MARS

Music And Resilience Support

Needs Analysis Report

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MARS - Music And Resilience Support
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National Institution for Social Care and Vocational Training "Beit Atfal Assomoud" (LB)

1   Introduction

1.1   Premise: the need for analysis

The principle priority of MARS is to contribute to the development of new strategies for specialized training, with the objective of making a high level training course accessible to as many potential beneficiaries as possible throughout Europe and beyond. The specific area of specialization is psychosocial music intervention within under-resourced, deprived and marginalised communities, targeting primarily populations of refugees and asylum seekers, which are on a dramatic increase both within Europe and worldwide. MARS aims to equip community musicians, music therapists and other health and education workers with the knowledge, skills and competences to work in problematic multicultural contexts, between hosting and hosted communities, in order to plan and carry out well-matched interventions for the protection in particular of children and adolescents, exploiting the well documented power of music to bridge cultural gaps and stimulate empowerment and resilience. The MARS partnership is composed principally of organizations already active in the develop-ment of music education and health resources for the protection of the under-privileged and for the promotion of equity and inclusion in many parts of the world. Each partner has built a network of connections with active and potential stakeholders, but developments of teaching and training for this discipline have been restricted to local settings, targeting lim-ited numbers of internal staff. MARS offers a unique opportunity to optimize these high-level resources, to share, exchange, experiment and develop new training opportunities and to make these widely accessible throughout Europe and beyond.

The Needs Analysis represents the obligatory first step in the development of a special-ized training which aims to respond as closely as possible to the needs of the context it will serve. The design of the training course depends a clear concept of exactly what a com-munity musician or music therapist needs to know and be able to do, in order to plan and implement psycho-social interventions within the target communities to the best possible effect. In order to define this 'MARS Specialization Profile', the Needs Analysis provides data collected from a survey inviting participation from a wide range of stakeholders in the pro-motion or reception of psycho-social support, both generally and with the specific use of music. Response was solicited both from individual professionals and representatives of or-

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ganizations, with the objective of understanding not only the needs of potential MARS train-ees with respect to their knowledge of this field of intervention, but also the opinions and expectations of organizations responsible for psycho-social projects. Feedback from the lat-ter stakeholders also contributes important information for the structuring of an online matching service between potential employers and trained specialists.

Amongst the survey participants therefore are directors of local, national and interna-tional organizations promoting music for social development and change, community musi-cians and music therapists with extensive experience in the use of music to reduce suffering and promote empowerment and resilience, educators and social workers, sociologists, an-thropologists, political scientists and other figures with experience in the project's target communities.

The MARS team would like to express gratitude for the time and consideration all these professionals have dedicated to their answers, the analysis of which is presented in this re-port, and which constitutes the basis for the definition of the MARS Specialization Profile, and for designing the structure and contents of the Training Course and the Online Resource Centre.

1.2   Social Context: MARS in Europe today

The MARS Online Resource Centre and Training Course respond to some of the key ob-jectives of Europe 2020, as illustrated in the *Internal Report on strategic arguments, defini-tions, figures and statistics from EU that support the goals and action plan of MARS project* by Martì Ferrer i Bosch (MCC – Catalonia/Spain), presented in Appendix III of this report, namely:

1. to increase the employment rate;
2. reduce school drop-out rates;
3. lift people out of the risk of social exclusion.

The need to develop a specialized training in psycho-social music intervention for the protection of people who have lost their homeland, identity and civil rights reflects with preoccupying truth the sad picture of world migration today, the vast majority of which is dictated by the desperation of escape from armed conflict, political oppression and/or har-assment and the denial of basic human rights. Within the European context alone, the fig-ures for 2014 in relation to the previous 10-year period, analysed in detail in Ferrer's *Intern-al Report* (cfr. Annex I p. 18) are indeed alarming and show a consistent increase of asylum

applications, the number of which rose to 626.000 applications in 2014, an increase of almost 195.000 (45%) compared to the 431.000 applications of 2013. 79% of these applications were made by people aged less than 35, and more than 5% (23.100 applications) were made by unaccompanied minors. The figures for 2015 show a steady increase in the number of asylum applications, indicating that the challenges relating to refugees and asylum seekers in Europe must be addressed with urgency.

