensions and an increasingly biased and hostile view of immigration among the German population. This brought up the idea of a carnival focusing on the wealth of different cultures present in the city, highlighting in particular the often hidden treasures of its international cultural scene. The involvement in carnival activities strengthens the bonds within ethnic communities and among all the groups. Recognition in the national and international media for the event leads to a growing self-esteem within the communities. Therefore, the Carnival of Cultures promotes the awareness for the positive impact made by immigrants on Berlin's cultural and social life.

Cité© nationale de l'histoire de l'immigration, Museum to demonstrate the influence of immigrants on the history and culture of France

The "Cité nationale de l'histoire de l'immigration" is a museum to demonstrate the influence of immigration on the development of the French nation and culture. The museum collects, protects and preserves the culture of immigrants in France and presents it to the public. It provides a space to show how the history and culture of immigrants has enriched the French culture and how it has influenced nation building. This is intended as a measure to curb racism, prejudice and exclusion by including immigrant cultures into the collective national memory.

Cultural Parallels, Bilingual children's books in Bulgarian and

"Cultural Parallels" is a national project to promote bilingual children's books in Bulgarian and minority languages in Bulgaria, launched in 2005. Its main objective is to make the folklore of

**minority languages,
Bulgaria**

the different ethnic minorities in Bulgaria widely known and to develop and preserve the cultural identity of the different ethnic groups living in modern Bulgaria. The project aims at increasing tolerance and the recognition of cultural diversity. Its main activity is the publishing of bilingual books for children based on the folklore of the ethnic communities living in Bulgaria, i.e. literary works of Armenian, Turkish, Roma, Karakachan and other cultural communities.

**Culture-Exchange,
Combating social
exclusion through
culture, Greece, Ireland,
Poland, Netherlands,
Spain**

The aim of the project was to reinforce networking activities, raise "visibility", strengthen capacity building and promote cultural interchange. Its main activities were: (i) Setting up a cultural communication centre in Santorini, Greece as a meeting place for the Greek majority and the Albanian minority on the island. (ii) An Irish pilot action, a video production depicting aspects of the culture of the Travellers. This video had dual purpose: to make the culture of the Travellers more visible to the wider Irish population; and to build the capacity of Travellers to carry out this type of activity, i.e. cultural and media work, as a means of combating exclusion and reinforcing their collective identity. (iii) In the Netherlands, two Global Culture Nights and two Global Culture Festivals were organised in Maastricht by Studium Generale. In the context of the project, events filled with various cultural events and happenings, performed by diverse ethnic groups such as Iraqis, Latin- Americans, Turks, Kurds, Black Africans and Moroccans, took place. (iv) The Polish pilot action

concentrated on carrying out an academic research report on the integration of Armenian immigrants who had come to Poland after the breakdown of the Soviet Union. (v) The Spanish pilot project consisted of the establishment of Sala Orillas, a meeting place for the communication between different cultures in Murcia, Spain where play activities, theatre and painting workshops take place. The project also organized two groups of work and discussion (one in Murcia and another in Catalonia) in the fields of integration, culture and immigration.

Different But Not Strange - Peace through Culture, Government programme to promote cultural diversity, Russia

Different But Not Strange is a regional project that ran from 2004 to 2008, aiming at promoting cultural dialogue among the multi-ethnic population of the Samara Oblast. The project included a multitude of activities, e.g. studies, publications, festivals, exhibitions, creation of multilingual web sites for cultural institutions, training and international cultural exchange.

Diversity in Libraries (Rozmanitost do knihoven), Libraries become multicultural centres, Czech Republic

The project provides support to libraries to build up multicultural book collections and to provide library managers with intercultural competencies. It provides training for library staff on multicultural issues, including interactive workshops for librarians in different regions. The multicultural services include books in the languages of important foreign language groups in the Czech Republic, e.g. Vietnamese, Ukrainian and Russian. There are also other multicultural events, like music and dance performances or readings, focusing on selected countries and their culture. Libraries contribute

to the struggle against xenophobia in the Czech Republic and work towards cultural pluralism (tolerance, crossing cultural boundaries and mutual understanding). Public libraries become a meeting point for diverse cultures and provide forums where cultural minorities can express themselves.

