

UNIVERZA V LJUBLJANI
FAKULTETA ZA DRUŽBENE VEDE

Urška Cehner

**European Year of Intercultural Dialogue 2008 : Together in cross-
cultural learning diversity on a small Mediterranean island –
Malta case study**

Final Thesis

**Europsko leto medkulturnega dialoga 2008:
Povezani v medkulturnem učenju raznolikosti na majhnem otoku
v Sredozemlju – študija primera Malte**

Diplomsko delo

Ljubljana, 2008

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To nalogo posvečam svoji predragi družini- Sestri, Mami in Očetu, ki so mi v prvi vrsti dali možnost za nastanek pričujočega dela ter so me podprli pri raziskovanju tega mavričnega mediteranskega bisera. Hvala, ker verjamete vame...

Viva Malta u l-maltin...

The European Year of Intercultural Dialogue 2008: Together in cross-cultural learning diversity on a small Mediterranean island – Malta case study

People identify themselves directly or indirectly on the basis of culture which clearly defines who we are and who we are not. However, culture is not of high importance only for individuals, but also deeply rooted in relations with other people in the domestic or global environment. Culture is of high importance also within international organizations, where it helps with intercultural understanding with the main aim – to achieve common goals and to prevent new conflicts from happening. The European Union consists of many nations and ethnic minorities, which have been divided with artificially defined borders in the times of both world wars preventing cultures from mixing. Based on a cultural diversity the European Union initiated the year 2008 as the European Year of Intercultural Dialogue (EYID) in order to bring nations closer together and foster inter-cultural learning and communication between individuals of various culture backgrounds to build common values. The study attempts to present not only theoretical discussion but dialogue happening in reality on the small island of the Mediterranean. Malta's national projects FIVE and Euro-Mediterranean Dialogue Night have contributed to the present study as examples of creative practises that illustrated intercultural dialogue as extremely positive, enriching and inevitable process that is needed to build bridges between the members of any existing cultures in the world.

Key words: cultural diversity, cross-cultural learning, intercultural dialogue, EU

Evropsko leto medkulturnega dialoga 2008: Povezani v medkulturnem učenju raznolikosti na majhnem otoku v Sredozemlju – študija primera Malte

Človek se posredno ali neposredno identificira skozi svojo kulturo, ki je temelj tega, kdo smo in kaj nismo. Kultura pa nima pomena samo za vsakega posameznika kot takega, ampak tudi v odnosu do drugih v domačem in svetovnem okolju. Znotraj mednarodnih organizacij igra ta pomembno vlogo pri medkulturnem razumevanju z namenom, da se doseže skupni cilj in da se preprečijo novi konflikti. Evropsko unijo sestavljajo številni narodi in etnične manjšine, ki so v številnih primerih razdeljeni z umetno postavljenimi mejami iz časov obeh svetovnih vojn; ki so preprečile prepletanje kultur. Izhajajoč iz kulturnih raznolikosti je Evropska unija proglasila leto 2008 za Evropsko leto medkulturnega dialoga z namenom spodbujati medkulturno učenje in sporazumevanje med posamezniki iz različnih kulturnih ozadij za oblikovanje skupnih vrednot. Namen študije je ne le predstaviti teoretično razpravo, ampak tudi dialog, ki se dogaja v vsakdanjem življenju na majhnem otoku v Sredozemlju. Malteška nacionalna projekta FIVE in Euro-mediteranska noč dialoga sta prispevala k omenjeni študiji kot primera ustvarjalne praks in sta prikazala medkulturni dialog kot izjemno pozitiven, obogatitveni in neizbežni proces, ki je nujen pri vzpostavljanju mostu med pripadniki katerihkoli obstoječih kultur na Zemlji.

Ključne besede: kulturna raznolikost, večkulturno učenje, medkulturni dialog, Malta, EU

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List of Abbreviations

ACP	Atelier Culture Projects
C-CL	Cross - cultural learning
C-CU	Cross - cultural understanding
EC	European commission
EU	European Union
EYID	European Year of Intercultural Dialogue
ICD	Intercultural Dialogue
KKS	Koperattiva Kummerò Gust
NCB	National coordinating body
SJC	St. James Cavalier Centre for Creativity
TEC	Treaty of European Communities
UNESCO	United Nations Educational, Scientific and Cultural organization

Introduction

Intercultural dialogue has become an increasingly important process in addressing an enlarged Europe. It covers the area of culture, cooperation and communication. The EU is complex entity with increased interculturalism that embraces various organisations, countries and cultures. Cross-cultural learning is important process where learning through dialoguing with the others in order to understand their values, practices and meanings of the culture. Malta, a country with one of the most culturally diverse territories in Europe, is the meeting point of three civilisations in the Mediterranean region, was a challenging opportunity for experiencing an intercultural society. The present study is based on this personal insight and observation with professional training at St. James Cavalier Centre for Creativity. Discovering intercultural dialogue on daily basis on the streets of the island, where different cultures live, work and communicate within such a small territory but yet enormous multicultural world contributed in part to the present work. However, the most essential contributor was having the unique opportunity to learn through the cultural projects FIVE and Euro-Mediterranean Dialogue Night.

This study attempts to show, how intercultural dialogue (ICD) is being implemented in the EYID 2008 in Malta and to what extent Malta's projects FIVE and EURO-MED Dialogue Night are successful in cross-cultural learning and building bridges between international communities living in Malta; Raising the awareness of intercultural dialogue between varies social groups on the island.

To develop the afore mentioned fundamental research questions the following need to be discussed first: what is EYID, why is important for EU and Malta and what measures have been taken to promote and raise the awareness of IDC within the EU and in Malta. Through practical observation the study looked at two statements as guidelines for discovering dialogue between the cultures:

- Malta has to a great extent promoted ICD in a creative and innovative way with various cultural activities taking place in the EYID 2008.
- With EYID projects and events happening on the island, Malta has to the great extent encouraged intercultural communication and dialogue happening between native

citizens and individuals of international communities living permanently or temporarily on the island.

Several steps have been taken to demonstrate how the process of intercultural dialogue is developing through cross-cultural learning.

This dissertation has been divided into four main parts ranging from the macro EYID perspective to the micro case of Maltese projects.

The first chapter embraces a discourse on culture as a concept within international organisations. Conceptualising the terms and representing the foundations for dialogue in Europe. By presenting legal instruments of EYID, the second chapter, focuses on the concept of dialogue in relation with Union, Mediterranean region and outlining Malta's foundations for the Year.

The last chapter covers the micro perspective in representing the practical research of national pilot project F.I.V.E. and the Euro-Mediterranean Dialogue project and links theoretical and practical approaches. Throughout these two particular projects the study shall demonstrate the cross-cultural learning in a dialogue between the participants, organisers and artists involved in projects. For achieve these ends several of methodological instruments with evaluating the results have been used: indirect observation, interviews, questionnaires and analyses of collected documents and project materials. Last but not the least is the video recorded interview and performance that is attached with video documentary of intercultural dialogue on the spot.

In the concluding remarks a brief comparison is made between two member states, Slovenia and Malta, with different and yet similar experiences in intercultural dialogue illustrating the cross-border challenges they share. Finally, the summary of the study shall indicate some guidelines for stressing the need of dialogue to understand different cultures in order to build new relations among the nations for mutual benefits. Future challenges need to be addressed in order to prevent future conflicts, racism, discrimination and xenophobia for the future well being of a small island in the middle of Mediterranean or a country on the sunny side of Alps.

1 Culture internationally

"I do not want my house to be walled in on the sides and my windows to be stuffed. I want the cultures of all the lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any."

Mahatma Gandhi

1.1 The power of culture

Culture here, culture there, and culture every where. Human life is orientated and defined around this broad concept. Culture is an equivocal concept made by people and for people. What is culture actually?¹ It is all around us. It is the way we smile, the way we sit and the way we eat. It is art and pleasure. It is something that unites us and distinguishes us. It is the attitude we establish with contact with other people. It is the music that comes from the neighbour's door. It is a complicated phenomenon, yet it is the foundation for everything that is built into society and institutionalised. Every human being belongs to a certain culture and that culture shapes nationalities and places, connects people and builds boundaries. For its survival among many 'other' cultures it builds a fence to protect its existence. It gives identity to every individual human being in a unique position in the world of many cultures. The power of culture is in its uniqueness and ability to interconnect through dialogue with other cultures.

Studying culture means studying yourself in the first place. Living in a different country or culture means integrating and questioning one's personal cultural background. A summer break on a Mediterranean island is not a holiday anymore, or a Christmas walk in a beautiful baroque metropolis. Why? Because every where you go, you come across new faces, streets, smells and tastes. You analyse cultures microscopically, compare and look under the surface of the unknown. You challenge yourself to understand 'other'² cultures and to integrate into

¹ For formal definitions of culture, for example, please see Kroeber and Kluckhohn (1958): *Culture a critical review of concepts and definitions*. For a more modern definition, please see Raymond Williams's definition of 'ordinary' culture in Raymond Williams (1958): *Moving from High Culture to Ordinary Culture*.

² Other is understood as being different in a relativistic way, not being other in an inferior or superior way.

the new environment. All this is happening through dialogue, more accurately described as intercultural dialogue.

Cultures and civilisation interacted thought out the centuries and nowadays no culture is in complete isolation. Great civilisations like those of the Babylonians, Phoenicians, Hebrews, Greeks³, traded and intermixed, establishing new boundaries and cultural diversity structures. What is typical American or typical French? English is a world language, the Christian calendar is used for the world's times and dates, and Arabic numbers are the international way of measuring (Huntington 2002, 61). Conjunction of different cultures through out the centuries, however, did not erase protection for minor cultural entities that are nowadays struggling to be heard. It is here that the importance of culture on the international level lies. Being a part is not enough; survival and being heard the challenge. Establishing dialogue is the first step.

1.1.1 Cultural metaphors

How do we distinguish different cultures among them selves, despite historical overlap? Each culture protects it self with certain symbols of strong cultural metaphor⁴. The latter may be explained as “any activity or phenomenon or institution with which members of a given culture emotionally and cognitively identify”(Gannon 2005, xv). Hence, Martin Gannon marks Italian Opera as an example of Italian cultural metaphor, Samba as Brazilian, smile as Thai, bullfighting as Spanish, etc. Metaphors can be misinterpreted as stereotypes of certain cultures, and here it is important to show that metaphors are ‘probability statements’ that apply to a group and not to every individual (ibid.: xvi). With metaphors we can look below the surface and look inside the culture, to understand why and how its members function. This cross-cultural understanding is important when having dialogue, or when representing a culture internationally. Cultural metaphors were highlighted in both projects FIVE and Euro Mediterranean Dialogue Night, as will be shown later.

³ The mingling of peoples and cultures in Old Greek territories may help the appearance of rational cosmology and scientific thinking in ancient times. See for example: Franc Mali (2002): Razvoj moderne znanosti.

⁴ Speaking generally, we could say that basic intellectual advances (for example: big discoveries, etc.) have historically always occurred by individuals and groups thinking metaphorically across different cultures, sciences, etc.

1.1.2 Cross-cultural understanding

Undoubtedly we identify with our cultural background. However, on moving to a different country and meeting people with different cultural patterns, misinterpretation comes easily when communicating directly, which can lead to prejudice and stereotypes. Moreover prejudice can appear before being in contact with people from other cultures, meaning that we stereotype 'others' because of what we have heard, read or perceived from indirect sources. Media and the Internet can, moreover portray a certain culture either in a positive or a negative way, when, from personal experience, we would have a completely different perception. It is extremely important to be aware of other cultural codes with respect and open-mindedness. That kind of behaviour is important as well in *cross-cultural* negotiations in an international business environment, because wrong use of a different language or 'wrong' behaviour can lead to a break down of million dollar contracts (Gannon 2005, 19).

When trying to reach agreement with a participant from a different culture, it becomes even more difficult. Hence, cultural and international differences need to be bridged and understood if the negotiation process is to succeed. Negotiation is a vital part of any intercultural work and cultural negotiation is one (Brockerhoff and Fisher 2008, 18). For instance, when being nice and offering a drink to an Indonesian friend, you have to be aware that you must not pass it with your left hand, since they consider the left hand to be unclean. Knowing the fact that Americans negotiate a contract while for Japanese personal relationships are the first essential (Handon and Herbig, preface x). On the other hand, Filipinos have a problem with saying no. Therefore, they will often smile, saying yes, when all the time they mean to say no to the proposal (Gannon 2005, 226). Many billion dollar deals have died on the table because of American behaviour and habit of negotiations, by their 'take it or leave it' attitude (ibid, 27). For instance, Rebecca Mark, senior vice president of International Operations at Enron, a large multinational energy company, used to openly downgrade the importance of culture, until she followed the advice of an Indian friend, who suggested she should show an appreciation for Indian culture by wearing a sari. Such small changes trigger positive reactions, even at the unconscious level (ibid.: 18).

Diplomats need to be even more knowledgeable and understanding when sent on a mission to reach an agreement, establish friendly relations, or reach a common resolution. Not knowing cultural importance and values can lead to a breakdown of relations. A further step is not just

to be aware of cultural differences but sometimes to accept and act according to their cultural values.

Diplomat, business man, tourist, or student on exchange, it is important to get to know a country's history, culture and political system. Hence, cultures need to be studied, and analysed. Many international institutions, universities and government organisations have been established as well as theories and market research studies made about cross-cultural learning and understanding.⁵

Learning and studying other culture patterns will help us to build relations, however it is two way process of understanding. It is a dialogue and hence it is very important on the international level that all participants try to understand and co-operate equally in terms of giving and sharing.

1.2 Terminology and conceptualisation

Certain terms and expression have to be explained in order to follow the research easily. As culture is a very fluid and uncertain phenomenon, its linked terminology also has to be fluid. In the English language two terms are used: inter- and cross- cultural⁶. These are used in international discussions:

1. **Cross-cultural**
2. **Intercultural**



**Understanding, Learning
Communication, Dialogue,**

Intercultural and cross-cultural are terms used differently in different academic environments. Intercultural is used in Europe while cross- cultural is more common in United States. Both terms can be found and explained in relation to communication, dialogue, learning and understanding. In the research I use the expression *cross-cultural* for the learning and understanding according to the definition of Akteos (see Table 1.1). The latter has similar mining of definition of the intercultural, according to prof. Čebrou (ibid.) and prof. Fries. On

⁵ Martin Gannon and Geert Hofstede are two of the world's well known researchers that develop theories of cross-cultural understanding and culture study. See [more about] four-stage module of cross-cultural understanding in Gannon 2005, 13.

⁶ In the French language only the word intercultural is used in this field which explains the views of Professor Susan Fries, a former secretary of TESOL France, currently professor in the Departement Langues at Formation Humaine et Institut National des Telecommunications in Evry, where she teaches English theme classes on intercultural communication: www.tesol-france.org/articles/fries.pdf.

the other hand for the dialogue I use intercultural, that refers to the European *Year of Intercultural Dialogue 2008*, where the term intercultural dialogue is well established.

Table 1.1: Definitions of cross-cultural and inter-cultural

<p>1. intercultural</p> <p>- "The term "intercultural" is used in Europe, where we want to find out more about other cultures, however when in contact with other cultures we also try to relativise our "conditional cultural behaviour patterns" and thus not only recognize the differences, but also bridge them through dialogue. Differences are not only obstacles to understanding in a multicultural environment, but they also enrich us, because they offer us self-assertion as well as assuming agreeable patterns. All that leads to integration " (Čebon 2008).</p> <p>- "intercultural implies interaction" (Fries 2008)</p>	<p>2. cross-cultural</p> <p>- "The term "cross-cultural" is used when comparing two or more cultures and is searching for and pointing out differences which we have to be careful or warned about when in contact with members of other cultures. The problem with this expression is that we can never perceive all the differences. Another problem is that it anticipates behaviour by others and that can lead to assimilation" (Čebon 2008).</p> <p>- The term »cross-cultural« covers more than one culture and would not suggest any interaction (Fries 2008).</p>
<p>Intercultural communication can be understood as a contradictory process joining two or more cultures: uncertainty, mistrust, xenophobia and at the same time protective of its own identity and interests of power (Šabec 2006, 200).</p>	<p>Cross-cultural communication can be explained as "a form of communication between people from different cultures; both an interactive process whereby we all refer back to our own culture when in contact with another, and a source of misunderstanding, stemming from the different meanings given to a particular message, be it verbal or non-verbal" (Akteos 2008) ⁷.</p>

⁷ Akteos is an international company based in Paris, France that provides training and consultancy in cross-cultural management: <http://www.akteos.com/index.php?id=66> .

Cross-cultural learning is marked as a process whereby people of different cultures acquire knowledge and behavioural patterns through their interactions, allowing them gradually to improve mutual understanding and the ability to live together (*Akteos 2008*).

1.2.1 Multiculturalism via Monoculturalism

- The term multiculturalism appears in 1963 in Canada. The meaning refers to cultural pluralism. It marks the existence of a society that is ethnically or cultural heterogeneous, and encourages cultural, linguistic and religious diversity (Szabo in Hacin-Lukšič 1999, 84).

In the European Year of Intercultural Dialogue 2008 the term has been defined "as a shared commitment in multicultural society to recognise, maintain and to accord respect and value to the different cultures that coexist within a territorially defined space, be it that of a national, city, regional or locality"(ERICart 2008). Hence to call any one society multicultural, there have to be different social groups concentrated enough to organise institutionalised cultural communities, where they maintain their own cultural identities but do not prevent interaction with other coexisting cultural communities in that territory. On the other hand, monoculturalism tends to show a particular culture as universal. A type of monoculturalism can, for example, be marked eurocentrism (Hacin-Lukšič 1999, 72).

- Dialogue – intercultural dialogue

Dialogue refers to interactive communication between individuals, groups or larger communities and can involve a wide range of participants, such as international organisations, governmental bodies, arts and media organisations or networks (ERICart: 10). Further on, the research term intercultural dialogue will be explained.

1.3 Dialogue of cultures

“The reality today is that we are all interdependent and have to co-exist on this small planet. Therefore, the only sensible and intelligent way of resolving differences and clashes of interests, whether between individuals or nations, is through dialogue.”

- The Dalai Lama

Globalisation is thus ancient phenomenon, however important in today's shrinking intercultural world. No place on earth can nowadays be completely insulated from others⁸. Hence society has had to develop communication tools that bind all of cultures together into a friendly atmosphere: *dialogue of cultures* is where it all starts. Geert Hofstede described how bridge-building between cultures is necessary and related to the reality that the world consists of different countries (Hofstede in Slavik 2004, 25).

1.3.1 What is dialogue and why is it necessary?

The need for dialogue is essential because of the cultural conflicts, lack of cooperation and struggle for power on the international scene. Further, "intercultural dialogue is extremely important, because it influences the transformation of human realisation of reality and leads to the flow of horizons" (Hacin-Lukšič, 1999: 34). Culture clash, as described in Huntington's Clash of Civilization is an unavoidable phenomenon in the post cold war world, where differences between people belonging to different cultural groups can lead to dangerous conflicts and these conflicts to wars between civilizations (Huntington 2002, 28). Continuing these differences can lead to clashes, conflicts, blood shed and human rights violations. Many world politicians are aware of the threat posed by cultural misinterpretation. The last president of Czechoslovakia, Vaclav Havel, warned in his speech in Independence Hall in Philadelphia in 1994, saying that "in this post-modern world, cultural conflicts are becoming more dangerous than any time in history".

⁸ The paradox of globalisation is that we cannot even think about globalization without referring to specific locations and places. We have this global-local dialectic in mind when we talk about "glocalisation". See for example in Mali 2005.

To establish dialogue, there has to be a fruitful environment, where the dialogue can be effective. It grows from the field of cultural relativism⁹ which recognises the equality of all existing cultures and systems of values that have developed their own tools for existence (Lukšič-Hacin 1999, 32). Within the field of cultural relativism, dialogue is used in the environment where cultural diversity is present. The latter is promoted within the organization of the European Union, in some cases even on a national level.¹⁰

1.3.2 When cultures need dialogue and dialogue needs cultures

"Men hate each other because they fear each other, and they fear each other because they don't know each other, and they don't know each other because they are often separated from each other".

Dr. Martin Luther King, Jr.

Proponents of global great powers attempt to reach global consensus by providing common political grounds where all cultures and nations can agree. Dialogue is the instrument of many international organisations that attempts to address issues that might give rise to inter-cultural conflicts. Those issues are, moreover, so-called burning issues or possibly even taboos. These issues are usually social issues such as problems of racism, inequality, discrimination and xenophobia. Social issues can be tangled as challenged through out the dialogue how ever, it is a two way process. Cultural dialogue can not be present and represented by means of communication if fundamental social problems are not solved or addressed publicly. On the other hand dialogue can, through art and performances, open discussions.