Details in the *Internal Report* on asylum decisions, which can take months, in some cases years, (from '1st-instance' to 'final', through reviewing and appeals, of which the positive responses are further categorized as 'refugee status', 'subsidiary protection' and 'humanitarian status', with corresponding legal rights, obligations and limits) evoke a harassing sensation of prolonged vulnerability and uncertainty for asylum seekers, which undoubtedly represents a serious risk factor for their psycho-social well-being. In fact, as the Report concludes, children of migrant families are at higher risk of poverty and social exclusion.

In response to this dramatic situation, all possible resources at political, social and above all humanitarian levels, are necessary, to offer a first safe haven to people fleeing from inhumane life conditions and to build sustainable strategies for their integration into European society as active, responsible and respected citizens. The resources developed by MARS will benefit migrant populations, of which children and adolescents will be the first target group, pursuing their well-being through caring music interventions, building their empowerment and resilience, and offering them higher education.

1.3   Theoretical Context: the music of psycho-social interventions

It is becoming increasingly understood that the complexities that characterise the mental, emotional and physical states of refugees and asylum seekers do not always fit neatly into the aetiologies identified in the existing diagnostic criteria, (DSM-IV / ICD10) or psychological assessments. Since such criteria and assessments for psycho-bio-social illness, health, wellbeing and recovery are deeply embedded in Western cultural and social norms, the current mass migrations of people from beyond Europe, with their distinctive, regionally-based norms, has prompted a re-considering of what passes for heath, distress, disorder, disease, flourishing, and wellbeing, in rapidly diversifying societies. Corresponding questions also need to consider what passes for support, treatment, and for the building of personal and collective emotional, physical and social resilience and flourishing both within refugee communities, and between refugee and host communities (Bernardes et al, 2011; BernaBhugra et al, 2015; Oppedal & Idsoe, 2015; Miller & Rasmussen, 2010; Slonim-Nevo & Regev 2015; Smyth, Shannon & Dolan 2015).

Lenette, & Sunderland (2014) propose a map for participatory music practices to support health and well-being outcomes for asylum seekers and refugees through their review of community music and health promotion literature. They suggest that music promotes health and well-being for refugees, and that this includes helping to maintain and adapt traditional cultural practices and identities in transient settings, such as refugee camps; in helping to learn the host culture's language and cultural processes, including in mixed classroom settings; and also offering opportunities for the sharing of respective traditional cultures by host communities and refugees. Though such shared musical participation, shared music-making creates relationships and understandings through mutually acknowledged engagements, enjoyments, and respect.

Music therapists have a legacy of skilled working with people suffering the effects of emotional and social trauma in contexts that include medical, psychological, social and cultural perspectives (Pavlicevic 1994; Stige et al 2010; Sutton 2002; Zharinova-Sanderson, 2004); and their therapeutically based training equips music therapy practitioners for recognising, addressing, assessing and reporting on music-based therapeutic work to a range of stakeholders (including medical, social and educational). Correspondingly, a growing literature from Community musicians and Applied Ethnomusicology considers and reports on the role of music in engaging with those affected by conflict, social and political disruptions, transience and resettlement in various parts of the world (Carpente 2013; Higgins 2012; Harrison et al 2010; Koen et al 2011; Tsiris et al, 2014; White 2009).