Gringo, Sweden

The newspaper, “Gringo”, was started by 24-year-old Zanyar Adami in Stockholm in 2004 as a voice for non-Swedish born Swedes. As a sharp, witty and well-produced 8-page monthly, it uses humour as a way to bring the issues arising in the now multicultural country to wider attention. It is very clear about the problems of discrimination in a country, including gender based discrimination, and has negotiated with Stockholm's free Metro to periodically carry copies of Gringo in it as an insert, hence giving it a massive circulation of 1.2million, and thus to women and men, and girls and boys who would otherwise never have encountered the world it describes.

Massalia-Marsceleste, Urban spaces to promote dialogue through artistic production, France

Diversity and dialogue were used as starting points for organising the festival. Its organisation was carried out in co-operation with all communities living in Marseille. This system of co-operation set up to prepare the festival was designed to foster understanding of each other's cultures through interacting and working together. The complexity of Marseille's community and culture was the raw material for this collective creative project drawing both on folklore/memory and on contemporary expressions. The organisers found that involving

**Migrating Memories –
MIME, Multimedia
project to record the
memories of young
immigrants, Sweden,
Finland, UK**

the local community during a long and creative process led to profound intercultural encounters.

The young immigrants involved in the project, who had all arrived in Europe quite recently, each created a "memory space", many of them with photographs of objects they had brought with them and the story of how they came to their new countries of residence, written in the newly acquired language. The "memory spaces" are preserved on a public website, for others to read and for the young immigrants themselves, in case they want to look at them again at a later time of their lives. The project tried to create a bond between the immigrants and their new society through compassion and understanding by providing a space for safekeeping their recorded memories and photographs of souvenirs and sharing them with others. The project has influenced other museums to implement similar projects.

**Moving Here, A heritage
project for refugees, UK**

The Moving Here: Refugee Heritage Programme is carried out by four London museums and partners from five refugee organisations or collectives that are working together on a range of projects. The *Moving Here: Refugee Heritage Programme* is developing an open conversation about museums as places to share diverse voices and to encourage cultural exchange. It is an interdisciplinary project combining history, geography, culture and the arts, education, politics. Users can add their own stories to the website or download videos, sound recordings

Museums Tell Many Stories, The use of museum collections to promote multiculturalism, Ireland, Italy, Netherlands, UK

and text that - until now - have not been available to the public.

"Museums Tell Many Stories" is an intercultural training for museum educators and members of local immigrant communities from Ireland, Italy, the Netherlands and the UK. The idea behind the project is that of using museum collections, objects and artefacts to promote multiculturalism and to enhance ways of looking at the cultures represented in the museums (often the dominant ones) from different perspectives and viewpoints. Museum objects can tell different stories about the culture from which they originate, depending on how they are interpreted and put into a context. Museum experts co-operate with members of immigrant communities and become sensitised to the relevance of increasing the diversity of cultures in their working field. The method of story-telling and recording stories, with the active participation of members from immigrant and minority communities, is of special importance in this project.

Orchestra di Piazza Vittorio, Intercultural ensemble of migrant professional musicians living in Rome, Italy

The orchestra aims at using culture as a means of changing Rome's urban makeup by promoting the multicultural dialogue between the city's different communities, and to enhance the intercultural character of the Esquilino neighbourhood, where no less than sixty ethnicities are presently living and working, and to promote the careers of immigrant musicians. The orchestra is currently made up of sixteen musicians and composers coming from Argentina, Brazil, Cuba, Ecuador, Hungary,

India, Italy, Senegal, Tunisia and the United States. The OPV is made up of professional artists, who happen to have a migration background and live in Rome. It is not a socio-culture project using art to achieve social goals. It rather provides a space and an opportunity for artists of non-Italian background to promote and develop their creative talents in a professional environment.