Challenges in Slovenia

Slovenia as any other member country in European Union with its social and political issues, is reaching out for dialogue and mutual understanding between different political, social and cultural groups on internal as well as on external level between: religious institutions, young and old people, authorities and ethnic minorities and minorities and Slovenian "native"

⁹ The term multiculturalism means basically the same as cultural relativism except that multiculturalism demands the necessity of accepting equality of cultures, while cultural relativism emphasises the right for equality of cultures. See [more about] in Hacin-Lukšič 1999, 34.

¹⁰ In Sweden as extremely multicultural country special right are for immigrants are guaranteed with special laws from 1975 onwards. See Hacin – Lukšič 1999.

citizens. Ethnic issues lie in the challenge of under representation of certain ex-Yugoslavian minorities, religious intolerance towards the Muslim community, Roma ethnic tensions, case of so called ‘‘Erased’’ people and social poverty.

Social and Cultural challenges lie in relation to the ethnic minorities.¹¹ Participants communities from the ex-Yugoslavian republics living in Slovenia, despite their greater number than the rest of the minorities living in Slovenia, have no recognised legal status, which prevents them from having protection of their rights according to the law. While Italian and Hungarian minorities are protected by law (Constitution of Republic of Slovenia, Art.5). Recently, after tension between the Roma minority and the Slovenian authorities, a law for the special protection of the minority Roma community has been approved (ZRomS-1). However, general attitude of Slovenian citizens, local authorities and some politicians towards these immigrants is extremely negative (Kralj 2008). That led to extreme positions of intolerance towards the Roma community and immigrants.

Hate speech, sometimes present in the media and within governmental authorities is another issue. According to Anna Kralj’s research at the University of Primorska, hate speech is present in the media and public opinion, including xenophobic meanings and elements of racism against immigrants. Here, dialogue can play an important role in terms of raising public awareness about the immigrant and other different social groups living within society. People’s hate speech, prejudice and negative behaviour comes from the fact that they are afraid of the unknown; in this case, foreign immigrants. Immigrants from Bosnia and Albania increased the percentage of Muslim believers. That gave rise to islamophobia¹² in the country, as demonstrated by the issue of the long struggle to establish a Mosque for the Muslim community.

Political challenges for dialogue lie in the case of the so-called *erased people*, where human rights of ex- Yugoslavian immigrants have been breached by the state and its administrations (Jelušič 2003, 23). The dialogue between the immigrants and the state in this case has been left behind, which is extremely important in the process of integration and cross-cultural understanding. ‘‘Slovenia has simply forgotten, that integration can be a two-way process and

¹¹ Ethnic minorities: Roma, ex-Yugoslavians, Hungarians and Italians.

¹² Meaning of having prejudice against Muslim.

that immigrants in the receiving country contribute a lot, if they are given the possibility of successful integration into society” (Vrečer 2007, 134).

Multiculturalism, migration and dialogue

To live in a multicultural society we have to accept that we are meeting different cultural faces that coexist together with us. We are all immigrants and to establish a contact we would need to use a dialogue.

Multiculturalism is a term by which we understand that intercultural relations, intercultural society and intercultural politics are related to migrations (Hladnik-Milharčič 2007). Migrants bring along their own identity that has to intermix with a new environment, new place and culture. It is an ongoing process. Since the beginning of human existence people have migrated. Hence migration is not a new phenomenon. Those that immigrate leave behind some parts of their own culture, and have to adapt to their new one. In that multicultural environment we have to recognise cultural differences.

When the borders of the EU started to be enlarged, mobility and migration within the member states increased. With the 5th enlargement, when ten southeast European countries joined, western members received a massive wave of migration. With its expanding borders, illegal immigration increased, coming from the Mediterranean region of the North African countries via Gibraltar, Malta and south Italy, seeking asylum and an opportunity for a safe and secure living.. Many Africans and Middle Eastern people found migrating was the solution to living in the unstable political and economic situations in their own countries. Coming to a different country with a different cultural and religious background, many Muslims find it harder to adjust, because they were desegregated, seen as financial burden and a potential security threat by many EU citizens (Pollaco 2006, 166). Here lies the challenge to the EU as an organisation, to foster dialogue between these new citizens coming from different cultures and ‘native’ Europeans.¹³

¹³ By native is meant those citizens of EU countries that have been born in the territory of Europe in national countries that are, or are potentially member states of the EU. However, looking deeper into the origin of each European citizen we would find that our ancestors were all immigrants, legal or illegal.

1.3.3 Bridge building in the EU and Mediterranean region

*And crossing the channel one cannot say much
For the French or the Spanish, the Danish or Dutch,
The Germans are Germans, The Russians are red
And the Greeks and Italians eat garlic in bed
The English are moral, the English are good
And clever and modest and misunderstood.
Flanders and Swann*

1.3.3.1 Political Dialogue North-South

International organisations on the world's global scene are playing an important role in integrating and making linkages between the nations, by building mutual cooperation, and fostering interdependence in the economic, political and social spheres. The 'global village' consists of a very diverse spectrum of cultures, civilisations and individuals, hence for mutual understanding and building bridges among the nations, culture plays a significant role. International organisations are now more than ever promoting the breaking of stereotypes and cross-cultural dialogue and tolerance, in order to maintain international peace and security, human respect and fundamental rights for survival. One such organisation is the European Union. With its motto *Unity in diversity*, adopted in the Constitutional Treaty signed in Rome on 29 October 2004, the EU promotes cultural diversity and protects the unique cultural spectrum of national and regional cultures to help achieve dialogue for building pillars of economic growth, and for social, political and security reasons. Thus, to establish successfully international bargaining and agreements about certain global regional and community issues, such as environment, monetary policy and trade, the EU is emphasising cross-cultural understanding and building bridges between nations and especially between young people. We need to be aware that we are building on our present mutual interest for a bright common future. Since its beginning in the 1950s of last century, the organisation has adopted several policies and treaties. What is important is to show the attitude of the organisation in terms of building bridges on an external and on an internal level, within the member states and with North African Mediterranean neighbours and Arab Middle Eastern countries.

Looking at the world on a Google map, a picture comes up where Europe and the Mediterranean region are marked right in the centre. The region has always been culturally interesting, as the meeting point of ancient civilisations and a starting point for great explorers such as Marco Polo and Columbus. Historically it has been one of the most urbanised regions on the planet (Selwyn 2005, 248). It is a special region, where many different paths cross and three continents are connected. From macro to micro perspective, the Mediterranean region has always been an important trading area for many countries and especially nowadays for the European Union. Political, cultural, geographical and historical diversity has always been extremely high in the region. For the EU to benefit from its neighbours offering stability, security and cooperation is the most important and first stepping stone. European security is affected by related issues arising in the region, for example, increased illegal immigration, drug trafficking, Islamic radicalism and international terrorism (Pollacco 2006, 89).

During the Cold War with the division into East and West blocks, the Mediterranean region was used as battle field. In 1972 the EEC established its Global Mediterranean policy, which was an important step towards establishing relations on economic, political and social (cultural) levels with North African and Middle East countries – the so-called Third Mediterranean Countries. It was in the European Union's interest to establish close relations, to strengthen relations among Maghreb and Mashreq states (Pollacco 2006, 77). The EU was aware of its dependence on Mediterranean N/A countries and M/E countries and was therefore concerned for stability in the region, because of events such as the Arab-Israeli conflict in the 1990's, the Gulf War and oil crises. As well external factors such as global market development, the EU needed to introduce a more effective policy and approach in the region. It introduced the Euro-Mediterranean Partnership in 1995, with a more developed approach and new measures taken for better cooperation.

The European Commission called for the creation of a Euro-Mediterranean free trade area by 2010. This was later signed in November, at Barcelona, with 15 EU members, 11 Third countries and the Palestinian Liberal Organization (ibid.:19). This dialogue is one of the most important agreements instituted by the Barcelona Process. On the other hand the Arab countries represented underdeveloped economic systems, traditionalism not always in harmony with EU modernisation and often politically authoritarian regimes, which conflict

with democratisation. Another problem that arose at that time was the immigration, legal and illegal that was flooding into Europe.

With its more developed process of the New Neighbourhood policy the European Union did not give up on strengthening relations. Introduced in 2004 as a result of the last enlargement, it adopted new measures and upgraded Partnership and Cooperation Agreements and Association Agreements within the framework of the Euro-Mediterranean Partnership. Among its key aspects were: promoting security and political, economical and cultural dialogue (EC 2008a).

The Union of the Mediterranean that entered into force in July 2008 was a new upgraded European Mediterranean policy. It was proposed by the present President of France, Nicolas Sarkozy. With its objectives (Euractiv 2008) it clearly shows that there is huge interest by European countries to help Third countries to develop their economies and establish democratic regimes and to be able to make agreements with the EU. What is the role of dialogue? The awakening of the EU!

1.3.3.2 Promoting dialogue through programs

The European Union has promoted cooperation on an external level with certain policies adopted through out the past decades. The organisation started to develop measures and policies to promote better cooperation on an internal level, between member states, not only adopting documents but also promoting cultural diversity in the region and raising the awareness of a common cultural identity. However, the promotion of a European anthem, flag and Euro notes were stones in isolation in the attempt mentally to build a European identity (Debeljak 2004, 10). A precondition for successful dialogue with other cultures is having first the knowledge and awareness of the importance of one's own identity, own culture. There has to be unity within cultures, to reach unity between cultures. Promoting unity in diversity was the first step in the EU to be taken with the following objectives.

1. **Language diversity** in EU has been achieved with adopting and translating official documents, regulations, convention, resolutions, reports and news of organization in

every member country language. Official web portal of EU is accessible in all languages of member states. That proves on promoting equality and importance of every language, hence culture or nation in the international organization. Each language of member countries is official language of EU.

2. Dialogue is highly promoted through culture activities in art, theatre and music in the adopted European Commission program **Culture 2000**¹⁴. Herby important is The European **Capital City of Culture**,¹⁵ which emphasises the cultural richness and diversity in the Union that helps to bring about mutual understanding through exploration.
3. Promoting intercultural dialogue through education European Commission is sponsoring several **exchange programs** for teachers, students, artists and trainers. Programs like Erasmus Mundus, Leonardo da Vinci, Youth in Action and many more (EACEA 2008). New established Euro- Mediterranean University in Slovenia (EMUNI) is a great example of straightening relations and cooperation on the field of education between Mediterranean countries
4. Great deal of cultural cooperation happens through established **cultural agencies** such as European Cultural Foundation, LabForCulture, and Anna Lindh Euro-Mediterranean Foundation for the Dialogue between the Cultures.¹⁶

1.3.4 Culturally speaking or lingua franca

Cultural dialogue can happen only through language. Language is a unique part of culture and of cultural interaction. Well-known anthropologist Edward Sapir explains that "language is primarily a cultural or social product and must be understood as such" (Sapir in Kroeber and Kluckhohn 1952, 117). It is a foundation that enables dialogue to happen. Intercultural communication can not happen through dialogue and vice versa if there is no understanding and agreement on common language. To communicate internationally, there must be a common world language. English language is becoming the world language and *lingua franca*

¹⁴ Culture 2000 was a seven year long European Commission programme from 2000 to 2007. During the last year it was replaced by a new programme: Culture 2007-2013. More about this can be found on EACEA: http://eacea.ec.europa.eu/culture/index_en.htm .

¹⁵ Capital of Culture Cities for 2008 are Liverpool, Stavanger and Sandnes.

¹⁶ The latter will be explained further on in Research.

in many international organisations such as the European Union. Lingua Franca is "a language used as a common language between speakers whose native languages are different" (Oxford Online Dictionary 2008). This organisation, promotes diversity of language by publishing institutional documents in the national tongues of member states, but the politicians mainly use English or French in many political debates and meetings. According to Samuel Huntington, the English language is simply the "world's way of communicating" (Huntington 2002, 61) and not by any chance something that people identify with.

Part of each culture, with certain unique phrases, identifies individuals as its members. There are phrases and words in every language or dialect, special words, that can not be translated, that shape the uniqueness of that language among the other global languages. For instance, in the Danish language there is a well-known verb *Hygge*¹⁷ that can not be directly translated into other languages. Another unique example is the Maltese word *Mela* that is only found in Maltese culture. Knowing another language and its codes, whether nice or inappropriate word, is essential to achieve fruitful dialogue and contact with members of other cultures.

¹⁷ Hygge: the word has roots in Old Norse and is nowadays used in Danish and means cosily enjoying time inside, socializing with friends.

2 European Year of Intercultural Dialogue 2008 – Together in Diversity

Figure 2.1: Logo of EYID



Source: SJC (2008d).

2.1 What is EYID?

We have seen so far that culture cooperation and mutual understanding are playing a crucial role. International organisations like the European Union need a joint and powerful entity, with domestic and foreign policy strongly endorsed and shaped actively by its members. This common policy has to be based on cultural values, universal human rights and mutual trust within the Union. Migration flows in European Countries brought about geopolitical changes and a reported rise of incidents of discrimination and racism due to mix of cultures (ERICarts 2008). Research on intercultural dialogue in Europe has shown that almost three-quarters of EU citizens believe that people coming from different backgrounds enrich the cultural life of their country (Flash Eurobarometer 2008).

Every year the EU chooses a theme for a campaign aimed at raising public awareness on a specific issue and the year 2008 was dedicated to the European Year of Intercultural Dialogue. It was initiated by the European Commission and the idea was launched by the honourable Ján Figel', European Commissioner for Education, Training, Culture and Youth.

The foundation of Europe's history is based on cultural diversity that emerged through the history of wars dividing Europe on small ethnic and linguistic minorities, creating regional coexistence of many religions, languages, races, cultures and societies. Recent enlargement of the EU, deregulation of employment laws and globalisation have intensified the multicultural

character of many countries, adding to the number of languages, religions, ethnic and cultural backgrounds found on the continent. As a result, intercultural dialogue has an increasingly important role to play in fostering European identity and citizenship (EC 2008). It implies a communicative process between people who do not seek to suppress or homogenize identities or impose a dominant culture.

The foundations of the EYID stand on the definition of intercultural dialogue which was established in a White Paper in May 2008:

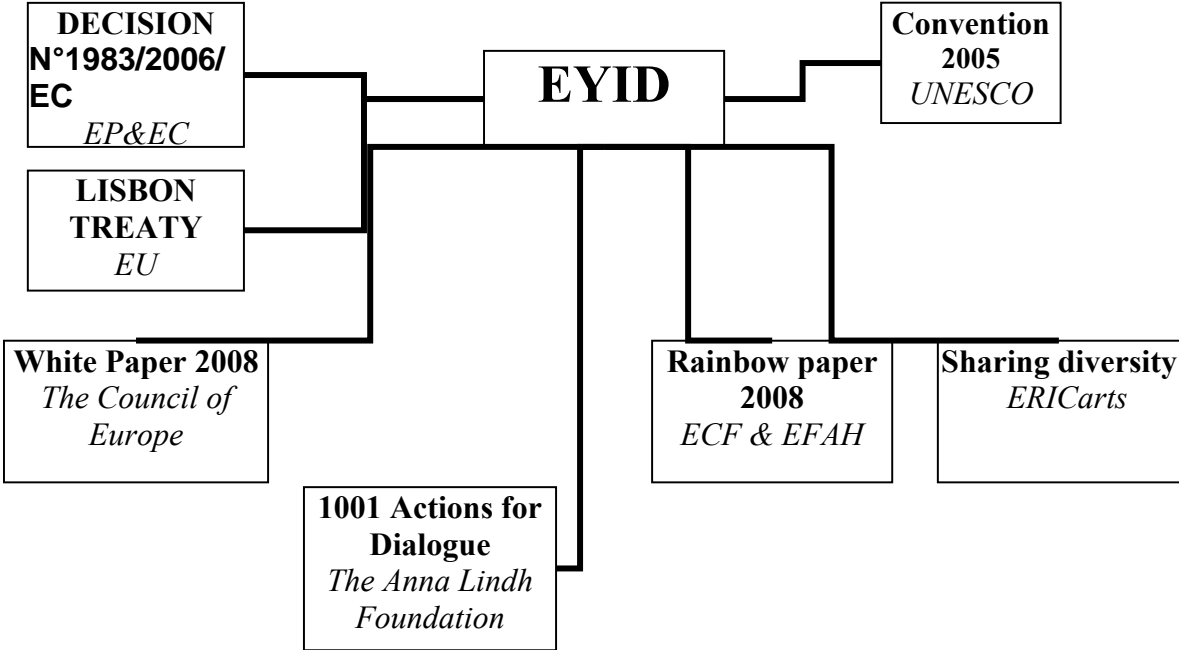
intercultural dialogue is understood as an open and respectful exchange of views between individuals, groups with different ethnic, cultural, religious and linguistic background and heritage on the basis of mutual understanding and respect. It operates at all levels - within societies, between the societies of Europe and between Europe and the wider world (Council of Europe 2008).

To transmit the Year's messages, 27 national projects and seven pan-European flagship projects involving people from all Member States have been featured. Furthermore, many "Ambassadors of the Year" were appointed: they are high-profile figures who are committed to, and share, the aims of the EYID 2008. The EYID was launched in Ljubljana by all member states in January 2008 during Slovenia's presidency.

2.2 Stepping stones

The foundations for the promotion of the EYID have an historical background. In the first chapter, some of the initiatives were introduced. However, recent important documents (see the Table 2.1.) from international organisations, including European organisations, have played a significant role in giving guidelines for practices that have been introduced in the past year.

Table 2.1: EYID legal background



1. An important international organisation document that contributed to the idea of the EYID was the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions* adopted in 2005. Among its aims, it reaffirms the sovereign right of states to monitor cultural policies and affirms international cooperation and the importance of culture in development and international solidarity (UNESCO 2005).

2. The *Treaty of Lisbon* is an important document, signed on 13 December 2007 by all the EU leaders. It amends the current EU and EC treaties. However, it has not yet been ratified by all member states. For the document to come into force, all 27 member countries must ratify it by the end of 2008. Among other issues, this Treaty emphasises the importance of the EU paying more attention to the important contribution of culture within the organisation. The consolidated version of the treaty described in Article 167 (ex Article 151 TEC), paragraph 1 states: "the Union shall contribute to the flowering of the cultures of the member states, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore." (Treaty of Lisbon, 2007)

3. The Council of the European Union and the European Parliament on 18 December 2006 adopted *DECISION N° 1983/2006/EC*, declaring the Year of Intercultural Dialogue in

2008. The documents underlined the principles, objectives and measures to be taken for implementation of the EYID.

The EYID has been monitored and implemented through several documents adopted by the collaboration between several national governmental and international non-governmental organisations. The documents have been adopted both before and during the year, with further guidelines for implementation of the Year's principles.

- **White Paper on Intercultural Dialogue.** In May 2008, the Council of Europe in Strasbourg launched the “White Paper on Intercultural Dialogue,” a document providing various orientations for the promotion of intercultural dialogue, mutual respect and understanding, based on the core values of the Organisation. It seeks to provide a conceptual framework and a guide for policymakers and practitioners (Council of Europe 2008). *Sharing Diversity* and the White Paper can be considered milestone documents within the implementation of the EYID.
- **Sharing Diversity 2008** is a comparative study on national approaches to intercultural dialogue in Europe, concluded by ERICarts - the European Institute for Comparative Cultural Research. It is based on analysis and observation of how intercultural dialogue is promoted across Europe. The ERICarts Institute worked with a group of key experts and 37 national correspondents and prepared the report that was handed to the European Commission in March 2008 (ERICarts 2008).
- **Rainbow Paper on Intercultural Dialogue:** the *Civil Society Platform for Intercultural Dialogue* or in short the *Rainbow Platform* (The Rainbow Paper 2008) was initiated in 2006 by the ECF (European Culture Foundation) and the EFAH (European Forum for Arts and Heritage, now called Culture Action Europe). The platform involves over 200 civil society organisations and their individual members that are engaged in intercultural action throughout Europe - at local, national and international level¹⁸. So far there have been three Rainbow Papers presented. They are a collection that represents a compromise between the experiences and practices of the organisations involved. The main point that needs to be emphasised is that the

¹⁸The Rainbow Platform is a formally recognised partner for European Union institutions under the process known as “Structured Dialogue”.

platform seeks for actual, learned practices, with human interactions and involvement of practitioners in that field. With joint practices in cross-cultural learning they covered many intercultural activities, community art programmes for immigrants and asylum seekers, neighbourhood artistic parades, gathering people from different cultural backgrounds and introducing projects tackling prejudice in early childhood education (Schwarz and Frank, 2008).