Much of this literature recognises the role of an improvisational stance on the part of the practitioner – whether music therapist or community musician – in ensuring attentive listening, adaptive and flexible responding, and capacity to musically engage the participation of people from a disparate range of musical cultures, whether through free improvisation or through highly flexible musical engagement of known songs and music. Thus, the improvisational stance signals not only a capacity to improvise music; but an additional attitude of readiness to respond to whatever music and support is needed by this person, at this time – drawing from a musical-cultural tool-kit spontaneously and with intent (Aigen 2005, 2014; Bruscia, 1987; Nordoff & Robbins 1977; Malloch & Trevarthen 2009; Rolvsjord 2010).

While traditionally allied with the Health and education professions, a global movement that has characterised its practices under the 'Community Music Therapy' umbrella, emerged at the turn of the Century. Community Music Therapy was propelled by music

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therapists whose practices were increasingly informed by geo-political-cultural contexts that did not 'fit' Western (and, more specifically, medical) understandings of music, health, illness and treatment – whether in or beyond Western localities; and also by music therapy scholars who were attending with increasing interest to emerging literature from music sociology, the medical humanities, ethnomusicology and the new musicology. While retaining the improvisational stance, critical to participative and shared musical engagements, this emergent community-responsive practice broadened the scope of praxes available to people in all parts of the world, wherever they happened to be situated (Ansdell 2014; DeNora 2013; Pavlicevic & Ansdell 2004; Pavlicevic & Fouché 2014; Stige 2002; Stige & Aaro 2012; Tsiris 2014)

It can safely be assumed that international NGOs, publicly funded institutions, as well as community-funded initiatives already recognise that music has a significant role in addressing the resilience and wellbeing of marginalised persons and communities in every part of the globe (United Nations 2010). However, given the rapidly changing European social-cultural landscapes, which may well raise questions about who or what constitutes 'marginalised communities' in Europe, the need for a contemporary understanding about the resources and skills needed for undertaking effective music-as-resilience-support training necessitated a targeted enquiry to solicit the experiences and expertise of a range of practitioners and NGOs both within and beyond Europe. This would enable the development of focussed and efficient MARS resources and training (Intellectual Output No 4 and 5); drawing from and contributing to the complexities of the ever-changing contemporary social landscape of Europe.

2   Survey

2.1   Survey Design: concepts and criteria

The survey was primarily designed in a collaborative effort by Nordoff Robbins, Prima Materia and IMC; it was later presented to the other MARS partners for further input. Thus, each partner contributed from their own special point of view the main questions that they wanted to see addressed by the survey. In this way, the MARS Needs Analysis harnessed from the beginning the great potential that the diversity of the MARS partnership offers.

During the brainstorming skype meetings, partners exchanged on the different topics that should be transformed into questions in order to generate answers that would provide a reliable and valid basis for the development of the Specialisation Profile.

Taking into account that in the field of interest the main actors are not only individual professionals (social operators, community musicians) but also organisations (music therapy, organisations working with diaspora communities), the survey was designed to address both categories.

Therefore, the main objective was to collect information from individuals with particular expertise, and from organisations already working with marginalized communities in order to ensure that:

- the training and resources were informed about the knowledge and skills that a professional should possess in order to work optimally and effectively within such contexts;
- the training and support meets the needs of organisations who seek to work with professionals in such contexts.

The survey was designed following a very simple structure:
- Introduction
- Sections containing questions
  - Personal details
  - One major section per topic
- Debrief and contact information

To ensure its effectiveness, an initial draft was circulated among partners for a first test followed by a second pilot test on target audience.

2.2   Criteria for invitation

Most MARS partners issued exclusively direct invitations via their personal and professional networks and could thus clearly identify "their" respondents: Prima Materia reached out both to local contacts in Tuscany and partners involved in the support of the Syrian refugee community in Lebanon and France, NISCVT secured testimonies among others from the Palestinian refugee community in Lebanon, MCC contacted its members and partners, and Nordoff Robbins invited music therapists, music and community practitioners and activists, academics involved in international development work, NGOs and training institutions, among which the South African respondents should receive a special mention because of that country's long experience in social-cultural marginalisation and strong musical culture.