**Qantara.de,
Intercultural web portal
for dialogue with the
Islamic world, Germany**

The portal's culture section features alternating dossiers of selected themes from all artistic fields, e.g. articles about the Arabic and Middle East film and theatre scene, interviews with artists from Islamic countries or from immigrant communities in Europe, festivals of traditional Arab music or features about the cultural heritage of selected countries. The main purpose of the portal is to bring works of art from the Islamic world closer to the German and international public and to promote a balanced and unprejudiced picture of the Islamic world. The culture section of the Qantara-Portal is an attempt to enter into dialogue with Islam and lend a voice to artists from the Islamic world. It derives its particular importance from the fact that it shows a different face of Islam, away from the predominantly ideological and emotive public debate.

**Scenic Spaces in the
Diaspora, Theater by
immigrant artists in
Barcelona, Spain**

Projects are aimed at developing alternative spaces for intercultural dialogue between immigrant communities and the residents of Barcelona. This includes spaces of cultural interaction where situations of social

inclusion/exclusion of immigrant community in Barcelona are debated, where residents can hear the voices of their new neighbours without the mediation of political or academic institutions. In both projects, immigrant artists generated their own spaces of expression in an active way by acting and setting up exhibitions in different locations throughout the city. Theatre proved to be a powerful instrument to facilitate intercultural contact among new immigrant communities and the local population that produced a mutual recognition of a plurality of cultures and identities in Barcelona. The performing arts were used by groups of immigrants as a means to express themselves, condemn situations of social exclusion that they face in the present society and communicate their concerns to the mainstream society. Intercultural theatre is an example of how cultural contact is capable of bringing forward new identities in urban contexts, based on the plurality of identities and respect towards immigrant communities.

Teatro di Nascosto, Volterra (Theatre of the Hidden”, refugee theatre), Italy

Teatro di Nascosto, set up in 1998 in Volterra, Tuscany, by Annet Henneman and Gianni Calastri, as a theatre of reportage combines journalism and drama about persecution, exile, and refuge. The training in reportage requires the actors share other cultures and experiences of torture and abandonment, learning Arabic; Kurdish dancing, Muslim culture. In 2002, Henneman set up an academy with three-year theatre training for asylum seekers and refugees. The ten students live together with the directors

of Teatro di Nascosto in a communal house, learning Italian, English and computer skills as well as exchanging cultures that equip them as intercultural mediators in Italy. Through relying on direct storytelling by the victims, it has engaged in a process of mass communication counteracting the demonised, racialized portrayal of asylum and refugees by the mass media, engaging the audience in a process of education, empathy and emotional/ethical transformation. It further engages the audience through discussion and socialising after performances.

**Theater Zuidplein,
Diversified
programming through
intercultural
committees,
Netherlands**

In acknowledgement of the growing multicultural nature of the city of Rotterdam, the Theater Zuidplein has adapted an innovative approach to programming in 1998. A youth and an adult committee set up by representatives of different ethnic minorities, proportionate to their share in the population of the city, make decisions about the multicultural programme for the season in co-operation with the managing director. It has had a measurable influence on the diversity of audiences attracted to the theatre.

**Connecting Futures -
Storylines Project, Film-
making as a tool for
dialogue, UK,
Cameroon, Ghana,
Nigeria, Senegal, Sierra
Leone**

It provided the opportunity for young filmmakers from Cameroon, Ghana, Nigeria, Senegal, Sierra Leone and the UK to film personal stories about the interconnectedness of cultures and identities, and enabled them to disseminate these stories to larger audiences through public exhibition and the Internet. Five UK student filmmakers from Bournemouth University were paired up with five filmmakers from Cameroon, Ghana, Nigeria, Senegal and Sierra Leone. They met in each of the

West African countries for sessions over a period of 3-6 weeks. In the UK, two-day long sessions were carried out. The participants each came up with their individual short documentary film projects. *Storylines* was a cross-border dialogue project to promote intercultural dialogue, witness shared concerns and increase mutual understanding.