- The **1001 Action for Dialogue** is an initiative for Euro-Mediterranean Dialogue Night that has been introduced by the *Anna Linda Euro-Mediterranean Foundation for the Dialogue between the Cultures* (ALF) for the EYID. As the major activity of ALF for the Year, the organisation highlighted the importance of ICD in the Mediterranean region for promoting coexistence and mutual understanding.

However, it has to be mentioned that no matter how many conventions have been held or binding and non-binding documents have been published on this level, "intercultural dialogue is not a specific legal category that is regulated by international, European or national law in the strict sense (Council of Europe, 2)." However, it is based on principles and guidelines from several universal and European legal documents. In that sense the EYID with promoting ICD has been the informal executive body for all the existing documents for implementing several issues at external and internal level in the EU.

2.3 Objectives and principles

"Europe has remained culturally diverse and it is the task of the European Union to make it work successfully," emphasised the honourable Jan Figel, The European Commissioner for Education, Training, Culture and Youth, at the official opening of the year of intercultural dialogue in Ljubljana. He stressed the need for the EU to go beyond the multicultural society, to represent the space where cultures can coexist, exchange and interact constructively with respect for universal human dignity.¹⁹

¹⁹ At the official Opening of the EYID in Ljubljana in January 2008.

The principles and objectives stand on the platform of intercultural dialogue. The following principles and objectives carry the message and explain the objectives of the Year.

The key messages of the Year (The Magazine 2007):

- Mutual understanding and a better way of living together
- Exploring the benefits of cultural diversity
- Fostering active European citizenship and a sense of European belonging.

The following main specific actions are the foundation for everything that has developed, from the legal framework to actual practical implementation under the umbrella of the EYID.

These main specific objectives are taken from the European Commission *DECISION N° 1983/2006/EC*:

- Intercultural dialogue as a process should happen between different cultural groups living in member countries and between all the citizens of the EU for better coexistence.
- To perceive ICD as beneficial from where we can learn about different practices and experiences.
- Promote active citizenship in the EU based on common values of importance to cultural diversity, targeting mainly young people.
- The importance for each culture to contribute its share, practice and heritage to other cultures in the EU and its member states.
- Engaging with ICD in everyday life as a way of living
- Building on the examples for best practices of ICD, this has to be seen not forgotten.
- Involving education as an important instrument for implementing ICD.
- For promotion of the EU in the world and for effective partnership with neighbour countries, for better well-being and security of European citizens and all those living in EU.²⁰

²⁰ This line clearly points out that EU well-being is also important for those who have immigrated to and are living in the EU but are not yet citizens of it.

- To promote the Lisbon strategy with underlining of the cultural and educational dimensions in order to stimulate the cultural and creative economy in the EU for generating growth and creating jobs.

However, all these objectives and the ideas behind them cannot be implemented without being financed. What is the budget for the year?

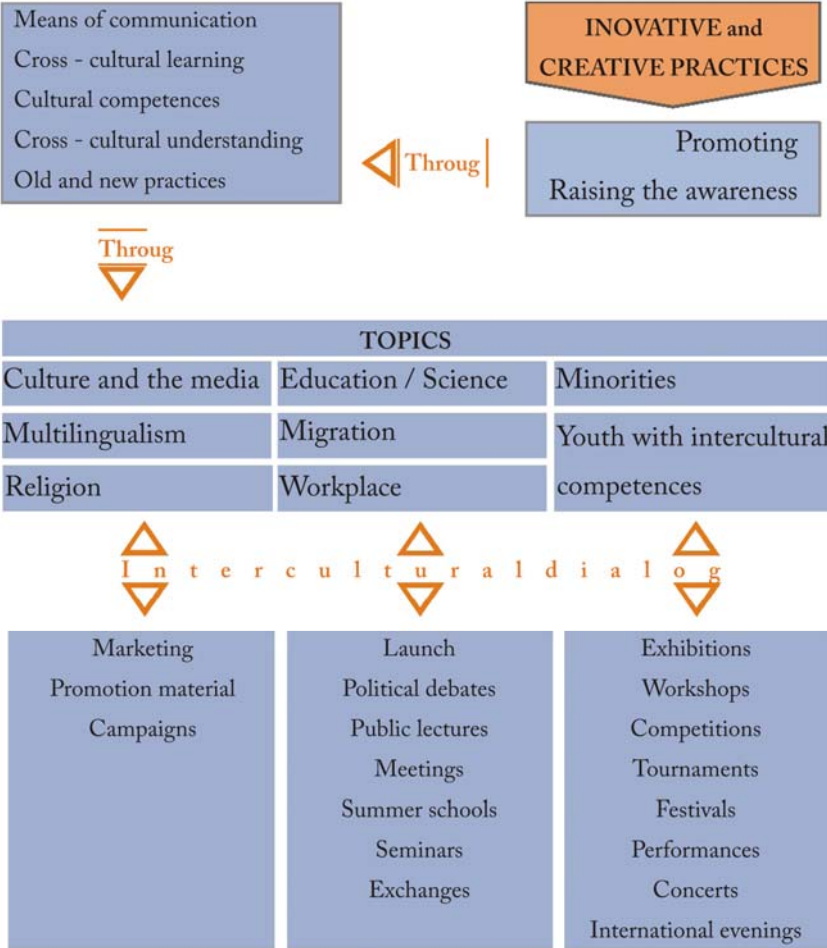
Table 2.2: Approved budget from European Union for the EYID 2008

BUDGET (The Magazine 2007, 5): At EU community level 10 million Euros
<ul style="list-style-type: none"> • 3 million (80%) co-financing of actions on a Community scale (7 European flagship projects).
<ul style="list-style-type: none"> • 3 million (50%) co-financing of actions at the national and regional level
<ul style="list-style-type: none"> • 4 million communication campaign in the 27 EU countries during 2008 including surveys, studies and evaluation implementation.

The budget dedicated for national projects, which each country had to put forward in the year of the ICD, 2008, was dispensed according to the number of Council votes in the European Parliament. The countries that received the highest amounts were: the United Kingdom, Germany and France. The country with the smallest amount was Malta.

2.4 How to deliver the message?

Table 2.3: Process for EYID



The Table 2.3 illustrates the process of how to deliver the message and to reach the objectives of EYID that were adopted with afore mentioned documents. The process foster innovative and creative practices in the way of promoting and raising the awareness of ICD. The latter is achieved through: communications, learning, sharing and understanding the others. These tools transport the message throughout the topics of ICD. Further on the final instruments, where the message is delivered, are social, cultural and political event. These are promoted with several materials and campaigns. The most important bind in between the levels is intercultural dialogue that connects and establishes a special intercultural relation²¹ between participants.

²¹ Intercultural relations meaning: new friendships, new partnerships, new established programs, organizations between people from different cultural backgrounds. .

Campaign & promotion material

The Logo (see Figure 2.1) with its message *Together in Diversity*, stands for people reaching out to each other, for Europeans to explore ‘‘the other’’ and to benefit from increasingly diverse societies. On the logo these figures represent people holding hands in an open circle, which emphasises the importance of fostering an active European citizenship open to the world (The Magazine 2007, 6). Logo is marked on other promoting materials (Flyers, brochures, pens, notepads, table coasters, post-it, key holders, etc.) delivered at the occasions.

The Web portal

The web portal, <http://www.interculturaldialogue2008.eu> , is crucial to deliver the message, representing shared space for exchange of information, events and the guidelines which encourage active participation and the contribution of materials from those involved, whether directly or indirectly. As a result, everyone can be informed about what is happening in other countries and who is or will be taking part in all the activities proposed during the year.

Who delivers the message?

Implementation is happening on European, national, regional and local levels.

European: the EYID is run by a small team at the **Commission’s Education and Culture Directorate General** and by co-operation with other Directorate Generals (The Magazine 2007,8). **Brussels debates** have been happening through out the year in Brussels to provide a platform for reflection and the exchange of ideas that later will contribute to policy discussion on ICD (EC 2008b). The **European institutions** and member states worked together on the implementation of the EYID objectives. If that is the deductive or vertical way, on the other hand there are **international cultural agencies** working on a cross-national horizontal level. Nor should one ignore the several EU cross-national projects that have been chosen alongside the national ones. They are called **Flagship projects** and the Commission has chosen seven from the many that have been proposed.

Regional: On the regional level there are certain organizations like the Anna Lindh Foundation (ALF) that is in charge of implementing the Year’s objectives. The ALF is

responsible for the Mediterranean region for example. Several **third country projects** have been co-financed from the Year's budget (ibid.).

National level: Member States have appointed their own **National Co-ordinating Bodies**; these can be cultural centres (as in the case of Malta) or Ministers of Culture (as in the case of Slovenia). Each country represents its own **national projects** for the year, when it is implemented and executed by these nationally-appointed coordinating bodies. **European ambassadors** are elected by national ambassadors with the task of generating visibility for the EYID and its key messages, based on his/her own experiences. However there are several stakeholders that collaborate with various projects, such as cultural institutions - theaters, schools, galleries, museums, as well as educational sectors - universities, institutes, youth organizations.

Local level: On a local level there are several Youth Local Councils, Governmental Local Councils, schools and theatres that are involved, as well as free-lancers, artists, musicians and performers.

Is-Sena Ewropea ddedikata lid-Djalogu Interkulturali²²

Figure 2.2: Logo of EYID Malta



Source: SJC (2008f).

2.4.1 Mediterranean pearl

Malta has definitely one of the most specific roles in the European Union. A country with its important historical background, cultural diversity and a being a bridge between the West and South, and hence between the Arab and Western Christian worlds, gives it significant importance for the understanding and sharing of experiences and cross-cultural co-operation between countries. Therefore, with its skills and knowledge, with established bilateral agreements and its good relations with the North African Arab countries, it can give guidelines to the European Union. Malta established international relations with the EEC (European Economic Community) soon after gaining independence from the British on 21. September 1964. In 2004, Malta joined the big European circle and has so far remained the smallest country in the EU. However, being the smallest country with the fewest representatives in the European parliament (5), Malta received the smallest amount of financial support for the EYID in the EU for its national project.

Malta is a miniature of the cultural globe. It is Europe in miniature. Although being isolated by sea from the rest of the continent, situated in the heart of the Mediterranean it has always been a cultural melting pot. Malta was first settled five thousand years ago. Since then, travellers and immigrants from various civilizations discovered the settlement. From North, East, South and West they sailed from different directions and intermingled on this small island. Maltese identity is a mixture of Italian, French, British, Arabic, African and Mediterranean cultures.

²² Written in Maltese language, meaning the European Year of Intercultural Dialogue.

When it joined another, international, organisation in 2004, Malta established trans-national cultural cooperation. The same year together with the other thirty-four Member States, Malta became a partner of the Anna Lindh Euro-Mediterranean Foundation (ALF) for Dialogue between Cultures.

In recent years, Malta has played an active role in the relationship between the European Union and the Arab League. One area of concern has been the increasing influx of irregular migrants from Africa to Malta, which gave rise to sentiments of racism and xenophobia. Besides its ongoing participation in European Union initiatives, Malta remains committed to making an active contribution to the Council of Europe and UNESCO conventions, especially where themes such as the conservation of the cultural heritage are concerned.

2.4.2 Background for EYID in Malta

According to Flash Eurobarometer research in 2007, the awareness and perception of intercultural dialogue among the Maltese was low. In response to a statement that people with different backgrounds (ethnic, religious or national) enrich the cultural life of a country, the Maltese results were among the countries with the highest levels of disagreement (only 13% being in favour). Malta has placed itself among those countries that do not see a value in having young people interacting with their peers from different cultural backgrounds, with 20% not being in favour of diversity. The countries most in favour of cultural diversity were Denmark and Sweden (only 6% not being in favour). Although being extremely international in some respects and having many international communities living in Malta, according to the research, only half of Maltese citizens had interaction with people from other groups, and only 32% of citizens meeting those with different ethnicity, which was one of lowest rates in the EU (ibid.). Concerning interest in the intercultural events of 2008, Malta, at 24%, proved to be the most sceptical group of citizens. In general, Maltese do not pay high regard to interacting with other cultures, see benefits in intercultural dialogue or have an interest in other cultures. While being a multicultural society, where other cultures live side by side,

struggling for space on the small island may cause intolerance and conflicts to arise faster. That leads to social tensions and increased social problems.

1. *Immigration*

Maltese people come across different cultures on an everyday basis, because of the nature of its economic orientation towards tourism. More recently, Malta has become the shelter for many non-European immigrants that have unexpectedly landed on its shores. Dr. Camilleri, a human rights lawyer, said, *“The tragedy in a way is, that people arriving in Malta are perceived almost solely in the light of their status and it’s sad because it stops us from looking beyond documents and seeing the human beings.”* (Calleja 2008, 14). That exposes the locals to new and diverse cultural challenges, while the process of integration is hindered by racism and intolerance (Attard 2008). Hence there is collaboration with many other countries, with shared practices, trying to find common solutions to problems that arise due to massive arrivals of illegal and legal immigrants. The main reason why immigrants are unwelcome in Malta could be its already-high population density, of 1274 people per sq. km (United Nations 2005), which increases the tension on the island. In 2005, the Maltese government and its ministers issued a Government policy Document on Irregular Immigrants, Refugees and Integration. Later, in 2007, they established OIWAS as the national organisation responsible for assisting and supporting asylum seekers in their everyday needs (Attard 2008).

2. *Gender equality*

Another challenge that Malta has to tackle is gender inequality. The gender gap between in European countries is the issue that needs to be challenged, especially in Malta, where gender inequality is present on several levels. According to EUROSTAT research STAT/08/32 in 2007, of the average number of women represented in politics across Europe, Malta’s share at 9% was the lowest among the 27 EU member states. In the third quarter of 2007, the average employment rate for women aged 15-64 recorded in the 27 EU countries was 58.8%, compared with 73.2% for men, while Malta was again represented the lowest end of the scale with 37.5%.

3. *Education*

The educational challenge lies in raising the awareness of tolerance among young people and children and in strengthening students’ knowledge of foreign languages. The education

system should contain a requirement for young people to learn about other cultures and also their own cultural identity. With the Year's project, Malta needs to raise awareness among young people, as well as prioritising active participation by youth in society. This is extremely important.

National Strategy

Along with the other member states, Malta has developed a national strategy of guidelines for implementation of the EYID objectives. However, its importance lies in the first place in implementing directives already established in the country's profile, which is why the national strategy is based on close consultation between civil society and government. The Malta "National Strategy for Intercultural Dialogue,"²³ elaborated in 2007, has focussed on this topic in such a way that it would result in a positive and satisfying way, at both domestic and international level.

Malta's main objectives for the EYID are (Attard, 2008):

- To learn about other European cultures in order to discover common values and at the same time its own uniqueness; and to compare shared practices.
- To unite people from various cultural backgrounds by creating opportunities and space for collaboration.
- To foster intercultural dialogue through interaction between artists.
- To raise public awareness and understanding about different communities living among them.
- To raise awareness of the intercultural dimension of the country by reaching out to the wider community through culture and the arts.
- To facilitate and support initiatives by creative individuals and groups in order to foster social transformation into an inclusive culture which, through sharing values, can thrive and progress;
- To promote studies and allocate resources towards the safeguarding of ethnic minorities;

²³ National strategy of each member state are accessible on EYID web side.

2.4.3 St. James Cavalier Centre for Creativity: National Coordinating body

“.. from a platform of defence to an arena of dialogue..”

(England ed. 2005)

St James Cavalier is a gigantic powerful bastion on the walled periphery of Valletta, Malta's capital city (England ed. 2005). It was built in 1565 by the Knights of the Order of St. John of Jerusalem. Valletta peninsula was artificially constructed because of its strategic position for preventing invasion by the Arabs at that time. The bastion served to protect the landward side of the city. To celebrate the Millenium, the Maltese government decided to transform this military war machine into a Centre for Creativity. The great architect Richard England combined the old baroque style mixed with modern effects (ibid.). As a foundation, it is directed by the Ministry for Culture and operates as the main cultural centre in Malta. Since its inauguration in September 2000, the Centre has hosted many domestic and international events. Being a place where art and pleasure combine, creativity burst forth from a variety of social groups regarding age, size and nationality, which delight in exhibitions, concerts, seminars, lectures, musicals, operas, and many more. St. James Centre is a lively spot, where cultural and many social events happen. It promotes creativity and innovation and pushes forward Malta's cultural aspirations.

The Centre was chosen as the *National Coordinator Body* (NCB) for the European Year for Intercultural Dialogue. It has been appointed to be the co-ordinator for the National project F.I.V.E.²⁴ and other projects celebrating the EYID, being the venue for national debates on intercultural dialogue, workshops and performances involving foreign and Maltese artists. For this special occasion (EYID) St. James established closer links with government departments and agencies, associations of cultural communities in Malta, the University of Malta, social partners, NGO's, artists, schools, local councils and many other stakeholders, to fulfill successfully the chosen projects for the Year.

²⁴ The F.I.V.E. project will be described in more detail in the following chapters.

2.4.4 Projects and events in the scope EYID in Malta

Malta is promoting ICD in various ways, with many different projects already having happened in past months. According to the principles outlined in the National Strategy, the coordinating body issued an invitation²⁵ for creative ideas, requesting applicants to take part in the F.I.V.E. project²⁶. The invitation, open to Maltese cultural organizations, asked for innovative projects related to the exploration of the five senses as a way to experience different cultures and for collaborations with other European and non-European artists or arts organizations. The main idea behind the project was to target and involve children, youth and all kinds of communities to address socio-economic issues, such as ethnicity, minorities and religion.

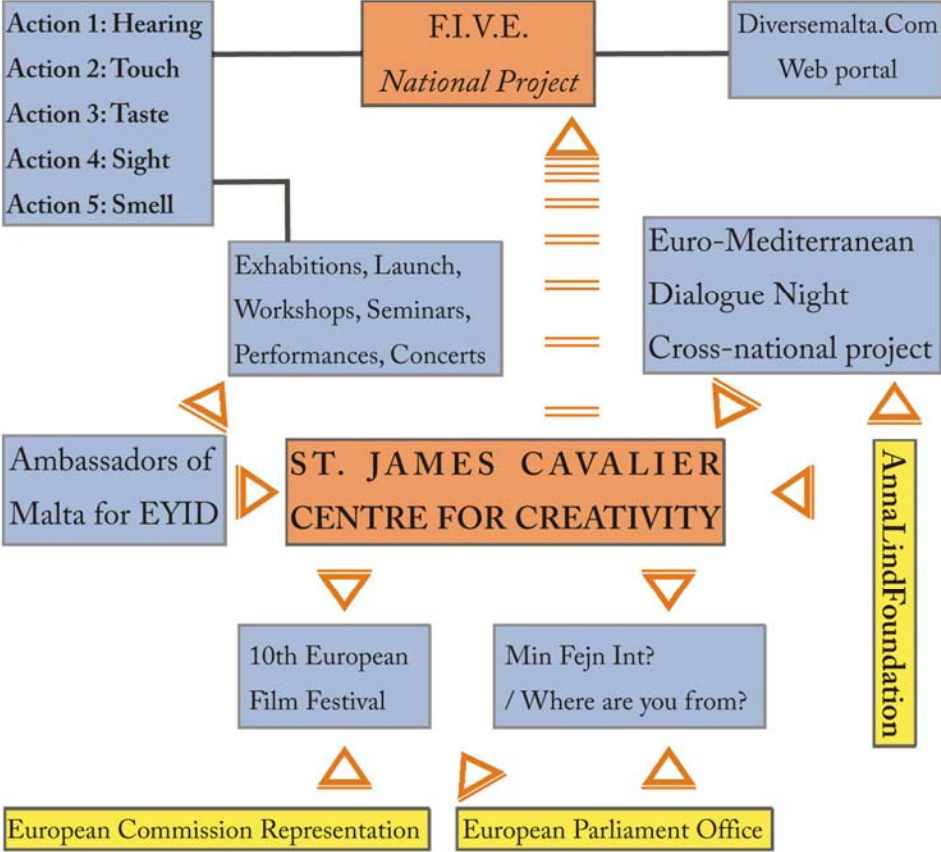
The collaboration for the projects has started, between the co-coordinating body and the chosen partners. For project FIVE the partners involved were *Atelier Culture Agency*, as project coordinator and curator, *Koperattiva Kummerc Gust* as trainer, and *Patrick Fenech* as facilitator for the Sight project. Two other proposals were not accomplished, as the respective organisations decided to withdraw from the project because of incompatibility with the other partners.

However, many other projects for the EYID have been introduced in Malta, on both local and international levels, with the co-operation of St. James and local councils, schools, individual artists and governmental departments.