The IMC, being the MARS partner with the largest international network, invited national and international organisations belonging to its network, including the largest federation of music educators (ISME), to spread the invitation through their respective members. In addition, IMC also issued personal invitations to selected individuals and NGOs from among its global partners network, including the World Federation of Music Therapy.

2.3   Profile of participants

Four partners of the MARS project eventually secured answers to the questionnaire: Nordoff Robbins (9), Prima Materia (6), the National Institution of Social Care and Vocational Training (3) and the International Music Council (23).

The diverse approaches to potential participants generated replies covering a large geographic area from North to South America, from Africa to Western and Eastern Europe, and even from Australia. The great majority of respondents were European citizens working in European countries; a few European and North American respondents reported activity in the Middle East but also in Africa and Asia.

The vast majority of the 41 respondents to the questionnaire were professionals reflecting on their personal work experience, 6 replied both as professional and as organisation and 6 solely as organisation.

Most respondents had substantial experiences of work with diaspora communities, either in their host country or in other countries, as community musicians, music therapists, project managers, academics or musicians involved with NGOs, or as leaders of NGOs. Other respondents had experience in specialised music education for children and adults or as singers/conductors working with a diverse range of communities.

2.4 Survey results

While for some questions, the answers reflected large consensus, others showed a great diversity of approaches. It is interesting to note that open-ended questions were answered mainly by respondents from the NR participant group.

With regard to answers regarding <u>individual professional work</u>:

musical skills considered useful for a MARS worker:

8 out of the 12 options received at least 60% of support by the participant group; with three of them identified as the most relevant (in order of priority):

1. Skills to play / sing / lead different kinds of musical activities (small and large groups; individual; instrumental, vocal)
2. Sensitivity to, and understanding of, the emotional / physical power of music-based work (cathartic, distressing, expressive, supporting, uplifting, stimulating, etc.)
3. Skills in inviting people into shared music-activities – and respecting their reluctance or inability to join in.

Also considered important are: cultural/social musical knowledge with regard to geo-graphical context, including knowledge about cultural – social – musical taboos, skills in working with minimal resources and in flexible music-making.

With regard to conventions and transgressions, knowledge about songs as well as ways of playing and singing are considered necessary. Participants underlined in their open-ended response with examples the need to remain alert for, and avert, socio-musical transgres-sions of gender, social status, faith, connotations regarding instruments and songs. On the other hand, knowledge of the iconic status of some instruments for certain social groups may motivate young people and children to learn to play these instruments.

As most important aspects of **psycho-social knowledge** are considered:

1. Personal–professional skills in tolerating difference, managing difficult behaviours, maintaining boundaries and safe practices, seeking help and support when needed;
2. the capacity for cooperation in multi-disciplinary teamwork with respect for different approaches;
3. knowledge of different models of human development and pathology/disabilities.

In terms of understanding contemporary norms and values regarding human a social life, both in own and other cultural worlds, knowledge should be developed above all consider-

ing music and education, and to some lesser degree in the field of child development, and the concept of well-being and trauma/stress.

<u>Additional skills and knowledge</u> retained particularly important for MARS workers are manifold:

1. the understanding of the geopolitical complexities and of the delicate dynamics between hosting and hosted communities;
2. knowledge about the local (host) structures of support (legal, economic, housing, education);
3. non-verbal communication skills;
4. participation in networks and teams for mutual support and exchange;
5. keeping connected to contemporary developments, research, literature with regard to the context and the work;
6. Self-awareness with regard to dress codes and taboos;
7. Knowledge about festivals, rituals, and periods of fasting / celebration / atonement of host and diaspora cultures.

The open-ended responses added to the knowledge cited above, the importance of 'informal' and 'contextual' knowledge, e.g. understanding about the relationships and interactions within the diaspora communities (not just between host and refugee communities), the understanding of potential barriers that might impact upon attendance, which are not related to the outreach/musical sessions themselves (undisclosed difficulties: anxiety about using public transport, language barriers etc.).