Bi-communal Choir for Peace in Cyprus

The Bi-Communal Choir for peace in Cyprus is a community initiative to promote cooperation between the Greek and Turkish Cypriots. The groups meet for shared rehearsals, exploring the elements common to both cultures. They jointly participate in various cultural events in Cyprus. The project uses elements that are shared by both cultures to promote mutual understanding and acceptance.

A Mediterranean Youth Vision for 2020, International project

The aim of the initiative was to build upon the commonalities shared by the varied nations comprising Europe and the Mediterranean basin, thereby informing members of each culture about their similarities and joint fates. Collaborating with the Euro-Med Movement, Malta, young people aged 15-18 from 17 cities and countries around the Mediterranean Sea were the focus of this project. The 35 participating youth represented Mediterranean countries including Israel, the Palestinian Authority, Jordan, Turkey, Malta, Italy, Spain, France, Albania and Bosnia and Herzegovina. They enjoyed discussions and role-plays on issues of youth civic engagement, gender, immigration and violence, conflict resolution from the Balkan perspective, issues of

identity, regionalism and community. At the conclusion of the seminar series, they created a "Mediterranean Youth Agenda", outlining a strategy for cooperation and empowerment of youth from Mediterranean countries. The project involved cross-border cooperation and intercultural lessons between European and Mediterranean nations, initially inspiring young leaders to manifest their vision for the Mediterranean basin in the year 2020 through cultural expression across a range of creative mediums. The intercultural potential of the project was enormous, as it involved participants from a variety of cities, young leaders who would probably not otherwise have the opportunity to interact with one another.

European Commission funded projects

The European Commission funds over 100 projects fostering intercultural dialogue. Thus outlining all of them would go beyond what this study can deliver. As these projects, enlisted in the "Creative Arts" database do not entail any information on impact, success and potential for serving as best practice, only a few examples will be outlined here in order to give a flavour of the types of projects supported¹³.

Project

Short project description

Should I stay or should I go? – A collective story-telling project (2013-15)

A two-year interdisciplinary project in which five theatre companies from Germany, Sweden, France, Austria and Slovenia join to establish collective storytelling as a model of international cooperation and cultural exchange. The project's topic "Should I stay or should I go" questions the role of places and

geographical affiliation for people's life and self-images by artists researching this question in and with different local communities. They will develop connections between the collected single stories to create one big story.

European Citizenship Campus (2013-15)

Project carried out by 10 universities and student service organisations, from six different countries. EEC starts a creative process on different vision(s) of the European citizenship concept seen by student eyes with the purpose to stimulate debate on this issue with the wider audience. The project core is the establishment of an international art mobility and exchange programme that will give 144 students from different academic disciplines and 12 professional artists the opportunity to visualize their approach to European citizenship. The creative work is carried out in trans-disciplinary laboratories that are set up at university sites in Belgium, France, Germany Italy, Luxembourg and Portugal. The laboratories are dedicated to thematic variations of citizenship, namely identity, roots, home, freedom, conflict and dialogue.

Europe Now (2011-13)

Project cooperation between five theatres from five different countries in Europe. A large part of the inhabitants in Sweden, Germany, Great Britain, Turkey and The Netherlands are foreign born or children to foreign born. Migrant groups live across national borders and share certain experience and cultures. This "new" reality poses a number of intercultural challenges and possibilities for development in Europe the coming future. The aim of Europe Now is to develop new stories on our intercultural Europe. The stories, in the format of

theatre plays, will create tools for reflecting upon our societies and our common future.