²⁵ The deadline for this invitation was the 17th of August 2007

²⁶ The project will be fully introduced and analysed in the practical part of the research later on .

Table 2.4: The scheme of main programs for implementation EYID in Malta



The scheme above illustrates the main project and activities happening in Malta within the framework of EYID.

- **National project F.I.V.E** is a pilot one-year project initiated and coordinated by St. James and launched in February 2009. It has been developed on five main so called pillars. Actions are being implemented and carried out by several co-partners of the project. A complete overview of a project will follow.
 - **DiverseMalta.com** is a web portal, a separate project, financed from the budget of F.I.V.E. The web portal is an information database of different communities living and working in Malta and of Maltese communities abroad. It shows the cultural diversity of the island and the activities of international communities. It gives an

overview of all kinds of cultural, social and political events in various communities in Malta. For everyone interested in any multicultural activities the web portal gives various information. For example, how to see an Indian dance performance, to learn the Spanish language, to attend a Philippino mass, improve your German, to attend an international chess tournament or to a tasting of African and Arabic sweets. On the other hand it also tries to show where to find Maltese music bands in Australia, or where to learn the Maltese language in Toronto - maybe even how to attend a Maltese exhibition in London. However, the project is a work in progress and the expected launch should happen by the end of the present year.

- **Min fejn int? / Where are you from?** is a project initiated by the European Parliament Office in Malta to promote the EYID in collaboration with St. James Cavalier Centre and the Valletta Local Council, supported by several other contributors. This was carried out through work by artist Norbert Francis Attard whose installations represent a photographic series of physiognomies from Malta, to highlight the complex history of the island, as a central meeting point of different cultures throughout its history. The aim is to subvert a common notion in the island about the typical physical appearance, which, as the photographs show, perhaps does not exist (SJC 2008a). Part of the installation is the posted intercultural messages created by young people and overseen by Atelier culture projects as part of project 1001 Actions for Dialogue, initiated by the Anna Lindh Foundation. The installation is interestingly placed immediately under the arches of the walled entrance gate at Freedom Square. The installation started in September 2008 and will close down in January 2009.
- **The 10th European Film Festival** is this year dedicated to the year of intercultural dialogue, on the initiative of European Commission Representation in Malta. A number of films have been introduced from European and other countries. Among 26 films from various countries around the globe, Malta represented the Slovenian film *Ruševine / The Ruins*. The Festival lasted for almost a month, during April and May 2008.
- **Euro-Mediterranean dialogue night** has been initiated by the Anna Lindh Foundation, previously mentioned, as part of action 1001 Actions for Dialogue, to commemorate the EYID. The project will be introduced in the following chapter.

- **The Ambassadors of Malta** for the EYID are Katrine Camilleri, human rights lawyer, Peppi Azzopardi television presenter and Renzo Spiteri foremost percussionist. Renzo Spiteri is an artist who is fostering and promoting ICD through music with his own experiences, shared cultural practices and musical skills with other artists. Over the year he took part and performed in many cultural events, as well as helping with implementing Action 1 of project F.I.V.E. One of the recent intercultural events that he took part in was the festival of Cultures in Viareggio in Tuscany. Together with famous musicians he played in a trans-national collaboration, representing a collage of world music. The concert was connected by a link between the EYID and Actions for Dialogue. Which clearly demonstrated how Malta acts as a bridge between Europe and the Mediterranean region. During the year the artist brought together in a cross-cultural musical performance *Sketches from Home*, professionals Guo Yue with traditional Chinese flutes and Ben Murrey an accordion, piano and keyboard player (The Times of Malta 2008).

Finally, with all these representative measures taken, an explanation about the agenda of cultural dialogue in general, as in the scope of the EYID, the following practical part will represent those actions that are really happening in this small Mediterranean island. Based on personal participation and research, carried out in the last few months the results and observations will be shown.

3 Case studies

The two case studies are the key part or, one might say, the heart and soul of the research. Both will demonstrate in what a creative and innovative way Malta has promoted intercultural dialogue through the activities it has arranged throughout the year, to represent true intercultural communication between the various communities living on the island.

The projects have been chosen as representative case studies for several reasons. Personal participation and direct in-depth following of the projects' development can be seen in the best way using case studies. This methodological approach embraces profound investigation in these particular cases. The cases that are the objects of this research are representative projects.²⁷ Further on, an attempt is made to show the results in a systematic way, collating the data and information and analysing and reporting the results during my student exchange and summer internship. The case studies include qualitative methods of half-structured interviews, open interviews, several questionnaires and a video presentation of one project. However, it should be taken into consideration that some findings and results of the case studies cannot be generalised, due to the small embraced samples measured and difficult collection of the feedback of all the project's activities.

Parallel with the hypotheses mentioned in the introduction, the case studies of the project Euro-Mediterranean Dialogue Night and project F.I.V.E. will demonstrate the theoretical triangle of how cross-cultural learning happens through intercultural dialogue, so as to achieve cross-cultural understanding.

²⁷ The two projects studied are the Euro-Mediterranean Dialogue and project F.I.V.E. In this research they are represented separately. However, they are linked in several ways by the research hypotheses and from having a common internal initiator and supervisor at the St. James Cavalier Centre for Creativity.

3.1 Case study 1: Euro Mediterranean Dialogue Night in Malta

*“One night, Thirty-seven Countries,
everyone’s invited...”*

Anna Lindh Foundation



Figure 3.1: The Logo of Anna Lindh Foundation for Dialogue Night

Source: SJC(2008e).

The following case study will represent the attempt to put intercultural dialogue into practice in Malta. As mentioned in the introduction, the objectives of the studies will discover to what extent Malta’s project is within the scope of the EYID:

1. Successful cross-cultural learning and building bridges between the international communities living in Malta.
2. Encouraging intercultural communication and dialogue to happen, between native citizens and individuals of international communities living permanently or temporarily on the island.

Alongside the above-mentioned guidelines, the project Dialogue Night will demonstrate by means of an analysis of the musical group Spectrum (see next paragraph) that cross-cultural learning, the project’s objective, happened through the process of intercultural dialogue, to achieve cross-cultural understanding. Within that process, intercultural communication played a significant role.

Several instruments have been used in the case study to achieve its goals and objectives. I contributed to the project from the very beginning for a period of one month from April to May in 2008, having an active role, being present and co-ordinating it from beginning to end. For this research I collected material (photographs, information), compiled questionnaires for the participant’s of the Spectrum and recorded interviews with the help of the audio-visual production company Motion Blur. From macro to micro presentation, the foundation for the project *Dialogue Nights* and *Spectrum* will be represented first.

3.1.1 Background

Anna Lindh Euro-Mediterranean Foundation (ALF)

The Anna Lindh Foundation is a unique organisation, established in 2005 under the supervision of the governments of the Euro-Mediterranean Partnership at its 10th anniversary. As a network it brings together civil society organisations working with dialogue to bridge the gap between different cultures and nations in the Mediterranean region and the EU countries and is co-funded by European Commission (ALF 2008). The organisation's main priority for this year is the enormous campaign, *1001 Actions for Dialogue*.

From 1001 Action to Euro-Mediterranean Dialogue Night

The above-mentioned one-year campaign is a parallel promotion of ICD, with focus on dialogue in the Mediterranean region. The 1001 Actions aims to fight racism, xenophobia, and discrimination of all sorts; challenge extremism and rediscover common roots and heritage (ibid.). It includes all countries of the Mediterranean and the rest of the European regions that will join forces to participate in all kinds of event happening in the region. The most important event of the campaign was the Euro-Mediterranean Dialogue Night, which was a synergy of thirty-seven countries being united in one night of dialogue.

Project *Euro-Mediterranean Dialogue Night* happened in one night across the 37 countries on 22 May 2008, on the initiative of the ALF. Its main objectives are to provide opportunities for civil society right across the Euro-Mediterranean region, to unite together for major intercultural events, debates and discussion.²⁸ Key events are happening in major cities of all 37 participating countries, from Beirut, Rabat and Alexandria to the south and Helsinki and Stockholm to the north. What is interesting and needs to be mentioned, is the fact that Dialogue Night is happening during one night at the same time and date in different places, where cross-cultural events are taking place. For example, in the city of Athens the cultural act *En Chordais* will play their award-winning "A Tale of Music," to a large public, with

²⁸ www.dialoguenight.org

musical acts from Istanbul, Tunis, Cairo, Beirut, Avignon, Granada and Venice. Joining multicultural experiences in an entertaining way creates a space where intercultural dialogue happens. Broadcasting has been accessible through the web portal set up for this particular occasion; where each country was able to upload its videos, photographs, reports from debates etc. Interestingly enough, live debate was happening online on the forum of the web page the same night as the events were taking place.

3.1.2 Night of Dialogue in Malta

In the past year there was much popular talk in the media about intercultural dialogue happening in various places, dimensions and spaces. It happened in great deal, as well, on a small island in the Mediterranean Sea. However, these multicultural events had happened many times before in Malta, when people exchanged goods, traded, socialised and performed art. In the year of 2008, however, all these events gained from the accompanying background of *Together in Diversity* or *Dialogue of Cultures*. Another event, under the heading of promotion of dialogue, was Dialogue Night that took place on the night of **22nd of May 2008 in the capital Valletta** and three cities in Birgu. However, it stretched into more than just one night of intercultural activity.

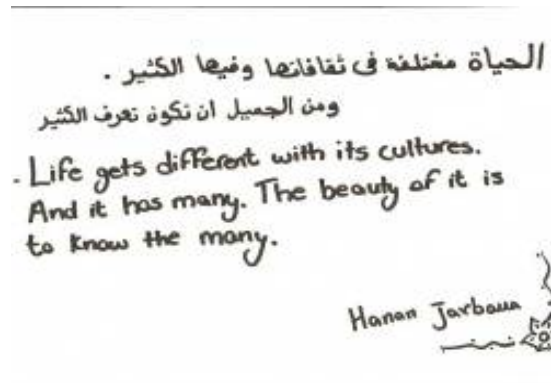
Who is involved?

The projects for this one-night event were organised and implemented by The Mediterranean Institute, the St. James Cavalier Centre for Creativity and the youth theatre Square Wheels, along with Birgu Local Council and Atelier Culture Projects. After the open call for proposals, seven projects were chosen for the campaign 1001 Action. One of the organised initiatives for these chosen seven projects was Dialogue Night, when several cultural events happened. That particular night was marked by a youth theatre performance, a concert by international students, an exhibition in Birgu and two classical music activities in Valletta.

1. The Mediterranean Institute presented dialogue through the **concert** of classical music.

2. St. James Cavalier Centre for Creativity presented the young music group *Spectrum*, consisting of young people and visiting international students that performed a multicultural repertoire of their own national songs.
3. Square Wheels from Birgu illustrated a street performance, **Boat People**, with the participation of young immigrants staying in Malta. It was managed by the Birgu Local Council, which also presented recordings of the songs performed by Birgu Youth and refugees.
4. Atelier Culture Projects presented **Thought for Dialogue** (see Figure 3.2), which was quotations by young people from different communities in Malta. The quotations carried the message of these young people's perception of ICD through poetry and their forms of writing that were made in workshops organised before Dialogue Night.

Figure 3.2: Thought for Dialogue: Quote



Source: Atelier Culture Projects (2008).

The aim of *The Concert for Dialogue* by St. James Cavalier Centre was (SJC 2008):

- to create a dialogue and exchange amongst musicians in Malta from different cultures and to transfer to the audience a feeling of creativity through encounter and collaboration.

The aim of the *Thought for Dialogue* by Atelier Culture Projects was to

- to create dialogue and exchange amongst youth from different communities who live and study in Malta, to increase their awareness and stimulate them to produce a reflection on what dialogue means to them in their everyday life and to transfer these thoughts to a wider audience (ibid.).

3.1.3 Intercultural band Spectrum; an insight perspective

To achieve the objectives for Dialogue Night, Anthony Attard, project manager from St. James Cavalier Centre proposed the idea of an intercultural band. From the beginning as an interesting idea to the creation of the actual intercultural music group was not easy. In a period of two weeks I had to search for potential members for the group that had the necessary musical skills, either the ability to play an instrument or to sing, and who were either foreigners or natives living on Malta. By attending many local concerts, by being in the international student circle and because I was integrated into local Maltese society, I came across several musicians from various cultures. The advantage of a small island like Malta was its rich intercultural environment. You can meet people from all over the world concentrated in one place, as the whole island is only 316 sq. Kilometres in area. Hence, coordinating the project, with Anthony Attard we managed to get together young people from different communities permanently or temporarily living on the island (see Table 3.1). These young people practiced music in their free time and shared several amateur or professional musical experiences (see Appendix C). Participation was voluntary; however, St. James contributed several nominal symbolic rewards.

Figure 3.3: Spectrum



Source: Stefan Buttigieg (2008b)

Table 3.1: Members of Spectrum

<u>SPECTRUM</u>		
Sweden	Amanda Gustafsson	Vocalist
France	Xavier Landgraf	Guitarist and vocalist
Uganda	Abba Lang	Vocalist
Finland	Sari Susanna Uotila	Vocalist
	Dina Tarek Mohi Hafez	Vocalist
Malta	Joseph Axiak	Keyboard and vocalist
	Stefan Buttigieg	vocalist
Sudan	Mohammed Ahmed Rahmatalla	Percussionist and vocalist
Slovenia	Urska Cehner	Vocalist

Preparations and implementation

From the beginning, rehearsals happened in the music room in St. James Cavalier Centre.²⁹ The first meeting took place two weeks before the main performance, where decisions about various fundamental issues, such as the name of the band, were discussed. Through discussion, intercultural communication and the multilingual sharing of ideas, the name *Spectrum* was adopted. This name was a most appropriate one, reflecting the meaning of this particular intercultural music group. It was a “spectrum” of different faces, voices and experiences.³⁰ The message of the EYID, *Together in Diversity*, was transformed from a sheet of paper to reality.

²⁹ St James has been mentioned in UNESCO *Information Document in April 2008, Art 7: Measures To Promote The Diversity Of Cultural Expressions - European Approaches.*, as example of unique governmental institution that allows “artists, specially young artists or all those in the beginning of innovative projects free use of rooms for rehearsals and training. „

³⁰ See the Speech for Kalkara's first performance, 18 May 2008.

After the name was decided upon, a repertoire of representative songs needed to be prepared. The main aim of the performance was, as mentioned previously, to create a dialogue between several musicians in an unique way, therefore the group Spectrum aimed to:

- Present some national songs (see Table 3.2) of the participants in their original languages.
- Spread the message of music as a common melody and bridge between peoples borders.
- Show true intercultural dialogue in practice.

Table 3.2: National songs

SONGS	
Finland	Päivänsäde ja menninkäinen - Reino Helismaa
Malta	Viva Malta - Freddie Portelli
France	Chansons free jamming
Uganda	Free style of rap
Slovenia	Zemlja pleše: Majda Sepe
Sudan	Tasatashrsna – Folk
Sweden	Nu Gronskar det – Folk

The songs were not the only factor that represented the intercultural dialogue and multiculturalism of this project. What was unique was the fact that each individual contributed to every song performed. The special help and excellent multitalented musical skills of Joe Axiak, who played keyboard and found the chords for each song performed in the universal language of music, helped to make it all happen. Together with guitarist Xavier and percussionist Mohammed they played the whole repertoire of songs that each vocalist presented. Musical was supplied by Joe on keyboard, Stefan on Congo drums and Xavier with guitar. The last song was a common song for all, the well-known gospel song Oh Happy Day, where everybody sang the lines in their own language.

Learning about musical requirements and the lyrics of the songs happened mainly in English, as it was the common language. However, some translations from Maltese into Arabic were necessary for Mohammed from Sudan.

The third rehearsal was the dress rehearsal and the actual performance took place in the Kalkara Local Intercultural Festival venue on Thursday 18. May.³¹ The performance was great achievement and the message was loudly distributed among the audience. The original performance, for which Spectrum had been established, in the first place, happened a few days later.

The stage was situated in a corner of medieval walled Birgu, where *Thoughts for Dialogue* were screened on the wall. After the street theatre performance of *Boat People*, the *Spectrum*'s final performance ensued. The message of *Spectrum* to the audience was: *let music be our common melody and the bridge between peoples*. After the performance, interviews of participants took place, where members revealed their impressions of what intercultural dialogue means to them and what this intercultural group meant. During this time, close friendships, mutual understanding and tolerance developed that continued even after the performance.

3.1.3.1 Analysis

For the analysis of this project, I have used personal observation, interviews and questionnaires. The interviews were half-structured, with two main questions being recorded using a video camera after the performance in Birgu. Six out of the nine members of *Spectrum* participated in the interview. The questions were related to the topic of intercultural dialogue and the event in which they had taken part. They were asked, on the spot, one after another, which took less than 15 minutes altogether.

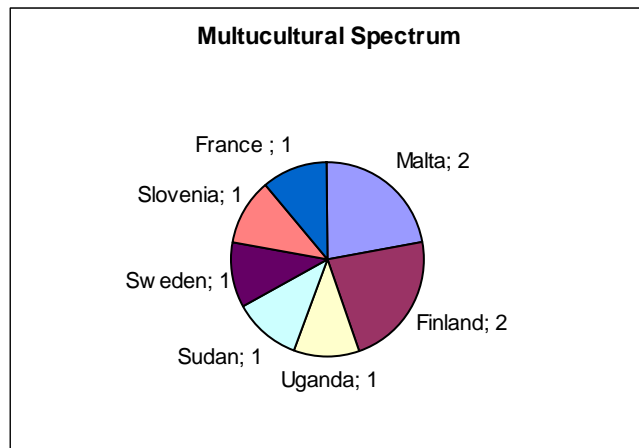
Questions asked were: *What does intercultural dialogue mean to you?* and *What does the group Spectrum mean for you?* Apart from interviews short questionnaires of each participant's background (excluding myself) were collected in the week after the performance.

³¹ This performance was the only one where all the members took part. For personal reasons one member resigned from the performance for Dialogue Night.

Members of Spectrum

The band consisted of members from various cultural backgrounds which was the foundation of intercultural dialogue (see Figure 3.4). Many of the participants would not have been part of this unique experience if the EU had not given them the opportunity in the first place. Of the *Spectrum* group five out of nine participants came to

Figure 3.4: Spectrum member's nationalities



Source: See the Appendix C.

Malta for one year with the *Erasmus* student exchange program (financed and initiated by the European Commission). Inter-culturalism, where ICD is essential, is happening in Europe for many reasons, including mobility, which is promoted within the EU's policy. Thus, from different countries, we came to be on Malta where interconnected with some common as well as different **multicultural backgrounds** (see Appendix B, C):

- More than one nationality – Dina Hafez
- Living in different places, having different family cultural backgrounds – Abba Lang, Mohhamed Ahmed Rahmatalla, Dina Hafez, Sari Uotila,
- Immigrated as refugee – Mohammed Ahmed Rahmatalla
- Multilingual experiences and knowing one common language as a tool of communication – all participants.
- Travelling, attending international projects – all participants.
- Some music skills – all participants
- Being open, tolerant and understanding – all participants.

In the questionnaire (ibid.), they indicated that multicultural experiences are positive and relevant, and the majority of them agreed on its importance (see Table 3.3). The group, *Spectrum*, consisted of those individuals who were most appropriate to represent the importance of intercultural dialogue.

Table 3.3: Results of evaluation answers

1		2		3	
Positive	Negative	Important	Not important	Relevant	Irrelevant
8	0	7	1	8	0

Source: See the Appendix C. Spectrum. Evaluation form.

Their intercultural experiences played a key role and were the second step towards the creation of *Spectrum*. Without these multicultural competences it would be unlikely to have achieved all that has already been mentioned (e.g. means of communication). Coming from their multicultural experiences and background, they described how they perceived intercultural dialogue:

- “It is like a big painting (...) where everyone paints this part and the other one paint that part (...) together when they are one thing they make a lot of sense”(Buttigieg 2008a).
- “It’s nothing specific” (Hafez 2008).
- “Intercultural dialogue for me is communication and communication is life. It’s all about networking and forming connections with other people and sharing. I’d learned it from them and you teach them, it’s each one teach one” (Lang 2008).
- “I know we were different cultures, and with music we can mix all together”(Landgraf 2008)
- “I think it’s the exchange of knowledge, be it anything, be it music, be it art, be it just friendship. It is just the exchange of important things in life” (Axiak 2008).
- “It’s about new faces, new voices, cultures, languages, and everything really, that is related to communication between me, myself and other people, if it’s from my country, from another country, whatever” (Uotila 2008).