Concerning answers given on behalf of <u>organizations</u>:

Respondents confirmed almost all of the proposed objectives of **psycho-social music interventions,** as they relate to the aims of the organizations represented: a means of non-verbal expression and communication, emotional and social support, a way of relaxing, releasing stress and promoting well-being, and opportunities to communicate knowledge of home culture and to learn musical skills. One could note that to lesser extent, respondents found that such interventions could offer access to the musical/verbal culture of host communities or an opportunity to learn the host language.

In addition, the open-ended responses suggest that objectives for the psycho-social music interventions are <u>contextual</u> – depending not only on the organisation, but on local social needs and situations:

• The objectives would be specific to the needs of the participants.

- To facilitate opportunities for those who are stigmatised by local / host communities to perform and demonstrate their skills to their local community and to demonstrate themselves as aspiring individuals.
- To facilitate the skilled and respectful models from participants own 'home' communities – equipping, enabling and supporting musicians and teachers from 'home' communities to provide music interventions.
- Validating contributions, building self-esteem, agency and independent creative thinking.

The participant group made no recommendation for any **specific beneficiary group** for psychosocial music support. Open-ended responses suggest that this is highly contextual- and may be fluid. Some programmes specialise in specific beneficiary groups. It seems to be of critical importance to listen to the needs of the community. One participant added that mentoring members of the refugee community to teach music to younger/children has important side effects, not the least being sustainability of the work as it ensures that musical skills can be passed on in the community.

Even if resources are limited, responses suggest no priority beneficiary group while nevertheless putting clearly a lesser focus on toddlers/infants.

One respondent suggested that teachers and carers of children could also be a target group which could benefit from early intervention techniques that support playfulness and healthy interactions with children from a young age.

A similar "no-preference" picture emerges from answers regarding the most useful **type of intervention** for the organisations; here again, there is rather a consensus on what is considered as not useful: faith-based music making/singing. Regarding the latter, a respondent had noted (in answering another question) that the MARS worker should also be skilled in managing and negotiating transgressions of established and agreed-upon group norms, for example, despite the facilitators/group agreeing that the music intervention is neutral on political and religious matters, participants spontaneously lead faith-based music making.

All types of **frequency** for psycho-social music interventions are considered useful, albeit with the exception of single interventions. As Nordoff Robbins states in their local report: "A range of responses suggested that the frequency (and by implication duration) of interventions very much depends on the transiency / stability of the beneficiaries, which in turn depends on the aims and objectives of the organisation in which the psycho-social musical intervention is being carried out. Responses emphasised the frequency and duration of at-

tendances– which may or may not depend on the duration and frequency of interventions on offer."

In other terms, the 'rule' seems to be that there is no hard and fast rule – but rather flexibility is the key.

However, ad-hoc attendances seem to feature prominently in the open-ended responses, which also note that knowing that interventions can be taken ad hoc could actually lead to more inclusiveness as it could draw people who might not commit themselves to regular, longer term or lengthy sessions.

Respondents stressed that the provision of longer term interventions depended on staff commitment, resources, local programmes etc. because if the expectation is that people attend more than one group of sessions, there needs to be a follow up and support.

3   Towards a Specialisation Profile

In its local report, Prima Materia stated: "What emerges from these answers is the concern that psycho-social music workers develop both 'internally' and 'externally'; their training and work experience should develop both their capacities for increased self-awareness supporting improved relational skills, and also their knowledge about the world they live and work in. Music, vocal and/or instrumental, educational, recreational and/or therapeutic, provides the medium for these learning processes and for reaching out to members of under-resourced communities..."