An orchestra network for Europe – ONE goes places (2011-15)

Six co-organisers implement intercultural dialogue and transnational mobility of artists: Jenaer Philharmonie (DE), tatny Komorny Orchester (SK), Simfoni ni Orkester RTV Slovenija (SI), Orchestre de Picardie (FR), Filharmonia I ska (PL) and Bohuslav Martin Philharmonic (CZ). Associated partners such as New Symphony Orchestra (BG) and Filharmonia Krakowska (PL) will meet prospective members from Spain, Netherlands and Lithuania. Networking gives an inclusive sense of belonging to Europe; it sets intercultural dialogue in motion and extends artistic reach across borders while working within and across sectors.

City Books (2011-13)

Seven partners from Austria, Belgium, France, FYR of Macedonia, Poland and United Kingdom work together towards an intercultural collaboration on European level with a huge audience potential and a low threshold. Authors, photographers and video makers – young talents and established names – get to know a city during a two-week residence and translate this experience into their personal artistic language. Per city, five authors each write a city book: a story, an essay or a piece of poetry in which the city is the focus. One photographer delivers 24 photos. Intercultural dialogue is an important starting point for city books. Artists across Europe enter into dialogue with a city and its culture, mainly through activities organised by the local partners. These encounters leave their imprint in the city book of the author, the visuals of the photographer and the short films of the video maker.

Move Forward. New Mexican- European Media Art (2011-2013)

The fundamental objective is the creation of multidisciplinary and cross-cultural collaborations in the field of digital arts that enable innovative forms of artistic expression for Mexican and European artists. This includes the fostering of intercultural dialogue through residencies involving collaborations with technical specialists, theorists and local artists and the establishment of larger audiences through the presentations of the works at major Mexican and European Media Art Festivals.

Bilaterally funded projects

The British Council (2008), the Bernhard van Leer Foundation (1998), and ERICarts (2008) highlighted the following best practices that seemed particularly interesting good practices when reviewing the literature:

Project	Short project description
Connecting Classrooms	Links teachers and students in classrooms in the UK with counterparts in other countries. Aim is to share understanding of one's another society by working on joint projects in literacy, science, history, geography and environment. More than one million young women and men in 900 schools and 47 countries take part.
Global Xchange	Links volunteers from the UK and abroad. Volunteers are paired and each partner spends three months in the other's home country working together on community projects. Since 2005 involved more than 750 volunteers in 19 countries,

fostering active citizenship and developing cross-cultural relations.

Sesame Street – Kids for Peace Project

Developed for the Palestinian children in the Palestinian Autonomous Region, and the Jewish and Arabic children in Israel, in order to counter the division and confrontation that they receive every day. Joint venture between the Children’s Television Workshop (CTW) New York, USA, Israeli Educational Television, and the Institute of Modern Media of the Al-Quds University, Jerusalem). Aims: to teach children in a violence stricken region mutual respect and understanding, and conflict resolution; to address the cognitive, affective and social needs of Israeli-Jewish, Israeli-Palestinian and Palestinian children. The programme consists of 70 half hour bilingual programmes with street scenes and live action segments in order to develop respect and understanding for difference, and specially developed books, games and teaching materials in Arabic and Hebrew grounded in research on stereotypes.

Weltwärts

International exchange and volunteer programme in Germany since 2008. The Federal Department for Economic Cooperation and Development supports NGOs in Germany and the host country logistically and financially, with placements in a development context each lasting 6-24 months. Training contents include development policy, diversity, social responsibility and intercultural competency. The programme aims at creating a new generation of development workers who are aware of how development policy impacts on our future.