From their views above, it is clearly demonstrated that their perceptions of ICD are similar to the formal definition (see Chapter 1). It means that people have been living intercultural dialogue and recognizing it as an essential and important part of human life. Analysis shows that the objectives of the EYID in Malta with the Euro- Mediterranean Dialogue Night and group Spectrum have been successfully achieved. Not only was the group established but the result was two successful performances, where intercultural dialogue was happening within the group and between the members of the group and the audience.

Another achievement was that Malta, with the Dialogue Night and the group, Spectrum has been **successful in cross-cultural learning** and **building bridges** between native citizens and individuals of international communities living permanently or temporarily on the island in the way of

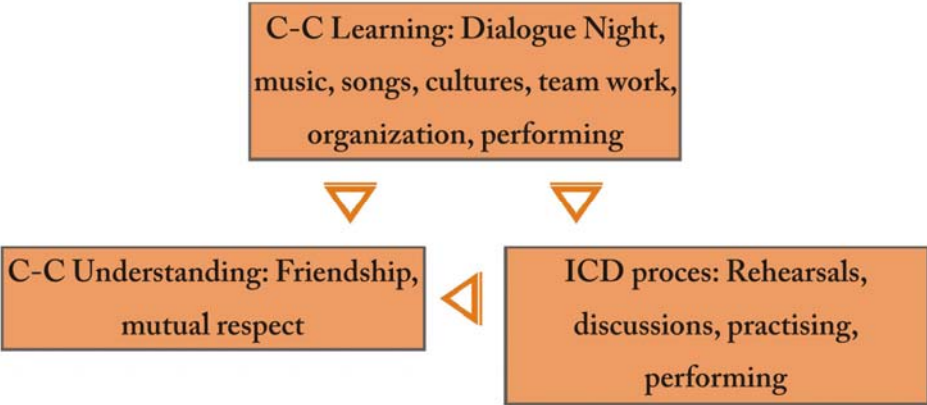
- Building new friendships between these members of different cultures, living in or visiting the country.
- Bringing people together to form a team and work on one common project where "each one teaches one" (Lang 2008).
- To demonstrate that "music can mix cultures together" (Landgraf 2008).
- Breaking stereotypes between the members and being tolerant of the other individuals from different cultures with their different ideas and practices.
- Promoting intercultural dialogue, mutual understanding, tolerance and friendly relations with great example of *Spectrum's* performance of multicultural song repertoire.
- Those cultural events can be the first step towards demonstrating, as with this group, that immigrants from various places, with their own cultures and values, "are all people in one world [where] there are different nationalities, but there is no point to make any differences"(Hafez 2008).

Members of this intercultural group shared their experiences of being part of the band in the interviews recorded on the day of performance. According to their statements (see Appendix A), *Spectrum* meant:

- "interesting experience sharing my ideas and learning other ideas from other cultures, learning their styles of music" (Axiak 2008).
- "it means a blend of different music, from different countries, which together make sense"(Buttigieg 2008).
- "friends"(Hafez 2008).
- "clearly meant pleasure" (Landgraf 2008).
- "wonderful (...), I learned a lot from all these people from different countries " (Uotila 2008).
- "enjoying the friendship more than even the performance even though we performed and enjoyed it immensely"(Lang 2008).

From a theoretical point (see Table 3.4) of view, cross-cultural learning has been happening from many perspectives, within the *Spectrum* group and in correlation with its audience. People watching the performance learn about different national songs, languages and receiving the message that young people from all over the world can work and coexist between each other in one place, one night, on one stage. Experiences were as varied as immigrating as a refugee, being a visiting or resident student, a Maltese employee, or learning about each other’s cultures through the process of intercultural dialogue before, during and after the performance. Cross-cultural understanding became obvious right on the spot. One aspect of cross-cultural understanding that developed during the duration of the project was friendship, which was a stepping-stone for mutual understanding. The bond between everyone was communication, and as Abba from Uganda said, *communication is life*.

Table 3.4: Theoretical scheme of the Dialogue Night process



Malta was a place where individuals from Finland, France, Sudan, Malta, Slovenia, Sweden and Uganda united under one roof to alloy together and formed the group Spectrum to make ICD happened in real. Malta has in this ends accomplished the EYID aims of raised awareness of ICD, with this particular organised event and opportunities that it has provided. The message has been delivered. The project is a great example of cross-cultural realities that are particularly important in today’s world. Interaction is necessary, to break down the stereotypes that exist, to learn tolerance, to decrease racism and xenophobia. These are social facts that cannot be effectively challenged in only one day.

3.2 Case study 2: The F.I.V.E. project

*“I want to taste, smell, see, touch and hear
cultures”
Anthony Attard*

Figure 3.5: The Logo of the FIVE



Source: SJC (2008)

National project FIVE was the main project for the promotion of intercultural dialogue on an annual level. Discussion in this chapter focuses on the presentation and analyses impact of the project in order to demonstrate what project FIVE is about:

- *Successful cross-cultural learning and building bridges between native citizens and individuals of international communities living permanently or temporarily on the island.*
- *Raising the awareness of intercultural dialogue between various social groups in the island in a creative way.*

To find the answers to these questions, the case study will describe and analyse the project through several evaluation tools that have been used in the case study. The observation of the annual project happened during my internship at St. James Cavalier Centre (SJC), from July until October 2008. During that time, both informal and formal qualitative approaches to data collection were used:

- Observations: documentary reports, attending workshops, taking notes from participants.
- Collecting material: photographs, promotional material, information packs, official documents,
- Face-to-face interviews using questions prepared in advance, while questionnaires for participants as one type of quantitative approach were completed.

3.2.1 Stepping stones

FIVE is a year-long project, representing intercultural dialogue through universal human aspect of the five senses. The title of the project, F.I.V.E. - *Forging Intercultural Dialogue, Valuing Europe* delineates the aim: inviting members of diverse communities living on the island to collaborate on a number of creative activities, through which the five senses would become the common thread that unifies the actions and the experiences (Attard 2008). The interesting part is that many people from all over the world came to this ‘rock,’ from Asian, Middle Eastern, Western and Eastern European Community and African cultures, to form the basis on which the project was founded.

The planning of F.I.V.E. began in November 2007, after the approval of the project from the EU. Based on five senses on which the whole project is orientated the five pillars, the so-called Actions were developed: Hearing, Sound, Touch, Taste and Smell, illustrated through the sound, image, food and arts and crafts (see Table 3.5). After the idea began to be extended, St. James Cavalier Centre invited proposals from organisations and artists, to join the project and contribute creative ideas to implement the objectives of intercultural dialogue. The national co-ordinating body (SJC) selected several partners, which was an experience in the spirit of intercultural dialogue, where artists and organizations had to work with each other, learn to commit to each other and share the budget (Gatt 2008).

Table 3.5: FIVE Actions

FIVE				
Action 1	Action 2	Action 3	Action 4	Action 5
Hearing	Touch	Taste	Sight	Smell
Sound	Craft products	Food	Photographs	Food

With various organisations involved, the project was presented through a diverse spectrum of activities throughout the year, targeting different audiences, mainly children, young people and minorities, that were asked to collaborate on a number of creative activities, called Actions.

Two main institutions financed the project: the EU Commission from the Directorate general for Culture, and the Ministry for Culture, which funds the St James Centre directly. The project succeeded in finding other sources of income, such as sponsors, in kind sponsorships and volunteering. At the official opening of the Year of Intercultural Dialogue in January 2008 in Ljubljana, the project was presented among the 27 countries for the first time. At the opening, Malta's national project received congratulations for the example of best practices by the European Commission, which resulted in an increased the budget for publicity from them (ibid.).

3.2.2 Goals and Objectives

According to the general manager Chris Gatt, the message behind the project was "to show examples of real intercultural dialogue happening now in" Malta, that the island is built around inter-culturalism and that the residents have, in fact, been living it through many centuries (see Appendix I).

The Project aims to (Attard 2008):

- create innovative experiences for people to explore intercultural dialogue in a tangible and personal manner
- raise the awareness among Europeans, in particular young people, about the importance of engaging in intercultural dialogue in their daily life as well as to foster the role of education as an important medium for teaching about diversity and increasing the understanding between cultures.

The specific objectives of Malta's National Project are to create a functional platform for cultural understanding and exchange, in order to promote a genuine dialogue between different cultures in various ways (ibid.):

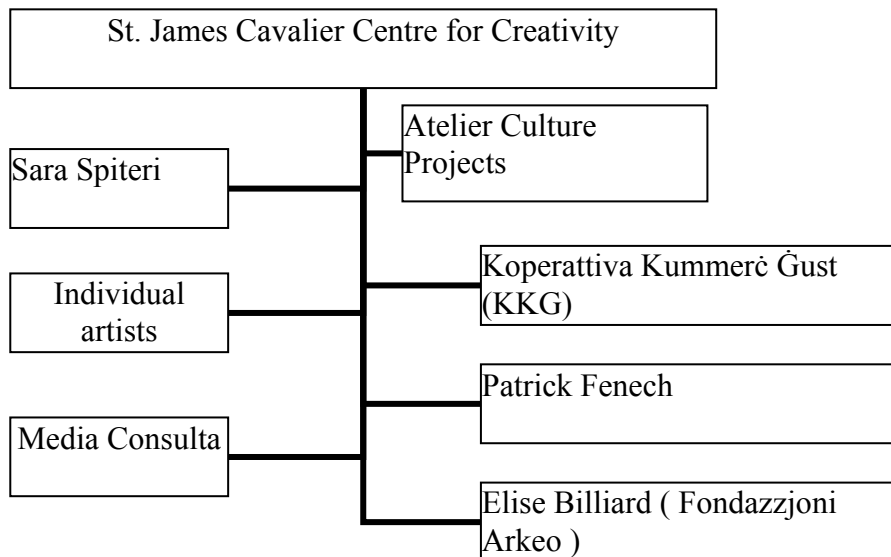
- Help foreign citizens living in an EU country, such as Malta, to feel part of a welcoming, open-minded and dynamic multicultural community;

- Help institutions and society to understand the importance of fostering an inclusive culture better.
- Demonstrate how to appreciate diversity as positive and enriching;
- Bring together foreign artists, with a particular emphasis on artists active within migrant communities;
- Stimulate the perception of a shared universal heritage pertaining to humanity as a whole.

3.2.2.1 Partners

There were several organizations, artists and agencies involved in the implementation of the project (see Table 3.6). St James Cavalier Centre as national co-ordinating body and the supervisor. The following three other Maltese organizations were responsible for co-ordinating certain actions:

Table 3.6: FIVE organizers



- Atelier Culture Projects – a private consultancy and cultural project management agency. It was engaged in the project as SJC ‘right hand’ and co-ordinated all the actions, organises and took care of logistical matters.

- Koperattiva Kummerè Ġust (KKG), a non-for-profit co-operative, promoted Fair Trade and was engaged with the action Touch.
- Private photographer Patrick Fenech carried out the Sight Action.
- Anthropologist and co-partner Elise Billiard from Fondazzjoni Arkeo research about a food and spices for the Taste and Smell action.
- Sara Spiteri organised and implemented performances of the action Sound in collaboration with percussionist Renzo Spiteri, the Maltese ambassador for the EYID.

Several local councils and individual artists were involved and contributed to the side events, accomplishing on one occasion the activities of the Actions. Technical supplies and support were provided by several graphic designers, production companies, photographers, communication agencies, print agencies, catering services, youth, schools and media. Communications and marketing were monitored by Media Consulta, the EU communication agency in Malta, which manages all the institutional events linked to the EU.

3.2.3 From FIVE Actions to reactions

The FIVE project events and activities started officially on 22 February 2008 at the Launch and will close in February 2009. However, promoting intercultural dialogue is continuing (Gatt 2008) and therefore the date of the expected closing ceremony is uncertain. Other activities concerned with developing the Actions for the project have been happening almost weekly. The Actions are presented in the following chapter, describing their role in promoting intercultural dialogue in a creative way, involving participants from the international communities. The foundations for each Action began with the Official Launch and end with presenting the Installation for children as summary of all the F.I.V.E. Actions.

3.2.3.1 The Launch of FIVE or 'Festa 5'

Official Launch or Festa 5 of project FIVE took place in St. James Cavalier Centre on 22 February 2008. This was an enormous intercultural event that brought together more than 50 artists and performers from various local and international communities. The event was open

to all and was presented with an intercultural feast of music, food, film, dance and art exhibitions from around the world.

Dr Edward Fenech Adami, President of Malta, who is also Patron of the European Year in Malta, presided over the event, whose participants represented the Indian, African, Arab, Chinese and European communities living in Malta.

All kinds of multicultural events for children, youth and adults opened the opportunity for intercultural dialogue with creative activities, e.g.: learning Flamenco steps, listening to stories from around the world, making tribal masks, and learning how to write in Arabic calligraphy. Renzo Spiteri, who engaged musicians from Maltese, Sudanese, Eritrean and Congolese communities in Malta, illustrated sounds of dialogue at the concert “No Borders.” Another message of intercultural dialogue was Raphael Vella’s (see the Figure 3.6) artistic installation of ‘hanging’ books made of metal. Each book carried a laser cut of the Word of God in different European languages (The Times of Malta, 2008b).

Figure 3.6: Raphael Vella Installation



Source: SJC (2008a).

Alongside the premiere of “The Dolls Trial,” written by Malta’s Vella Gregory, children’s drawings from the Jewish community in the Nazi ghetto of Terezin were presented, commemorating all those who suffered cultural oppression (The Sunday Times of Malta 2008c). Apart from sounds, artistic workshops and performances, tastes of intercultural food were offered.

3.2.3.2 Action 1: Hearing or Teddy goes around the world

The Action of Hearing, effected through stories of cultures being told or performed using the sound of traditional music in animated workshops took place at St. James Cavalier Theatre. There were seven performances, organised by the presenting countries: China, France, Malta, Ireland, Africa, Spain and Arabia. These included African percussion and Arabian songs. Each workshop involved live music played by Maltese artists and other musicians from the international community residing in Malta. For example, French musicians with harmonicas played traditional songs and wore traditional clothes, while for Spain Clarissa De Giorgio and Robert Sciluna conducted an interactive story telling session with flamenco and the sounds of castanets. Maltese musician Zagg played tambourine and accordion. A Celtic harpist, motivating the audience to discover northern cultural and musical traditions, represented Ireland. The one constant character was storyteller Sara Spiteri, dressed as Teddy (see Figure 3.7), who spoke to the children about different countries. To increase the educational element of the storytelling, informative elements included learning about geographic locations and other cultural aspects related to the country concerned.

The interesting part was that the children had passports, and at every workshop they came to, they received a stamp of the country represented. Thus, during the shows, children learned about folk tales, fairy tales, myths and epics pertaining to the various cultural communities living in Malta, including also local stories and legends with sound and colourful light effects (SJC 2008c).

Figure 3.7: Teddy goes around the world



Source: SJC (2008d).

Table 3.7: Action scheme

Where?	SJC Theatre,
Who?	SJC musician and performer Sara Spiteri, co-ordinated by Atelier Culture Projects.
When?	February-May: seven performances.
How?	<p><u>Creativity elements</u>: childrens’ passports, live music by traditionally-dressed musicians, Teddy bear mascot, modern music effects, light effects,</p> <p><u>ICD awareness</u>: cross-cultural learning in countries, traditions; Flamenco dance, etc.</p> <p><u>Multicultural structure</u>: involved musicians from the various culture communities in Malta.</p>

Raising the awareness of intercultural dialogue (see Table 3.7) was achieved using artistic performances and plays, by imaginary travel to places and interaction with various musicians and dancers, to bring unknown cultures closer to the children³². In a creative way, children were able to experience cross-cultural learning that could help them to understand other cultures and not to be afraid of unknown faces and places. The performance co-ordinator Sara Spiteri enabled the children to interact with and speak to Teddy the mascot and the musicians; to dance and sing while sharing experiences and learning how to appreciate diversity as a positive and enriching experience. Another performance of “Teddy Goes Round the World” from Malta was shown in the USA in November.

3.2.3.3 Action 2: Touch

Another Action demonstrated how different cultural customs and ritual have developed in traditional arts and crafts. Artists and craftsmen from different countries exhibited at a daily market as well as sharing their practices and skilled techniques during the workshops. Two artists from different countries gathered at the ‘market in a market’ where they challenged each other in traditional craft making as they created their unique items. This dialogue between the artists happened while they shared practices, debating, while crafting items made from a particular material, between themselves and the passers-by. The tent that was erected

³² 687 children (age between 4-6) and their parents attended the events.

at the local *Suq* or market fascinated many people. Artists were on display to the public, not hidden behind walls, but in front of people's eyes, showing that arts and crafts are living processes. The craft works were exhibited later on, at the workshops, where the artists not only promoted their traditional work, but also shared their methods.

The Action Touch involved three part activities in the period between March and September. The first challenge was between the Egyptian artist Amal Hassan and Maltese teacher Doris Cachia, working with embroidery. Anna Ancilleri from the MCAST College of Arts in Malta was another participant. She organised a visit to the college for the artisans during whom she presented their activities and also a

DVD showing the role of Egypt in Fair Trade (SJC 2008a). The second activity occurred between the sculptor from Gozo, Girio Marsili, and Mario Agius from Italy, working with typical Maltese limestone, also known as Honey stone, to create distinctive sculptures. They concluded a two-day work-in-progress artistic project in the Valletta and Victoria local markets. The last activity involved handicrafts made of olive wood by Ashraf Jaraiseh, a Palestinian artist (see Figure 3.8), and Maltese sculptor Savio Deguara (SJC 2008a).

Figure 3.8: Palestinian artist



Table 3.8: Action scheme

Where?	Local open markets in Valletta, Birgu, Gozo, schools
Who?	SJC, Atelier, KKG ,
When?	March-September: 8 activities
How?	<u>Creativity elements</u> : various materials, different craft methods used, the idea of the Suq, exchanges between artists and art products, <u>ICD awareness</u> : artists' cross-cultural learning about different methods and art products, live working by artists coming from abroad, information packs <u>Multicultural structure</u> : involving artists from abroad

The Action Touch took place in a daily local market, where visitors and tourists had the opportunity to observe the spirit of art craft in intercultural dialogue among artists from various countries, demonstrating their work and learning about each other's different methods. I was present at two workshops and from talking to people, mainly tourists, who were passing by, I received positive feedback. Many showed interest, saying they had never come across artists from different cultures working in the market among the daily shoppers. Their products were the interesting outcome of two artists from different cultural background working on the same material, but using their own methods to develop unique pieces of art. The Touch Action shows us on a very simple that intercultural dialogue happens in real live in very simple and accessible places.

3.2.3.4 Action 3 & 5: Taste and Smell

The Taste and Smell Actions were joint activities, demonstrating the intercultural co-existence of different tastes and smells, exhibited in supermarkets around the island. This project was divided into four parts, one for each season, starting with Spring and it will finish with the Winter in 2009. So far, three exhibitions have been held, where people could taste food prepared from representative recipes (see Figure 3.9) of different cultures. The idea behind this was to reach people in a creative way while they were doing their daily shopping, so that they could learn about different cultures and the dialogue that was taking place. To achieve these aims, information cards about certain typical foods were prepared, exploring the

diversity of traditions, such as the origin of spices and the preparation of exotic recipes from different cultures. These were accessible to the shoppers all year long, after the official opening. These two Actions co-existed: the tasting of different intercultural foods, spices and herbs and the smelling of their fragrance and richness in order to communicate and share. The rationale behind this idea was that food was the first product that was exchanged between societies, being an example of the long-standing dialogue that has existed between cultures (SJC 2008a).

Research into the origin and historical background of the food and spices, was made by **anthropologist Elise Billard**. The research attempted to show that our cultures intermingled in the past as well, through the taste and smell of food. Typical Arabic food may be similar to typical Maltese or Turkish food. Typical Maltese Pastizzi is similar to Burek in Yugoslavia, and the name is adopted from the Italian language.

Figure 3.9: Seasonal recipes, summer



Perlini, that the Maltese are produce at carnival time, are as much Italian as Maltese. Moreover we should not forget that many spices that we use daily came by Silk road, while there many rituals used in the consumption of food are held in common.

Some facts and figures about spices were displayed on labels in the supermarket, with the question “Do you know?” that brought them to the attention of Shoppers (see Figure 3.10). The history of soy and the history of coffee have been added to the current information packs as well. On seasonal packs the research provided interesting information about the eating habits and origin of the food of certain nations.

Figure 3.10: Labels Do you know?



Here are some examples:³³

- the Japanese dislike eating standing up,
- in Algeria women eat with their hands open
- while men grasp their food with closed fingers.
- Arugula was not known to Maltese until a few years ago, and yet it was widely cultivated in the Middle Ages, until it was prohibited by the Pope because it was considered to be an aphrodisiac
- the oldest beer in the world was brewed in Iraq.

