

The following questionnaire can be used a guide for arts practitioners and cultural organisations to help them assess and reflect on their ethical practice and engagement with refugees and Asylum seekers.

The questionnaire was produced by participants of the Peer Leadership Network on Culture, Arts and Refugees, a capacity building and knowledge-sharing project between cultural practitioners and managers working with the R & As sector. The project was funded by the Cultural Leadership Programme.

Questionnaire to assess ethical arts practice with Refugees and Asylum seekers

Lines of reflection:

- What is the purpose of the work that we do?
- Who is it for?
- What is ethical practice for Refugee Arts?
- Where does the use of participants' stories play a part in or cause difficulties?

1. Who is it for?

Personal stories/past experiences

- Why do we ask people to tell stories?
- Why do we make a professional decision to avoid telling stories?
- What purpose do artistic recreations of true stories have?
- When does someone have the responsibility to decide when and how stories are told?
- Is the cathartic / emotional experience of personal refugee stories for someone other than the teller's gratification?
- Is there ever justification for telling stories as release /political statements / social justice tools? Who should make this decision?
- Are there different rules when working with young people?

Sharing cultural and multi cultural expressions

- Who is receiving the artistic experience? Is it for the 'refugees' themselves or for the host community to feel better about 'an active demonstration of multiculturalism'?
- Whose *need* is it?
- Is it ever done in the name of 'duty'? Is this a bad thing?
- Do different groups really want to share experiences and practice between them?
- What is the value of providing culturally specific work to refugees and asylum seekers?
- How well attended are cultural events for 'refugees' when non-refugee audience groups are present?
- Are there times when sharing with other groups is appropriate and times when it is not?

2. Drawing on refugees personal experiences

Personal stories / past experiences

- Should memories and work that draws on memories *a/ways* be avoided?
- What are 'no go' territories?
- What is cathartic?
- Is protection the same for everyone?
- Where does the urge to tell stories come from? Should we stem the urge or encourage it?

3. Use of 'refugee'

Personal stories/past experiences

- When does work with refugees promote the artist rather than the refugee?
- When does this balance change?
- Why do we avoid the experience of sharing stories particularly with 'refugees'? Is it to do with being perceived as vulnerable, disenfranchised or 'poor'? Would we expect the same rules to be applied to other similarly labelled groups?

- How much does defining oneself as a 'refugee' shape personal identity?
- Is there any justification in using the word refugee for funding purposes?
- What is a refugee?

Disseminating cultural work by refugees

- Is the label 'refugee' actively useful for publication, production and publicity of a project or programme? Please describe how is it useful or not.
- Can the 'refugee' label compromise quality of the cultural work? (I.e. 'refugee' literature). Please explain.

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For monitoring and evaluation

- What do you define as a refugee / asylum seeker and how do you monitor this within your work?
- What is the expressed purpose of your work?
- Where did the need to work with 'refugees' come from that led to this project?
- How do you define, deliver and monitor ethical practice?