Last but not least, the portfolio of the KAICIID Dialogue Centre (King Abdullah Bin Abdulaziz International Centre for Interreligious and Intercultural Dialogue), located in Vienna, provides an illustration of various formats of intercultural dialogue can take (budget 10-15 million Euros annually). It thereby serves as a telling example of different types of practices: (i) education and research: through conferences, consultations and networking events in which the image of “the other” and how they are depicted in education shall be questioned, (ii) a media programme aiming at countering misrepresentation of religions and culture in (new media): through fostering more accurate representation of cultural and religious diversity, ensuring that voices of interreligious leaders are represented in greater quality and quantity in media, and exploring how cultures and religions are depicted, (iii) a peace-building programme which organises dialogue processes between religious parties of a country, develops international support plans for countries in conflict based on inputs of those directly affected by the conflict, and hosts debates on key concepts such as dialogue and citizenship, (iv) the “Voices of Dialogue” programme which asks leaders of dialogue from opposing sides to clarify the role of dialogue reconciliation processes across religious and cultural lines, (v) a multi-religious partnership programme covering interreligious councils in over 90 countries which supports dialogue and practical cooperation among religious leaders and communities (vi) the Fellows Programme which engages students from different faiths, cultures and regions in interreligious dialogue on neutral ground, giving them the tools, experience, networks and knowledge to pursue interreligious dialogue in their profession (KAICIID 2013).

Annex 2 – Monitoring and Evaluation of intercultural dialogue projects¹⁴

Impact Performance Indicators

Level of Relationships:

- ✓ Strong and positive relationships being developed between women and men, and girls and boys from different backgrounds in the workplace, schools and neighbourhoods
- ✓ Increased percentage of women and men, and girls and boys from different backgrounds who mix with other people from different backgrounds in everyday situations
- ✓ Increased diversity of personal networks and friendship circles (sex-disaggregated data)
- ✓ Decreased incidence of racial/faith/homophobic and other hate incidents in schools, workplace and the community (sex-disaggregated data)
- ✓ Understanding the responsibilities associated with being involved in networks to others
- ✓ Increased trust of local and national institutions
- ✓ Increased engagement in diverse social and professional networks (sex-disaggregated data)
- ✓ The percentage of women and men, and girls and boys using networks to increase life opportunities
- ✓ The amount of time participants spends engaging in sustainable networks to increase trust and understanding in the wider community over the long term (sex-disaggregated data)
- ✓ Level of inequalities and social exclusion (sex-disaggregated data)

Level of Knowledge:

- ✓ Greater critical understanding of difference and how to interact positively with difference personally and professionally (sex-disaggregated data)
- ✓ A greater awareness and knowledge of other women and men, and girls' and boys' beliefs, cultures and backgrounds
- ✓ An understanding and sensitivity towards a country/region's historical and political events that may inhibit dialogue (sex-disaggregated data)
- ✓ Greater understanding of global issues and the interconnectedness of world citizens (sex-disaggregated data)
- ✓ Awareness of different behaviours and attitudes to cultural practices and human rights which, whilst not the same as one's own value system, can still be acknowledged and not become a barrier to engaging in dialogue (sex-disaggregated data)
- ✓ Awareness of one's own use of language, body language and common courtesies can build or break down barriers (sex-disaggregated data)

Level of Attitudes:

- ✓ Evidence of greater acceptance and appreciation of "difference" (sex-disaggregated data)
- ✓ A greater degree of understanding about one's own prejudices and how this affects interactions and dialogue with other women and men, and girls and boys
- ✓ Increased confidence in self-identity (sex-disaggregated data)
- ✓ Rejection of all forms of irrational prejudice, incitement to hatred and violence, and discriminatory behaviour (sex-disaggregated data)

- ✓ Ability to reflect from time to time on one's attitudes to events/issues and to consider them from different perspectives (sex-disaggregated data)
- ✓ Starting from an open perspective to different cultures, rather than a closed one (sex-disaggregated data)
- ✓ The percentage of women and men, and girls and boys who feel that local ethnic and other differences are respected
- ✓ The percentage of women and men, and girls and boys who feel that their local area is a place where people from different backgrounds can get on well together
- ✓ The percentage of women and men, and girls and boys who feel that they belong to the community, compared to those that feel excluded and unwelcome
- ✓ A commitment to equal opportunities and human rights and an understanding of their importance when participating in dialogue (sex-disaggregated data)
- ✓ Identifying oneself as a global citizen (sex-disaggregated data)

Level of Behaviours:

- ✓ Reduction in disrespectful and discriminatory language when talking about the “other” (sex-disaggregated data)
- ✓ Increased confidence to engage in independent dialogue with women and men, and girls and boys from different backgrounds
- ✓ Increased participation in civic and political democracy (sex-disaggregated data)
- ✓ Resolving tensions through dialogue rather than resorting to violent actions (sex-disaggregated data)
- ✓ Confidently challenging others who have prejudicial and extreme views (sex-disaggregated data)

- ✓ Making an effort to understand and respect women and men, and girls' and boys' customs and traditions in order to open dialogue
- ✓ Becoming an active citizen in order to help one's own community and other communities too (sex-disaggregated data)

Input Indicators

- ✓ Number and nature of women and men, and girls and boys to be involved in development and /or trained
- ✓ Number and level of discussions at key boards/management teams and key concerns/issues (sex-disaggregated data)
- ✓ Number and type of discussions with wider public and key stakeholders to gain support (sex-disaggregated data)
- ✓ Proposed awareness raising events/press briefings (sex-disaggregated data)
- ✓ Partnership commitment and support secured for immediate and longer term
- ✓ Budget and resource costs (sex-disaggregated data)

Output Indicators

- ✓ New process manuals to be written and produced (and implemented)
- ✓ Positive displays on websites, in newspapers, media (sex-disaggregated data)
- ✓ Cross-cultural exchanges (e.g. visits to Mosques/Temples /Churches other cultures); numbers to be involved, quantitative measures
- ✓ Events, celebrations, festivals, citizenship days
- ✓ Number of twinning/global links to be established (and subsequent activities)

- ✓ Leadership statements, commitments, symbols (sex-disaggregated data)
- ✓ Number and type of shared spaces to be created; or segregated areas broken down (sex-disaggregated data)

Proxy Indicators

- ✓ Percentage of staff/volunteers involved in becoming representatives of wider community (sex-disaggregated data)
- ✓ Perception of key stakeholders about the organisation as “fair/just/equal”
- ✓ Reduction of allegations of bias and unfairness in processes
- ✓ Positive media stories/reduced negative coverage of minorities (sex-disaggregated data)
- ✓ Number of women and men, and girls and boys leaving area (because of insecurity/safety)
- ✓ Levels of crime (sex-disaggregated data)

Intermediate Outcome Indicators

Subjective Indicators

- ✓ Percentage that think they get on well with those from other backgrounds (sex-disaggregated data)
- ✓ Percentage of persons that maintain contact/friendships with those of other backgrounds (sex-disaggregated data)
- ✓ Change in perceptions of “other” group, at individual and community level (sex-disaggregated data)
- ✓ Percentage of people that think their area is a safe place (sex-disaggregated data)
- ✓ Sense of ownership of place (sex-disaggregated data)

Objective Indicators

- ✓ Number of local hate crimes reported (sex-disaggregated data)
- ✓ Inequalities (e.g. educational attainment, or minority unemployment) (sex-disaggregated data)
- ✓ Indices of integration – e.g. more mixed communities, workplaces, schools (sex-disaggregated data)
- ✓ Actual number of cross-cultural contacts, friendships; inter-marriage (sex-disaggregated data)
- ✓ Improved representation in civil society and democratic processes (sex-disaggregated data)

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Notes

¹ There are nevertheless small conceptual differences between the terms culture and civilisations. Whereas culture refers to entities that tend to define themselves in relation to one another, the concept of civilisations refers to cultures in their affirmative values or worldviews as universal, thereby often adopting a more universal and expansionist approach (UNESCO 2009). According to Triandafyllidou culture designates “a set of codified meanings by which people make sense of the world and orient themselves within it” while civilisation refers to “the system of values that prevails within a society” (Triandafyllidou 2011: 30). See the Vilnius Declaration (UNESCO 2001a) for further details on the concept of the dialogue of civilisations.