Figure 3.11: Hobz with European map

The symbolism of bread gained special attention. Designers developed graphic displays in creative ways about the common use of bread in the world. Maltese *Hobz* (see Figure 3.11) was displayed in the message with a map of Europe and the rest with map of the African and Asian continents. Customers had opportunity to collect new recipes from each represented season from folders that were distributed:



1. Spring, or ‘‘Rebbiegha,’’³⁴ with its sense of ‘passage’ and fertility had recipes: for the national Senegalese family dish, *garum* sauce, a Mediterranean fish broth and strawberry soup.

2. Summer, the season for outdoor gatherings, had Japanese sushi, Middle Eastern *tabbouleh* salad and a dessert with ricotta and fig jam.

3. Autumn, the time of preparation for winter, had a European and Asian prehistoric recipe for walnut cream, Lampuki a la Hawaii³⁵ and Basboosa Arabic dessert.

³³ This information was written on flyers distributed during the Summer.

³⁴ In Maltese, Spring actually refers to good luck, marking the beginning of the year.

³⁵ Lampuki is considered as a typical maltese fish. However, it is well known fish in Hawaii as well.

Table 3.9: Action scheme

Who?	SJC, ACP, Elise Billard - Fondazzjoni Arkeo, Media Consulta
Where?	Supermarkets Arkadia St. Julians, Akradia Gozo, GS Naxxar,
When?	From March 08 - February 09
How?	<p><u>Creativity elements</u>: the idea, information boards, the labels, creative designed products (<i>Hobz</i>), recipes from different cultures,</p> <p><u>ICD awareness</u>: information available to learn how, where and when dialogue in history interconnects cultures; information available about other cultures and recipes.</p> <p><u>Multicultural structure</u>: involved housewives from various communities preparing food from their culture for the exhibitions.</p>

The Action Taste and Smell carried the message of intercultural dialogue through various creatively presented information and research, as shown in the table above (see Table 3.9). It clearly represents cross-cultural learning about the world of food, tastes and smells. People could develop personal dialogues, learning new recipes and actively participating in the activities and tasting seasonal food.

3.2.4 Evaluation

In this Action the evaluation is introduced as well based on results from interviews. Awareness about the project and how successful Actions Taste and Smell were in promoting intercultural dialogue was recorded using a qualitative approach. The technique used was face-to-face interviews, with employees and customers, chosen randomly, in the supermarkets. The interviews were held during the day, at the end of July after the second activity of the summer. It should be mentioned that the results obtained from the customers cannot be generalised, due to the small sample of interviews. That was partly because of the unsuitable time chosen for the interviews: the Naxxar supermarket at noon had few customers, probably because of the *siesta*, while the customers in the Arcadia supermarket in St. Julians were mostly of the younger generation, who were not interested in participating in the interviews.

- **Awareness** (see Table 3.10) of the Project FIVE depended on many factors: successful project implementation on the organisers' part; the supermarkets contribution and the customers' interests. Among the employees questioned in the supermarkets in general, 66% were aware of the project. This could be one of the factors involved in better promotion of the Action Taste and Smell and indirectly the promotion of intercultural dialogue. However, only one customer (out of eight) was aware of the EYID and indirectly of Project FIVE.

Table 3.10: Awareness about the project and EYID

Employees: Q1. Are you aware of Project FIVE?

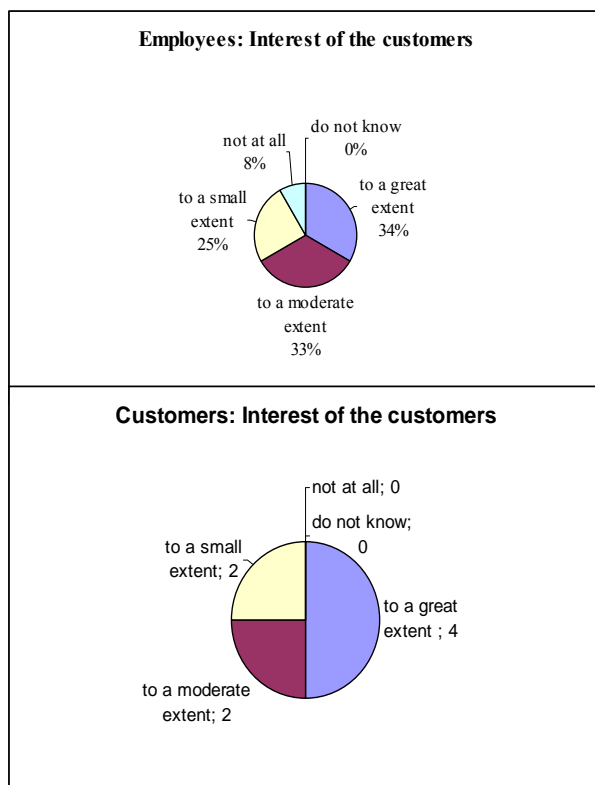
Customers: Q2. Have you already heard about the EYID?

	Effective	%		Effective	%
yes	8	66,66	no	7	87,5
no	4	33,33	yes	1	12,5
Total	12	100	Total	8	100

Source: Evaluation form data. Appendix E, F.

- **Interest: spreading knowledge of intercultural dialogue through food**

Figure 3.12: Interest on project



Customers were, according to employees' observations, highly interested in the Action Taste and Smell that correlated with the customers' answers expressing high interest (see Figure 3.12).

Here are some of the customer's statements: "I was curious because it is very useful for me since I make the same recipes (ID1-notes, Appendix D, E, F)."

”I heard about the project, I read it in The Times for the launch, so I’m aware of the EYI - I took the folders and I was very interested in the recipes (ID6-notes, Appendix D, E, F).”

One customer expressed positive opinions concerning the improvement of the promotion of cultural in Malta and the use of EU funds for cultural purposes.

According to the employees’ report, customers showed interest in the information boards and the recipes, especially the recipe for *Rabbit Fenkata*³⁶: “customers seemed more interested in labels and in recipes” and “customers take the recipes but do not ask us for more information” (ibid.)

According to the customers’ experiences, the project represents an unique and innovative approach to delivering the message about the importance of cross-cultural awareness and dialogue becoming part of our culture concerning matters such as food. Interculturalism has been represented by creative approaches and ideas with innovatively designed information material that reached the target in an effective way. Whether the project had effectively reached the target is a question that cannot be generalised, therefore it was tested with the questionnaires and analyses. It provided some information, where interviewees expressed a great interest in the implementation and creative presentation of interesting cultural methods.

3.2.4.1 Action 4: Sight

The Action Sight was one of the most innovative actions and promoted intercultural dialogue using participants’ photographic skills. Activity was organised around eight workshops, called **Mobility and Perception: A dialogue between cultures**. The Action started in March 2008 and concluded with final exhibitions of the photographs in September. It was organised and monitored by the project partner, professional photographer Patrick Fenech. The target for this Action’s workshop was young people from different communities living in Malta. Through professional teaching about methods of photography, the participants not only learned how to take photographs but also how to capture images of intercultural scenes,

³⁶ Traditional Maltese dish.

present in Malta. The training was a challenge, seen from the intercultural perspective, whereby young people from different cultural backgrounds learned from each other and shared in each other's methods. Participants came from several cultural backgrounds: Malta, China, Italy, Palestine, Eritrea, Egypt, India, Sudan and Congo (see Appendix G, H). It is important to note that the participants were from the immigrant communities living in the refugee centres. Giving them opportunity and actively involving them in Maltese society was a positive integrating process.

The final exhibition *Pictures in my Mind* was a display of photographically-designed personal silhouettes by twelve participants, composed as a collage with intercultural motives. The silhouettes emphasised the diversity of the human figure that portrayed the various races working as a team to show their *pictures in their minds*.

Figure 3.13: Silhouette



Source: SJC (2008b).

The Exhibition shared the message of intercultural dialogue in creative way:

- displaying the work of young artists from different cultures, that *together in diversity* achieved unique pieces of modern art.
- During the weeks the exhibition was open, visitors had opportunity to draw their own silhouettes (see Figure 3.13).

In the spirit of intercultural dialogue, participants shared cross-cultural learning in a workshop consisting of participants from various backgrounds. Dialogue occurred during the workshops between the participants in the team and also with the photographer.

Table 3.11: Action scheme

Where?	St. James Cavalier Centre: Music room
Who?	St. James Cavalier Centre, Atelier Culture Products, Patric Fenech , Media Consulta,
When?	March-September: six workshops with final exhibition from 10-30 September.
How?	<p><u>Creative elements</u>: silhouette photographs, box for silhouette-making at the exhibition,</p> <p><u>ICD awareness</u>: with product, in the team building during the workshop period, exchange of knowledge between the participants, raising public awareness of ICD with the photographs at the final exhibition.</p> <p><u>Multicultural structure</u>: a workshop consisting of young participants from different cultural backgrounds.</p>

With the last Action of the project FIVE the evaluation was based on the questionnaires prepared to obtain feedback from the audience about their culture awareness and the success of the workshops. From a total of 22 participants at the beginning of the first action, only twelve stayed until the end. Seven of them filled out questionnaires with eight questions answered after the last workshop in July (five Maltese and two Palestinans).

1. Intercultural dialogue awareness: One of the Maltese participants, Francantonio D Cauchi Cuschieri, said during a workshop that “young people might find it difficult to mix with others from different cultures but through the project we’re not only breaking down cultural barriers but integrating our common love for photography” (SJC, 2008a).

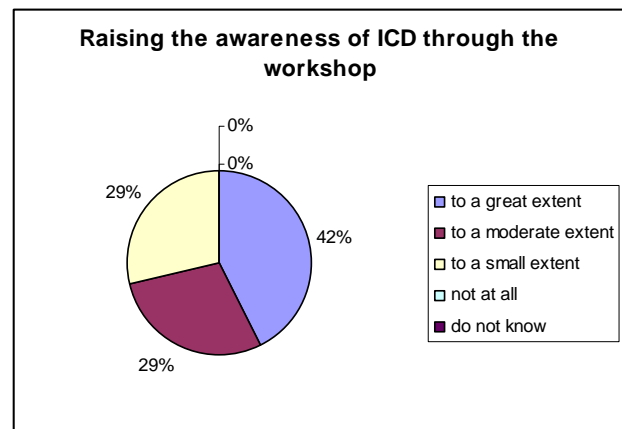
This participant was not only taking part in a multicultural project, he was also aware of the benefits of intercultural dialogue. That clearly indicates that the workshop contributed to an awareness of importance of ICD. Through the medium of the workshop, they developed a friendly atmosphere and their different cultural backgrounds were reflected in the final

product. However, not all the participants that attended the first workshop remained until the end.³⁷

Figure 3.14: ICD awareness

Being aware of intercultural dimensions, five out of seven participants marked that intercultural cooperation is important (see Appendix G,H).

Furthermore, the promotion of the importance of intercultural dialogue were in general achieved by the workshops of Action Sight, where 42% agreed to a great extent



Source: evaluation form data, Appendix G.

and 29% to a moderate extend (see Figure 3.14). The last important observation in evaluation was (see Appendix G,H) where five participants agreed that exchanging ideas, beliefs, habits and photographic techniques was the most important factor for them, as well as traditions and learning to see from a different perspective. Young people prefer live interactions and challenges, meeting new faces and experiencing new cultures. Indirectly, that brings us to the fact that, in general, cross-cultural understanding and learning for these participants was an important aspect of the Action, which further indicates that intercultural dialogue during this workshop was successfully achieved.

2. building bridges on artistic and creative way the Action Sight clearly proves. Within this part of project participants joined two aspects: working together in a multicultural group, integrating and sharing experiences and learning on innovative and creative way. It proves, that participants learned each from each other, sharing ideas through cross-cultural learning process where intercultural dialogue was unavoidable process. Here is one statement from the participant of the workshop (see Appendix G, H): "It was a great experience. I got to meet with young people from different backgrounds as well as gain more knowledge on photography. I learnt a lot from these workshops and had a great time," (ID 7 – Q7, Appendix G,H 2008).

³⁷ From 22 attendees, only 12 exhibited at the end. Some participants had language difficulties and others lack of cameras that was a precondition for participating in the workshop.

3.2.4.2 Joint Action: Installation for children

“Art is about sharing”

Chris Gatt

From all the Actions that took place in the past year, the Installation for Children brought Project FIVE its greatest success. All the actions were joined together in one exhibition in the Upper Galleries at St. James Cavalier Centre. A representative selection of the best of each Action was presented in various creative ways, carrying the message of intercultural dialogue in a very simple and accessible way, so as to reach not only children but also to attract the attention of each and every one taking part. Eight artists worked on the exhibition, each one of them being responsible for a certain action.

Action Hearing: *The Shhhh* activity was one of the most innovative and creative items, which attracted much attention. Percussive sounds, selected by Renzo Spiteri and made by artists Ruben Caruana and Vanessa Gales, created the sounds of various traditional instruments in an innovative way without touching anything. There were technical sensors, on which you placed your hand. This triggered sounds that changed as you manipulated and “danced” with your hand (see Figure 3.15).

Figure 3.15: Sound installation



Source: SJC (2008c).

Action Touch: A prominent fluorescent sign, saying “Please touch” was coming from a labyrinth, asking the visitor to touch creatively presented artistic pieces, made of all types of natural and synthetic materials. Presented by Ruth Curmi and Stefan De Battista

Action Taste: was an interesting installation, called *In Other People's Skin* was presented by Terry Flaxton. His idea was an imaginary food tasting at a dinner party. The artist was inspired by Leonardo Da Vinci's painting of *The Last Supper*. Menus of world food were shown, to illustrate Intercultural tastes in prepared food.

Action Sight: *How do you see the world?* was shared art installation created by children for children. Children's workshops embraced a multicultural group of youngsters from ages six to 11, from diverse family backgrounds, but all resident on Malta. The children's drawings were hanging down from the ropes 'hanging' the message of sharing through their perceptions of intercultural dialogue and of the world

Action Smell: *It smells like* exhibitions, by Jennings Falzon and Elaine Vella presented their idea with various coloured cardboard shapes and, concealing within the smells of the world. Children and visitors could smell the aromas of lemongrass, curry, rosemary and others.

3.3 Future challenges

Cultural diversity on a small island of the Mediterranean reflects in remarkable ways, on the seen and hidden places that create unique the collage of interculturalism. Living intercultural dialogue was easier than measuring and analysing its effects and meanings, because dialogue is a process that cannot be detached or isolated from the people one is observing. It is a live process, happening on a daily basis when interacting with people. On Malta, dialogue between the cultures has not only achieved the aims of the Year, but has shown that dialogue is involved in every-day situations, that people have been living multiculturalism and contributed to bridge building yesterday, today and tomorrow. The projects portrayed the fact that the Maltese have been constantly in touch with international communities in their daily life, and that their identity consists of pieces from many cultures.

In multicultural societies moreover people are living with intercultural dialogue and are not even aware of it; this phenomenon is often unrecognised but practices of intolerance, xenophobia and discrimination are revealed in certain individual's behaviour. Dialogue has to be reciprocal and moreover those adopting measures for its implementation often forget first to engage the various social groups and obtain their opinions.

There is a gap between the concept of intercultural dialogue as written on paper and discussed behind the walls of institutions and the actual dialogue as seen in the daily environment. There is a great deal of tokenism present in promoting dialogue, with one day events and pilot annual projects that do not solve current social problems in the country. No intercultural dialogue can work if fundamental social needs in the community are not satisfied, hence the EYID can gain attention if these social issues are tackled first. Unemployment, housing shortage, inflation, economic crises, civil wars and discrimination need to be tackled and eliminated to open the doors for dialogue between the cultures. It has to be a two-way inductive and deductive process. Deductive dialogue can foster the means to prevent future conflicts, but can it help to remove current problems and issues? It can open discussion and foster open-mindedness, tolerance, awareness and simple participation in the process of cross-cultural learning. Many attempts have shown that art and culture cannot solve current social problems, but can open a discussion through dialogue or shared intercultural practices.

Slovenia has developed its own national strategy for implementing the objectives of the European Year of Intercultural Dialogue in order to establish better dialogue between the ethnic groups in the country, by teaching the younger generation the importance of establishing friendly relations between the nations. One of the main projects for promoting intercultural dialogue was *Europe in the School* that promoted cross-cultural learning in primary schools around the country. A high school Festival of Spanish Theatre was another intercultural event with an exchange of young people presenting plays in Spanish. For the celebration of ICD, certain manuals with methods and tools and giving examples were published, such as *Do you speak interculturally?* An important event taking place in November was a national youth conference *Bodi Prihodnost, Bodi Evropa*³⁸ that took place in Brdo Pri Kranju. Dialogue took place between young people from youth centres from various regions and they shared methods and discussed questions about intercultural dialogue in the country.³⁹ The outcome of the debate about intercultural dialogue provoked profound challenges for the future that the country must tackle, particularly regarding the dialogue between young people. Apart from these issues, the workshop produced some good examples of past practices for promoting dialogue between international communities living in the country and also for integrating them into Slovenian society. Some examples of Slovenian philanthropy are: free lessons in Slovenian for asylum seekers and migrants; the progress made by the Association of Roma people; newspapers published in the minority languages of *Bošnjak, Izvor and Sandžak*⁴⁰ and the establishment of the association *Društvo Nočni Pohodniki* for the integration of immigrants.⁴¹

Coming to an end of another year, 2008 is a year where tremendous geopolitical and cultural changes have been happening in the world, where intercultural dialogue is necessary. Looking from inside and beyond the shores of the Mediterranean and the EU's borders, there are cultural changes happening all around the world. Increased ethnic conflicts in the Democratic Republic of the Congo were the cause of another bloodletting, where thousands lives have been lost in human rights violations. To challenge racism, the American elections have

³⁸ Translated Be the Europe, be the Future.

³⁹ Two day event was discussion on several topics: youth participation, economical issues, education, among which was as well *Migration and intercultural dialogue* debate.

⁴⁰ Published newspapers from the people of Bosnian, Serbian minorities.

⁴¹ Adopted from the draft report made during the workshop *Migration and Intercultural Dialogue* between and 6 November 2008. The report was later sent to the European Commission, together with other reports from the workshops.

represented a platform for confronting important race issues that are rooted in the history of the multicultural society in United States. The current world economic depression is forcing nations to come together in dialogue and adopt common measures at the global level to try and stop increasing unemployment and its negative consequences. On a supra-national level, the European Union is facing new cultural challenges with the advent of two new eastern members, Bulgaria and Romania. The organisation is facing internal challenges because the Treaty of Lisbon has not being ratified by all members. Meaning, perhaps, that intercultural dialogue was missing long before it was voted on. This demands consideration about whether the EYID was a soft policy approach, trying to bring the nations of Europe closer together in order finally to adopt a constitutional document.

Conclusion

*Seeing shining British oldie,
touching the jewellery in Indian store,
smelling burgers while bypassing American McDonalds,
listening to the sounds of Filipino prayers at St. Barbara's Church
tasting delicious Maltese Pastizzi
along the ancient streets of Valletta.*

The elements of rich cultural diversity on a small island are easy to tackle when using five senses to observe them. Project FIVE was based on these senses and project Dialogue Night represented a diverse spectrum of cultural practices in delivering the message. However, to measure and present the effects of the delivered messages was not an easy task.

Sharing space on the territory of a small island means that communication between people is essential, when co-operation is necessary. These two cultural projects represented an entertaining way of building bridges and transforming such methods into everyday life situations. To accomplish these ends, mutual respect with regard to religion, race, skin colour and ethnic origin needs to be considered by individuals in society. Both projects have shown interesting methods in use for promoting dialogue and connecting a diverse spectrum of people in joint common Actions or music groups. In these joint activities, people develop connections, foundations in and understanding of, other cultures, by learning about them. The effect of both cultural projects will be shown together with other joint actions in years to come, because building intercultural dialogue is a long process that cannot be achieved in a day. Malta has, according to the general manager of St. James Cavalier Centre, succeeded in promoting intercultural dialogue beyond expectations.⁴² Seen from the evaluation of results presented from both projects, it has managed to establish a platform for cross-cultural understanding and to build bridges between the different communities living in Malta.

Both projects are intercultural, presenting creative and innovative methods contributed by and for people from various of social and cultural backgrounds. The question is whether these culturally mixed music groups, interesting Taste and Smell Action folders, photographic

⁴² For more, see the Appendix H

exhibitions and “Teddy Bear Goes Around the World,” can possibly contribute towards the promotion of intercultural dialogue in another country. To establish similar projects in Slovenia, be it on social, political, ecological or economic bases, involving participants from the national minority communities of Bosnians, Serbians, Italians, Hungarians and Roma, to work on one common project and share practices sounds like a challenge. Would it actually work and is it actually necessary to bring these ethnic groups together in a common project? Each country develops its own tools for integrating different national communities within their environment, to establish a positive atmosphere for learning other culture’s meanings and to initiate dialogue between all kinds of social and ethnic groups.

Malta and Slovenia both engaged in the EYID to implement its objectives, supported indirectly by the European Union’s intention of fostering better integration, dialogue and cohesion between the nations in the organisation. What dialogue is there, actually, between the cultures of the EU countries? What do Malta and Slovenia share, apart from the activities on 1 May 2008? Similarities and common values are something that can bring us closer together. Slovenia is often confused with Slovakia and sometimes Malta is not even marked on the map. As small countries among twenty-seven EU members, they need to make greater efforts to promote their cultures in order to be heard. Decision making processes⁴³ in the Union, where their voices count equally is the best place to struggle for a voice. In 2008, they both had cultural support. However, the EYID was not the only important programme during the year. In January, Slovenia took over the presidency of the European Union and Malta changed its currency from the Maltese Lira to the Euro, which integrated them further and brought them closer to the dominant nations in the Union.

Different cultures matter in international organisations and the Maltese and the Slovenians have a unique role, because small *nations have stories to tell*. For these stories to be heard the *Together in Diversity* motto of the Year needs to find its feet. Nonetheless, the Year its coming to its end but learning from it, the spirit of intercultural dialogue continues. How it affects today will reflect on an intercultural journey for tomorrow.

⁴³ The European parliament currently consists of 784 members of parliament from the 27 member countries; of these, Slovenia with seven and Malta with five, have the lowest number of MEPs, while Germany with 98 has the highest. See [more about] European Parliament 2008.

Summary in Slovene language

Kulture in civilizacije so se med seboj povezovale skozi stoletja in danes ni najti nobene kulture, ki bi bila v popolni izolaciji. Velike civilizacije Babiloncev, Feničanov, Hebrejcev in Grkov so se med seboj pomešale ter ustvarile nove meje ter kulturne raznolikosti. Kateri so elementi, ki predstavljajo dandanes tipično ameriško ali tipično francosko kulturo? Angleški jezik je svetovni jezik sporazumevanja, krščanski koledar je uporabljen za poenotenje svetovnega datuma in časa, arabske številke pa so mednarodni način za merjenje (Huntington 2002, 61). Vendar pa stapljanje različnih kultur skozi stoletja ni izbrisalo mesta pomembnih majhnih kultur, ki se borijo za obstanek. Tukaj leži izziv kulture v mednarodnem prostoru, kjer ni dovolj, da je kultura kot koncept del neke velike skupnosti, ampak je pomemben socialni konstrukt, skozi katerega se identificirajo njeni posamezniki v odnosu do drugih kultur. Preživeti in ohraniti to kulturno identiteto na območju svetovnih dominantnih kultur zahteva boj za obstanek in uveljavljeno besedo, ki je za manjšinske kulture večji izziv. Uspešno vzpostavljen dialog je prvi korak, ki ga mora storiti vsaka kulturna manjšina.

Dialog med kulturami in narodi je še posebej nujen pri preprečevanju prihodnjih kulturnih konfliktov, ki nastanejo kot posledica pomanjkanja komunikacije in boja za preživetje v mednarodnem prostoru. Pojav *trka kultur*, kot ga imenuje Samuel Huntington, je neizogiben fenomen v času po hladni vojni, ko razlike med ljudmi iz različnih kulturnih ozadij povzročajo nevarne konflikte, ti konflikti pa se razvijajo v vojne med civilizacijami (Huntington 2002). Razlike je potrebno premostiti v pozitiven odnos – v spoštovanje drugačnosti, kjer igra pomembno vlogo dialog. Za vzpostavitev dialoga med dvema kulturami mora kot predpogoj obstajati ugodno okolje, kjer dialog lahko učinkuje. Medkulturni dialog izhaja iz kulturnega relativizma; ta prepozna "relativnost obstoječih kultur in njihovih sistemov vrednot ter pravica do enakopravnosti vseh obstoječih kultur" (Lukšič-Hacin 1999, 32). Na področju kulturnega relativizma se uporablja dialog, katerega sestavni del je kulturna raznolikost; slednja ima posebno vlogo tudi v organizaciji Evropske unije, v nekaterih državah pa ima pomembno vlogo kot del mednarodne identitete naroda.

Z dialogom kot procesom razprave med različnimi narodi poskušajo številne mednarodne skupnosti doseči svetovni konsenz z zagotavljanjem skupnega političnega prostora. Na

razpravah so lahko izražena različna mnenja kultur in narodov glede problemov, ki pogosto vodijo v narodne in mednarodne konflikte. Ta sporna vprašanja, prisotna v vsakem narodu ali v mednarodnem prostoru, so vprašanja, ki večkrat ostanejo na obrobju obravnave. Socialni diskurzi, kakršni so rasizem, neenakopravnost, diskriminacija in ksenofobija, so lahko izzvani skozi dialog in razpravo, a je njihov vpliv lahko izražen le v dvosmerni diskusiji.

Evropsko leto medkulturnega dialoga 2008

Fundacija evropske zgodovine je osnovana na kulturni raznolikosti, kateri botrujejo bogat repertoar jezikov in dialektov, različne rase, vere in zgodovina umetnosti. Za uspešno soobstajanje teh elementov, kar ima za rezultat bogato kulturno raznolikost, je bil medkulturni dialog izjemnega pomena pri nastajanju evropske kulturne identitete in “evropskega državljanstva” (EC, 2008b), sugerira namreč komunikacijski proces med dvema človekoma, ki ne iščeta homogene identitete in ne vsiljujeta dominantne kulture.

Evropska unija kot mednarodna organizacija, katere predznak je kulturna raznolikost, je izbrala medkulturni dialog za osrčje diskusije v letu 2008. Vsako leto Evropska komisija izbere temo za kampanjo z namenom osveščanja javnosti o posebnem obravnavanem področju. Evropsko leto medkulturnega dialoga je Evropska komisija proglasila na pobudo Jana Figela – evropskega komisarja za izobraževanje, kulturo in mlade na uradnem odprtju leta januarja 2008 v Ljubljani.

Temelji EYID so osnovani na definiciji medkulturnega dialoga, ki je bila zapisana v publikaciji *Bela Knjiga* Sveta Evrope maja 2008:

Pod izrazom medkulturni dialog razumemo odprto in spoštljivo izmenjavo vidikov med posamezniki in skupinami, ki prihajajo iz različnih etičnih, kulturnih, religioznih in lingvističnih ozadij ter dediščin, osnovano na skupnem razumevanju in spoštovanju. Deluje na različnih stopnjah – med družbami v Evropi ter med Evropo in drugimi deli sveta (Bela Knjiga 2008, 5).

Z namenom prenesti to sporočilo leta je v EU zaživel 27 nacionalnih projektov in 7 panevropskih projektov, v katere so vključeni posamezniki iz vseh držav članic EU. Postavljeni so bili tudi “ambasadorji leta” – opazni posamezniki, ki so predani ciljem EYID-a 2008. Program EYID so začele vse države članice EU januarja 2008, v času slovenskega predsedovanja EU.

Evropsko leto medkulturnega dialoga na Malti

Sporočilo leta se je tako preneslo v vse države članice EU, tudi v majhno državo – na otok na severu Mediterana. Malta ima v EU zagotovo specifično nalogo. Država s pomembnim zgodovinskim ozadjem in kulturno raznolikostjo je že od nekdaj predstavljala most med zahodom in severom, med arabskim svetom in vzhodnim krščanskim svetom ter namenjala veliko pozornost razumevanju in delila izkušnje o medkulturnem sodelovanju med državami. Zaradi spretnosti in vedenja o vzpostavljanju bilateralnih dogovorov, ki jih je Malta razvila skozi zgodovino ter dobrih odnosov s severnoafriškimi arabskimi državami, je ta otoška država dober zgled Evropski uniji. Malta je vzpostavila mednarodne odnose z EEC takoj po razglasitvi samostojnosti in neodvisnosti od Velike Britanije, 21. septembra 1964. Leta 2004 je Malta vstopila v EU in do sedaj ostala najmanjša država v okviru Unije. Kot najmanjša država ima tudi najmanj predstavnikov v Evropskem parlamentu in dobiva najmanjšo finančno podporo za nacionalni projekt EYID v EU.

Malta je globalno gledano majhna država; čeprav izolirana od kopnega in drugih kontinentov, je bila vedno jedro kulturnega stika. Najzgodnejša poselitev otoka se je pričela pred pet tisoč leti, od takrat so se tukaj naseljevali različni trgovski potniki in migranti iz različnih civilizacij. Pripluli so iz severa, juga, vzhoda in zahoda, se tukaj ustalili in prispevali h kulturni pestrosti tega majhnega otoka. Malteška identiteta je sestavljena iz delcev italijanske, francoske, angleške, arabske, afriške in mediteranske kulture.

Ko se je leta 2004 Malta pridružila še eni izmed mednarodnih organizacij, je vzpostavila medkulturno sodelovanje. Istega leta je skupaj z ostalimi štiriintridesetimi državami članicami postala partnerica fundacije *Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures* (ALF) za dialog med kulturami. Predvsem zadnja leta je Malta aktivna pri vzpostavljanju odnosov med EU in državami Arabske lige. Eno od perečih področji, s katerimi se sooča država, je povečan pritok priseljencev iz afriških držav na Malto, kar izziva rasizem in ksenofobijo. Poleg aktivnega sodelovanja pri pobudah EU ostaja Malta predana tudi sodelovanju v Svetu Evrope in konvencijam UNESCO, predvsem v povezavi s temami, kakršna je ohranitev kulturne dediščine.

Kot kaže raziskava Flash Eurobarometer Evropske Komisije, sta zavest in dojemanje medkulturnega dialoga med Maltežani nizka. Po odzivu na trditev, da ljudje, ki prihajajo iz različnih okolij (etničnih, religioznih in nacionalnih) bogatijo kulturno življenje države, spada Malta med države z največjo stopnjo nestrinjanja (le 13% se je s trditvijo strinjalo). Prav tako je le 20% ljudi izrazilo strinjanje s tem, da je za mlade ljudi interakcija z vrstniki iz drugačnega okolja koristna.

Čeprav je Malta družbeno zelo raznolika, je Eurobarometer Flesh 2007 pokazal, da je le polovica Maltežanov imela stik z ljudmi iz drugih skupin in da se le 32% prebivalcev srečuje s pripadniki drugih etničnih skupnosti, kar je eden izmed najnižjih odstotkov v EU. S komaj 24 % prebivalcev, ki jih zanimajo mednarodni dogodki v letu 2008, je Malta ena izmed najbolj skeptičnih skupin prebivalcev. Na splošno Maltežani ne dajejo velikega poudarka interakciji z drugimi kulturami, prav tako ne vidijo prednosti medkulturnega dialoga in ne kažejo interesa za druge kulture. Ker je na Malti družba večkulturna in različne kulture živijo v neposrednem stiku, lahko zaradi boja za prostor in netolerance konflikti izbruhnejo zelo hitro; to vodi v družbeno napetost in v povečano socialno problematiko.

Maltežani se dnevno srečujejo z različnimi kulturami, predvsem zaradi narave njihovega gospodarstva, ki je močno usmerjeno v turizem. V zadnjem času je Malta postala zatočišče za mnoge neevropske imigrante, ki se nepričakovano znajdejo na obali otoka. Dr. Cmilleri, odvetnica, ki se zavzema za človekove pravice, je dejala: "*Tragično je to, da ljudi, ki pridejo na Malto, dojemamo zgolj v luči njihovega statusa, kar je žalostno, saj nam ta zaverovanost v dokumente preprečuje, da bi videli dejanska živa bitja*" (Calleja 2008). Lokalni prebivalci so tako izpostavljeni novim in razgibanim kulturnim izzivom, ki jim na poti stojita rasizem in netolerantnost (Attard 2007). Zato država sodeluje z mnogimi drugimi državami, kjer se dogaja podobno, da bi skupaj našli rešitve za te masivne pritoke nelegalnih in legalnih imigrantov. Na Malti so imigranti nedobrodošli predvsem zaradi visoke gostote prebivalstva, ki znaša 1.274 prebivalcev na kvadratni kilometer (United Nation, 2005), kar povzroča dodatne napetosti na otoku. Zaradi pereče situacije je malteška vlada z ministri leta 2005 objavila vladno politiko – *Document Irregular Immigrants, Refugees and Integration*, leta 2007 pa so ustanovili OIWAS – državno organizacijo, ki skrbi za pomoč in podporo iskalcem azila in njihovim vsakdanjim potrebam (Attard 2007). Izziv za mlade ljudi in otroke predstavlja izobrazba – zvišanje tolerance do drugih kultur in krepitev znanja tujih jezikov. Izobraževalni sistem bi moral zahtevati znanje, ki bi vsebovalo vedenje o drugih kulturah in zavedanju o lastni kulturni identiteti. Z letnim projektom je tudi na Malti večji poudarek na mladih ljudeh, saj je osveščanje o aktivnem sodelovanju mladih v družbi izjemnega pomena.

Zato so cilji države:

1. nuditi možnosti, ki združujejo ljudi iz različnih kulturnih okolij
2. zblížati umetnike, ki bodo manifestirali medkulturni dialog
3. vzpostaviti sodelovanje med umetniki in lokalnimi skupnostmi
4. razširiti informacije v javnosti, kar bo omogočilo razumevanje in posledično sodelovanje med različnimi skupinami
5. odkriti korenine evropske kulture in opazovati podobnosti in razlike med temi kulturami

Malta je bila center dogajanja v mediteranskem prostoru, kjer je medkulturni dialog potekal v skladu z dvema direktivama. Ena je bila Evropsko leto medkulturnega dialoga (EYID) na pobudo Evropske komisije, druga pa je prišla s strani partnerjev Barcelona Proces za Evropsko-mediteranski dialog. Tako se je Malta predstavila s številnimi projekti na mednarodni, nacionalni, ter lokalni ravni. V nalogi sta bila obravnavana podrobneje le dva in sicer, najpomembnejši celoten nacionalni projekt F.I.V.E. ter projekt Euro-Mediteranska noč dialoga.

Evro-mediteranska noč dialoga: Spekter

Kulturna raznolikost otoka, bogatega z mediteransko kulturno dediščino, ki spodbuja interkulturalnost med ljudmi, je med drugim predstavljena tudi s projektom Evro-mediteranska noč dialoga. Slednji se je odvijal na isto noč v 37 evropskih in mediteranskih državah z namenom medkulturnega sodelovanja različnih kultur tako na lokalni kot na mednarodni ravni države. Malta se je predstavila s številnimi akcija: z multikulturno glasbeno skupino **Spectrum**, z otroškimi citati v različnih jezikih, uličnimi predstavami ter debato o medkulturnem dialogu.

Velik odmev je imela skupina Spekter, ustanovljena z namenom prikazati malteško interkulturalnost ter dialog, ki se odvija med kulturami na majhnem otoku danes s pomočjo ogledala preteklosti. Skupino so sestavljali mladi domači in tudi študentje, ki živijo bodisi za stalno ali začasno na otoku. Z bogatim repertoarjem pesmi v različnih jezikih je skupina predstavila kulturno raznolikost in dediščino vsakega člana. Pričujoča naloga je pri projektu izpostavila pomembno sporočilo projekta, pri katerem ni šlo zgolj za predstavitev lastnega kulturnega ozadja s predstavljenimi pesmijo v skupini. Z medkulturnim komuniciranjem,

toleranco in odprtostjo je vsak posameznik prispeval svoje znanje in sposobnosti k stapljanju, to je bilo doseženo s povezanostjo in enotnostjo skupine Spekter, ki se je navzven predstavila kot eno; enotnost ni vzpostavitev nove kulture, temveč ohranjanje raznolikosti v enakopravnosti. Ravno to so glavni cilji Evropskega leta medkulturnega dialoga.

Če izhajamo iz teorije, lahko rečemo, da se je večkulturno učenje dogajalo na različnih nivojih, v sami skupini Spectrum in v sodelovanju z njihovim občinstvom. Poslušalci (in gledalci) so se imeli možnost naučiti različnih narodnih pesmi, jezikov, prav tako so prejeli sporočilo, da mladi ljudje s celega sveta zmorejo delati in sobivati drug z drugim na enem prostoru, v eni noči in na enem odru. Vsakdo, bodisi imigrant, begunec, reden študent ali študent na izmenjavi, malteški delodajalec ali delojemalec, vsakdo se je lahko nekaj naučil o medkulturnem dialogu pred, med in po predstavi. Razumevanje večkulturnosti pa se ni nujno pokazalo ravno tam, na prizorišču. Eden od dosežkov razumevanja večkulturnosti, ki se je sčasoma razvil, je vez prijateljstva in medsebojnega spoštovanja, kar so koraki naprej v skupno razumevanje na osnovi skupne komunikacije, kot je dejal Abba iz Ugande *komunikacija je življenje*.

Projekt: FIVE

Iz ene noči pa v eno letni program petih čutov projekta FIVE. Za leto medkulturnega dialoga je država predlagala narodni projekt **F.I.V.E.**, kar je kratica za *Forging Intercultural Dialogue, Valuing Europe* – že z imenom je poudarjena kulturna integracija na osnovi povezanosti in enakopravnosti vseh kultur. Namen je prispevati k prioritetam EU politike na področju spoštovanja kulturnih raznolikosti in družbene enakopravnosti ter pospešiti združenja in sodelovanje s sosednjimi državami. Glavni nosilec projekta, Center za kreativnost St. James, skupaj s številnimi organizacijami izvaja začrtane smernice narodne strategije s kreativnimi in inovativnimi rešitvami za raziskovanje kompleksnega multikulturnega okolja skozi skupni univerzalni jezik petih človeških čutov. Strategija projekta je zasnovana na petih stebrih; skozi te stebre oz. akcije petih čutov je povezan umetniški dialog, ki naj bi skozi pet čutov izzval inovativnost in ustvarjalnost. Projekt je torej razdeljen na akcije vida, sluha, okusa, dotika in voha; izvaja se ga skozi s pomočjo multikulturnega spektra glasbenih in slikovno-fotografskih predstav, pladnjem kulinarčnih izdelkov različnih okusov ter izdelkov domače in tuje umetniške obrti.

Obravnavana kulturna projekta sta v nalogi predstavljena skozi pet čutov in poslanstvo glasbene skupine Spektrom, ki predstavlja »gradnjo mostu«, saj je ta vnesla medkulturne

sekvence v vsakdanje življenje ljudi na otoku in med drugim prikazala tudi uspešno integracijo in vključitev članov iz različnih obstoječih kulturnih skupnosti na Malti. Z različnimi aktivnostmi so ljudje razvili korelacije, skupne temelje razumevanja drugih kultur ter se učili o njih. Dosežek in posledice kulturnih projektov se bodo pokazale z leti, ki prihajajo, saj je medkulturni dialog dolgotrajen proces vzpostavljanja odnosov, ki bi dali želene rezultate, te pa je nemogoče doseči na kratek rok. Po mnenju Chrisa Gatta, glavnega upravnika Centra za kreativnost St. James Cavalier, je Malta ogromno prispevala k promociji medkulturnega dialoga skozi različne inovativne in kreativno predstavljene programe, s predstavitvijo rezultatov obeh kulturnih projektov je postavila nek nov oder za medkulturno učenje in razpravo

Poudarjanje te kulturne raznolikosti, enakosti in dialoga med ljudmi, kjer vsakdo nekaj prispeva s svojim glasom in v svojem jeziku, pa za oblikovanje skupnih evropskih vrednot ni pomembno le za ta majhen otok. Odkrivanje raznolikih in skupnih kulturnih kompetenc vodi k boljšemu medsebojnemu razumevanju, spoštovanju in toleranci ter odpravlja stereotipe in predsodke. Pomen vzpostavljanja medkulturnega dialoga je bil v EU izjemno poudarjen v letu 2008, vendar omenjena interkulturalizacija ni nov pojav, saj je potekala skozi zgodovino med različnimi kulturami. Prav tako je migracija kot nosilec tega dialoga potekala že pri naših starodavnih prednikih.