² Definitions outlined are those provided by the most important international and civil society organisations in the field of intercultural dialogue. In terms of definitions selected from the academic literature, the most pertinent ones for the analysis were chosen.

³ In addition to multi- and interculturalism, the assimilationist approach is frequently mentioned as third integration policy approach. It supports the idea of a minority adapting its cultural practices to match those of the majority. Focus is placed on the individual, not necessarily recognising the distinctiveness of minorities. The one-way process requires immigrants to fuse themselves into the host nation, abandoning their own ethnicity, religion, culture and traditions. Interculturalism assumes a fusion both previous integration approaches: it incorporates the focus on the individual from assimilation policies and appreciation of cultural diversity from multiculturalism (Agustín 2012; UNESCO 2009; Triandafyllidou 2011).

⁴ As the terms of social cohesion, integration, and equality are ambiguous terms themselves with large conceptual debates in the academic community, of comprehensive coverage of the literature would go beyond the scope of this study.

⁵ For a comprehensive overview, please refer to <http://www.interculturaldialogue.eu/web/intercultural-dialogue-conventions.php>.

⁶ The latter is defined as strengthening the obligations of immigrants, i.e. requiring them to learn the norms and values of the host society (Agustín O.A. 2012).

⁷ Hence the logic of the Council of Europe: fulfilling these criteria (as the projects outlined in Annex 1 do) should lead success. However, comprehensive evaluations on impact are not available and therefore is not possible to fully grasping the effectiveness of projects.

⁸ The Intercultural Innovation Award (in partnership with BMW Group) provides monetary and in-kind support to highly innovative grassroots initiatives (10 non-profit organisations per year active in the areas of migration, integration, intercultural awareness, education for intercultural citizenship or the role of marginalised groups), working to alleviate identity-based tensions and conflicts, promoting cultural dialogue and understanding and making vital contributions to prosperity and peace.

⁹ The Youth Solidarity Fund provides funding (up to USD 25,000) to youth-led initiatives that promote long-term constructive relations among women and men, and girls and boys from diverse cultural and religious backgrounds. Aim is to create societies that are more peaceful; the fund thus links small scale, local work to larger movement for social, global change. It also finances in-depth training, technical assistance, peer assistance and networking opportunities for the selected projects.

¹⁰ Not all projects have been listed, but those which (a) corresponded to the search terms intercultural dialogue/intercultural awareness, which (b) have an innovative focus and which (c) create a social value, and where (d) project results were highlighted as having been achieved during implementation. In some instances, the author herself made a choice whether to include a project or not - based on whether the activities proposed fall into the scope of intercultural dialogue and whether their aims qualify as contributing to social transformation.

¹¹ Projects have been selected by the author based on their relevance to intercultural dialogue.

¹² Descriptive taken from the European Council homepage (shortened in some instances).

¹³ As all projects of the database deal with intercultural dialogue in one form or another and no information on impact was given, a selection of projects was made in order to give a cursory impression of the European Union's work in the field of intercultural dialogue.

¹⁴ Developed by the Centre for Social Relations (2013), Coventry University (<http://www.cohesioninstitute.org.uk/Resources/Toolkits/InterculturalDialogue/I>)

cdProjectPlanning/IcdPerformanceIndicators;
<http://www.cohesioninstitute.org.uk/Resources/Toolkits/InterculturalDialogue/IcdProjectPlanning/IcdKeyComponents> (Accessed 10.11.2014).

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MOST is an intergovernmental science programme on the management of social transformations.

MOST's specific mission is to support Member States in improving participatory policy-making processes on the basis of intercultural dialogue through a strengthened research-policy interface that uses science-based knowledge focused on human needs and human rights, primarily from the social sciences and the humanities, to contribute to the establishment of a culture of evidence-informed decision-making policies.

MOST's vision is defined by attaining a culture of transformational social and human science in which policy decisions are effectively informed by the systematic assessment of the evidence base that may be relevant to crucial areas of public policy-making.

MOST does not regard the social sciences as scientific only.

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