Medkulturni dialog pa je med drugim lahko le direktiva dokumenta razprave za štirimi stenami vladnih in nevladnih organizacij. Postavlja se vprašanje, kako bo ta dialog prispeval k rešitvi trenutnih socialno- političnih problemov, s katerimi se sooča vsaka država članica EU. Do posledic dialoga v prvi vrsti ne more priti, če niso zagotovljeni osnovni pogoji za bivanje v neki skupnosti ali državi. Velika stopnja brezposelnost, ekonomska kriza, etnična trenja ter religijska in rasna diskriminacija morajo biti izzvani in odpravljeni, da se odprejo vrata dialoga med različnimi kulturami znotraj skupnosti in tudi v odnosu z ostalimi državami. Gre za dvosmerni proces, ki se mora reševati z danes obstoječimi izzivi za preprečitev konfliktov v prihodnosti znotraj ali zunaj meja neke kulture.

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Appendix

Appendix A: Interviews with Spectrum members

Interviews for Euro-Mediterranean Dialogue Night *Spectrum*

Interviewees

Interviewees were the following:

Xavier Landgraf, France

Abba Lang, Uganda

Sari Susanna Uotila, Finland

Dina Tarek Mohi Hafez, Finland

Joseph Axiak, Malta

Stefan Buttigieg, Malta

Transcript of interviews

Place and time: On 22 May 2008, after the 6 pm show in Birgu Victoriousa (Malta), approx. 15 minutes per interview.

1. Stefan Buttigieg,

What does intercultural dialogue mean to you?

S: For me is like a big painting, you know, where everyone paints like this part and the other one paints that part and together we have a painting which is like a rainbow of colours, different colours, which at the beginning do not make any sense alone, but together when they are one thing they make a lot of sense.

What does being in the group Spectrum mean for you?

S: it means a blend of different music, from different countries, which together make sense.

2. Dina Hafez,

What does intercultural dialogue mean to you?

D: Well, for me it's nothing specific. We are all people in one world there is different nationalities, but there is no point to make any differences, I mean big differences or anything between us.

What does being in Spectrum mean for you and what was your role in this music group?

D: For me, group *Spectrum* is friends. And my role was to sing my national song.

3. Abba Lang,

What does intercultural dialogue mean to you?

A: well, intercultural dialogue for me is communication and communication is life. It's all about networking and forming connections with other people and sharing. I'd learned it from them and you teach then, it's each one teach one.

What does being in Spectrum mean for you and what was your role in this music group?

A: My role was, I was a vocalist, performer, and but mostly what my role was, I believe, was to be a friend to the other members in *Spectrum* and I believe we had a good time and we enjoyed our friendship more than even the performance even though we performed and enjoyed it immensely

4. Xavier Landgraf,

What does intercultural dialogue mean to you?

X: I don't know what mean exactly intercultural dialogue. I know we were different cultures, and with music we can mix all together. Like this girls from Slovenia I come from France, and this guy from Africa, Sudan, and Uganda. So, it means that music can mix the culture and its kind of jumble with music

What does being in Spectrum mean for you and what was your role in this music group?

X: It clearly meant pleasure. 'Cause it was so nice to play with all of you. And I was a guitarist and a singer.

5. Joe Axiak,

What does intercultural dialogue mean to you?

J: I think it's the exchange of knowledge, be it anything, be it music, be it art, be it just friendship. It is just the exchange of important things in life.

What does being in Spectrum mean for you and what was your role in this music group?

J: I played keyboards for the group and helped with the music. For me it was a very interesting experience sharing my ideas and learning other ideas from other cultures, learning their styles of music. It was, it was great fun, ya.

6. Sari Uotila,

What does intercultural dialogue mean to you?

S: It's about new faces, new voices, cultures, languages, and everything really, that is related to communication between me, myself and other people, if it's from my country, from another country, whatever.

What does being in Spectrum mean for you and what was your role in this music group?

S: Why I joined, as you asked. To sing in Finnish and it's been wonderful and it's been very, I have learned a lot from all these people from different countries and I was just singing in Finnish. It was nice.

Appendix B: Spectrum Evaluation Form

Evaluation form

Euro-Mediterranean Dialogue Night 22 May 2008

Spectrum

(Group participants)

Full name and surname :

Country of origin:

Nationality:

Spoken language/s:

Education and Current Occupation:

Musical experience / Career:

Multicultural experiences:

Evaluate your multicultural experiences:

Negative/ Positive

Important/ Important

Relevant/ Irrelevant

Grazzi Hafna!

Appendix C: Spectrum Evaluation data

Spectrum : participants background information						
	Country of Origin	Nationality	Spoken languages	Education and current occupation	Musical experience	Multicultural experiences (Multicultural experiences by participants were marked: positive and relevant 8/8, important 7/8.)
Joseph Axiak	Malta	Maltese	Maltese, English, Italian	Mechanical Engineering Student	Pianist and Drummer for several bands and performances.	Youth encounters in Croatia and Italy
Dina Tarek Mohi Hafez	Finland	Finnish and Egyptian	Finnish, Swedish, Arabic, English, Spanish	Travel Management Student	Vocalist at some projects	Personal family backgrounds is multinational. Student exchange in Malta, travelling in other places and countries.
Amanda Gustafsson	Sweden	Swedish	Swedish, English, Spanish	BA General, Social Anthropology, works as an archaeologist	Singing as a hobby	Experience working at an organisation sponsored by the Swedish Government, leader of a group called “ambassadors” at an international football tournament in Gothenburg, studying abroad

Stefan Buttigieg	Malta	Maltese	English, Italian, French, Maltese,	Medicial student, IT officer in MMSA, photographer	St.Aloysius' College Sixth form Choir 2004-2006, Percussion Tuition 2004-2006, Playing percussion at St.Aloysius' College.	Magis 2005 and Weltjugendtag in Germany 2005 meeting many new cultures. Manresa 2006 Silent Retreat with people from other nationalities.
Abba Yusef Lang	Uganda	Ugandan	English, French, german	Communication studies and psychology	Vocalist in rap group in Uganda since 2000. informal rapping.	Living, working and studying in a multicultural environment with people from various cultural backgrounds. Mixed family
Sari Susanna Uotila	Finland	finnish	Finnish, English, Swedish/German/French(not fluent), Spanish/Italian(beginner) Education and Current Occupation	HAAGA-HELIA University of Applied Sciences '08 Food and Beverage Office Administrator / InterContinental Malta, Student	Music classes up to high school	Language course, Malta, Erasmus 07/08 Malta Study trips to foreign countries, studying in an international program at the University

Xavier Landgraf	France	French	French/English	Engineer in materials and production management	Learned the guitar by himself. He played for two years in a Alcoholic Punk Band. For two year he is performing alone with guitar, singing French music.	Spectrum was first multicultural experience.
Mohammed Ahmed Rahamtalla	Sudan, living in Malta for 5 years	Sudani	Arabic, Maltese, English	Gardener	Singer, percussionist, organist in music group in Sudan, composer of folk Arabic songs.	Performing with musicians of international communities on several events: The Launch of FIVE, Ethnic Night Marsa Center, etc.. Singing and performing with immigrants music bands.

Appendix D: FIVE, Action 3& 5 Evaluation Interviews

EUROPEAN YEAR OF INTERCULTURAL DIALOGUE 2008 – Malta

Evaluation Interviews

A. QUESTIONS FOR SUPERMARKET EMPLOYEES

1. Are you aware of Project FIVE?
2. How many folders, more or less, are delivered daily?
3. To what extent do people show interest in the folders?
 - to a great extent
 - to a moderate extent
 - to a small extent
 - not at all
 - do not know
4. Do people ask for more information about the boards, the labels, the recipes?
5. Do people start conversations with the supermarket staff, exchange opinions or add information about the contents of the boards/labels/recipes?

B. QUESTIONS FOR SUPERMARKET CUSTOMERS

1. Are you local or a foreigner?
2. Have you already heard about the European Year Intercultural Dialogue?
3. Have you noticed the presence of boards, labels and folders containing recipes in the supermarket?
 - 3.1. Are you interested in these information boards?
 - to a great extent
 - to a moderate extent
 - to a small extent
 - not at all
 - do not know
4. Have you asked the supermarket staff what these folders and boards are about?
5. Have you come across this kind of promotion before in your own country?

Supermarkets involved: Arkadia St. Julians, Arkadia Gozo, GS Naxxar

Appendix E: FIVE, Action 3 & 5 Evaluation data, employees

SUPERMARKET employees evaluation form data								
		Q. 1	Q. 2	Q. 3	Q. 4	Q.5	notes	
GS Naxxar	1. bakery	yes	do not know	to a great extent	apart from the bread boards and recipes, they do not ask, either about labels or the project itself	yes, they ask what these boards are about and why they are here. Then they exchange opinions on how they bake bread, adding their own recipes.	the boards about bread attracts both locals and foreigners' curiosity.	
	2. meat counter	no	do not know	to a small extent	they take the recipes but do not ask for more information	sometimes they start conversation about recipes and foreign foods but they do not involve the staff		
	3. fruit section	no	do not know	not at all	no	no		
	4. customer service	yes	many recipes per day	to a great extent	yes, customers ask us to explain what the recipes are for, but they do not show any interest in asking about the boards and the labels.	yes	both locals and foreigners	
Arkadia S. Julian	1. cashier	yes	do not know	to a small extent	people show little interest, but ask what the folder is about, if it is free and they take the recipes. They do not appear to notice the boards or ask about them.	no		
	2. customer service	yes	do not know	to a moderate extent	customers seem more interested in the labels and in the recipes.	no, there is not a great interest in the recipes	more local people are interested then foreigners.	

	3. cashier	no	do not know	to a small extent.	customers take flyers and recipes, but do not ask the staff for more information	no	
	4. vegetable counter	yes	do not know	to a great extent	customers ask for an explanation about the labels for vegetables and fruit and where they come from	yes	
	5.meat counter	yes	do not know	to a great extent	Customers show interest, they ask the staff questions and exchange information. They especially ask about the Rabbit board, which is the most popular.	yes, they exchange opinions about how they cook rabbit and other recipes.	One person was very interested in the project and very well informed about it. The Maltese seem to be much more interested than foreigners.
	5. fruit counter	no	do not know	to a moderate extent	not particularly	not particularly	people mostly take the sushi recipe, the most popular. Maltese take more folders and recipes than foreigners, who do not show interest in the project.
Arkadia Gozo	1. vegetable counter	yes	do not know	to a moderate extent	people take many recipes and ask about the labels but they are not interested in the boards	they do not stop and chat about labels and recipes.	actually, she was not very informed, and the majority of the labels were covered or hidden.
	2. meat counter	yes	do not know	to a moderate extent	some people show interest but they just take the recipes and do not ask about the project	no	

Appendix F: FIVE, Action 3 & 5 evaluation data , customers

SUPERMARKET CUSTOMERS evaluation form data								
	ID	Q. 1	Q. 2	Q. 3	Q. 3.1	Q. 4	Q.5	notes
GS Naxxar	1	local	no	just now	to a great extent	yes	no	"I was curious because it is very useful for me since I make the same recipes. But they should be also in Maltese language."
	2	local	no	no	to a moderate extent	no	no	
	3	local	no	no, but she was showing interest in the recipes	to a great extent	not yet	no	The customer was very interested about the project, asking about the project. She expressed positive opinions concerning the improvement of cultural promotion in Malta and the use of EU funds for cultural purposes.
Arkadia S. Julian	4	foreign (Italian)	no	yes	to a moderate extent	no	no	she was interested in taking recipes
	5	foreign (Greek)	no	no	to a small extent	no	no	
Arkadia Gozo	6	local	yes	yes	to a great extent	no	no	"I heard about the project, I read it in <i>The Times</i> for the launch, so I'm aware of the EYI - I took the folders and I was very interested in the recipes." She thinks that the Mediterranean diet is the best but it's culture should be promoted more and should be amalgamated with healthy tips.
	7	local - living abroad	no	no	to a great extent	no	no	they think it is a good idea, they took the recipes and search for labels to discover the information.
	8	foreigner	no	no	to a small extent	no	no	he was curious about all of the project although he was not interested in the folders

Appendix G: F.I.V.E. Action 4: SIGHT

Evaluation Form

1. What nationality are you?
.....
2. Was this your first experience in taking part within an intercultural project?

YES NO
3. Mark the empty fields below according to your experience of the Action.

	<i>Excellent</i>	<i>Good</i>	<i>Average</i>	<i>Poor</i>
How do you evaluate the organization of the workshops?				
To which extent have you improved your knowledge in photographic techniques?				
How do you evaluate your interaction with the other participants in terms of communication?				

4. To which extent do you think that intercultural cooperation is important?
 - to a great extent
 - to a moderate extent
 - to a small extent
 - not at all
 - do not know
5. Has your participation in the project improved your capacity to dialogue with and understand other cultures, manners and traditions
 - to a great extent
 - to a moderate extent
 - to a small extent
 - not at all
 - do not know
6. Which aspect of the action is more interesting for you?
 - Traditions
 - Exchange and meeting with other cultures
 - Looking at Malta from different perspectives

7. Any Positive Comments

8. Any Negative Comments

Thank you for your participation!

Appendix H: FIVE, Action 4 evaluation data, participants

Action 4: SIGHT - participants evaluation form data -								
ID	Q. 1	Q. 2	Q. 3.1	Q. 3.2	Q. 3.3	Q. 4	Q. 5	Q. 6
1	Maltese	yes	good	excellent	good	to a great extent	to a great extent	Looking at Malta from different perspectives
2	Maltese, Trinidadian	yes	good	good	good	to a great extent	to a moderate extent	Exchange and meeting with other cultures
3	Maltese	yes	good	good	good	to a small extent	to a small extent	Looking at Malta from different perspectives
4	Libyan	yes	good	excellent	good	to a great extent	to a great extent	Exchange and meeting with other cultures
5	Libyan	yes	good	excellent	good	to a moderate extent	to a moderate extent	Exchange and meeting with other cultures
6	Maltese	yes	good	good	average	to a great extent	to a small extent	Exchange and meeting with other cultures
7	Maltese	yes	excellent	good	good	to a great extent	to a great extent	Exchange and meeting with other cultures

Q. 7	Q. 8
-------------	-------------

1	Great outlook on my culture and country as well as others.	
2	It was good experience coming to this workshop to understand a bit more in photography and also to interact with people from different backgrounds!	
3	It was a pleasure attending the workshops in a subject I'm very interested in. I learnt some new things and features of the camera. Each workshop was interesting and I never got annoyed.	Not a negative comment, just a suggestion – Maybe we should have practiced more with the camera, and have some criticism the shoots taken.
4	I am happy, because I come on this course; I learned many things about the photography.	
5	It was very good but I had some difficulties with the English Language	
6	A very good initiative of inviting young people from different cultures, yet all living in Malta, to work together. Good choice of the medium tackled, i.e. photography, as it is very interesting in itself; one could also improve in his/her photographic skills.	Rather than a negative comment, a suggestion: certain workshops could have been more interactive and practical where we could have worked together in small groups, and at same time get to know each other including our cultures better. As such all workshops were interesting, even when they were lecture based, but I think that if a practical session followed after such workshops this would have helped.
7	It was a great experience. I got to meet with young people from different backgrounds as well as gain more knowledge on photography. I learnt a lot from these workshops and had a great time.	

Appendix I: Interview with Chris Gatt, general manager of St. James Cavalier centre for creativity

Interview: General Manager of St. James Cavalier Centre for Creativity

Where: Recording on 7 October 2008: 2:46pm, Inspirations, St. James Cavalier Centre for Creativity, 26 minutes

Who: Christopher Gatt, general manager of the St. James Cavalier Centre for Creativity, Valletta

“Why do we do art? We need to share each other’s emotions, that is why we do art. Art is about sharing.”

Who's idea was FIVE , the national project for the EYID in Malta?

C: Tony was appointed as national coordinator. He decided he wants to do five senses. It was his idea. I was not sure, why five senses, but I approved. After, we send the call [invitation] for proposals. Tony wanted to connect intercultural dialogue with the five senses. So he made the call for proposal and he knew about the five ideas going around. We looked through them and we end up saying: each one of them can work, but each one of them is not fully fledged and not fully completed. Let’s try to involve them all, that was an experiment. Let see in the spirit of intercultural dialogue if it can make it happen. A real dialogue between artists. If they really believe in this they will find the way to make it happen. They have to learn to commit to each other, to work with each other and to share the budget.

What was the feedback, the outcome?

C: As I expected. Some turned out better than others. I think this is part of the experiment. The supermarket experiment was only a part of success. The owners never fully embraced the concept. On the other hand you have artists like COMA, which probably is the worst type of artist you can get. The one that talk, copy and don’t do anything. You find it everywhere. You cannot develop half of idea and make somebody else to develop. Art is not easy. The situation with COMA was that they wanted to download the software, insert some animation with the software, which is automatic. I expected this thing to happen,

because people are not used to having responsibilities. We are in amateur environment and there are so many organizations involved. You are going to have failures. I still think that Tony's idea was wonderfully ambitious, which I would say, succeeded beyond expectations.

In the EU Malta is the smallest country with the fewest representatives in the parliament. The budget for the EYID was allocated to each country according to its size. Nevertheless, Malta received congratulations from the EU. What was that about?

C: We were given the best practices example by the European Commission at the Launch in February. When they have seen the amount of publicities being generated, they increased the budget for publicity from their end. I think that is the secret of being small. When you do a small thing, and if you do them well enough, they will have high impact. The reason is, because the small things have stories to tell. When you are talking about (I do not know if this is culture or not) creativity trying to send out the message, you have a choice. You can either go for tokenism. What is tokenism? Tokenism means, you see a black boy, a white girl, a Chinese boy, a Libyan man, a Maltese mother all on the stage shaking hands in front of the president of Malta. That is tokenism. That this is intercultural dialogue. You can either look at that, or you do what we intend to do. To show the examples of real like intercultural dialogue happening now in Malta. The idea is fundamentally, to rather say: look interculturalism is a good thing for Malta. The Message was different. The message was: Look you are already living interculturalism. You have been living it through centuries. Malta is build around interculturalism. So the food tray was a perfect example of interculturalism, because it was something we have been living for centuries.

Nowadays there are immigration issues. What was the result and feedback from Maltese people about the multicultural projects you promoted?

C: Here is the typical example. The installation of *Norberd Attard Min fejn int?*, generated totally negative feedback in *The Times of Malta* column, saying: *because you have Maltese passport does not make you Maltese*. What was interesting, most people stopped by, looked at the photos, looked at the writings, smiled, and carried on with the day. If this was xenophobic country and some people think it is, I think there would be a bigger outcry. I also think people are beginning to appreciate. There was an article in the Independent few

weeks ago about this couple, an old lady working in the social services and two young black men turned up. They start talking why they don't go home and what're they doing here. And then the third person remind them you know they're really polite and the other person said and you know how clean they are and how healthy they are. And that the man that collects the garbage in the morning always says good morning. So within few minutes It went from hate to, hang on a second they are human beings as us, they understand our ways and they respect us. There is a problem around the world. The progress is happening too fast for people to adjust in time. Particularly among older generations. I think with the younger generation the issue of nationalities is much less important. We are now not even citizens of Europe, many of us feel we are the citizens of the world.

In your opinion, what did the EU actually want to accomplish with the EYID? And what is Malta's position within the EYID?

C: I am a great cynic and I don't believe that such think as EYID works. They are tokenism. From our point of view, I think it was a very interesting exercise and a very good exercise. It allowed us to stretch our wings. It capped St. James outside the building and in the street. I think it created some great discussions and it created some very interesting activities and events and some interesting challenges. I think we will see the full impact of EYID in the years to come, not now. It was extremely positive for St. James and for Tony that organized it and extremely positive for the country. Even though these were small gestures, they are still important in the long term. Because on the long term we will find the effect grow.

Do you think that it pushed and helped Malta towards better integration with its neighbouring countries and better integration within the EU? Will something change?

C: Malta has always collaborated. Malta is EYID. The fact that we had xenophobia it means mainly a cause by illegal immigration problem. Nobody talks about large number of east Europeans in Malta and there are more of them. It's the power of the skin. It's the old issue of racism that has always been here. We are racists against Arabs. There is always going to be an element of racism, because everybody is always afraid of what is different. I think EU is the biggest problem we had for intercultural dialogue. It refuses to come up with the solution for illegal immigration. And because at the end of the day illegal

immigration is happening because of EU and America. They are sponsoring and supporting dictator government. I think EU has been very hypocritical. I think Maltese will adjust and adapt fast. And the reason why is because until now our genes adapted fast. We are so used to be Europeans. If you look at the Knights of Malta and their eight alliances, you would realize this is the first EU. There was a group of people from all over the Europe. We are used to that and we have no problem with that. I would not claim that EYID has change how people think I would claim that it got them thinking, which is important I think.

What is the plan for the closing ceremony of the EYID in Malta ?

C: I do not mind not having a closing event of EYID. First of all we would have opening event not closing event, because intercultural dialogue continues. So why close it? We carry on.