On the basis of the survey results, taking into account the checklists in the questionnaire as well as the open-ended responses, the following are proposed as forming part of the training of musicians specialising in using music to build social resilience amongst refugee and marginalised communities in Europe:

- Musical competence and ability to lead different kinds of musical activities (with different group sizes), which includes being skilled at:
  - attentive listening, ensuring the constantly monitoring of what kind of intervention is needed – which at times may be to 'do' little and to listen and witness others
  - switching musical genres, idioms, performance genres and instruments instantly and unexpectedly at times, ensuring that the musical planning and delivery address (and is in the service of) psycho-social support and development

- Respecting and negotiating difficulties in joining in
- Awareness of the emotional and physical power of music-based work
- Knowledge about a range of cultural and social norms – with regards to musical genres, instruments, activities, as well as musical roles and status that any of these enhance or transgress
- Sensitivity towards context-based, social/ political/ cultural knowledge supporting understanding of the immense complexity of community-based and person-centred psycho-educative and healthcare work within diaspora communities, including the delicate dynamics between hosting and hosted communities and within diaspora communities,
- Learning to act spontaneously on the basis of informal, unexpected events, and spontaneous informal knowledge.
- Skilled at working flexibly, with minimal resources and beyond one's own musical and social comfort zone, planning for plans to be interrupted and disrupted
- Skilled on both personal and professional level at tolerating difference, managing difficult behaviours, maintaining boundaries and safe practices, seeking help and support when needed
- Skilled at identifying and providing additional resources needed (e.g. help with handling money, travel options, language translations); and being familiar with available other resources, e.g. within local (host) structures of support (legal, economic, housing, education)
- Skilled at developing strategies for sustainability of musical interventions – at inviting and mentoring peers to work alongside, and manage one's own discomfort at the different norms, skills, and methods of managing groups that may challenge one's own cultural norms and values.

One collateral element that emerged and should be taken into account is the need for any Monitoring and evaluation activity to be ready for the ad hoc nature of the music interventions.

4 Conclusion

The Needs Analysis provided a clear proof that music is recognised for its potential to create bridges of sharing and comprehension, whilst highlighting and nurturing cultural belonging, and supporting self-awareness and care.

The results of the Needs Analysis inform the MARS partners about social and cultural concerns in relation to the communities they work with, providing indications, not only for the good management of the MARS project, but also for the future programming of developments of psycho-social music resources, not only at a local level, but also further afield.

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Annexes

- Annex I: Internal Report on strategic arguments, definitions, figures and statistics from EU that support the goals and action plan of MARS project
- Annex II: Local Reports
- Annex III: Needs Analysis Survey
- Annex IV: Trends of the replies

Annex I: Internal Report on strategic arguments

Definitions, figures and statistics from EU that support the goals and action plan of MARS project

Definitions according EU legislation

Asylum applicant: a person having submitted an application for international protection or having been included in such application as a family member during the reference period.

Application for international protection: an application for international protection as defined in Art.2(h) of Directive 2011/95/EU, i.e. a request made by a third-country national or a stateless person for protection from a Member State, who can be understood to seek refugee status or subsidiary protection status, and who does not explicitly request another kind of protection, outside the scope of this Directive, that can be applied for separately. This definition is intended to refer to all who apply for protection on an individual basis, irrespective of whether they lodge their application on arrival at the airport or land border, or from inside the country, and irrespective of whether they entered the territory legally (*e.g.* as a tourist) or illegally (see Art4.1 (a) of the Regulation).

Applications submitted by persons who are subsequently found to be a subject of a Dublin procedure (Regulation (EU) No 604/2013) are included in the number of asylum applications.

Persons who are transferred to another Member State in application of the Dublin Regulation are reported as asylum applicants also in the Member State where they are transferred to.

Within the same reference period every person being a subject of asylum application is counted only once, therefore repeat applications are not recorded if the first application has been lodged in the same reference period. However, such a repeat application will be recorded if lodged in a different reference month. It means that the aggregation of the monthly figures may overestimate the number of persons applying for international protection within the aggregated period (year).

First time asylum applicant: a person having submitted an application for international protection for the first time. Applications submitted by persons who are subsequently found to be a subject of a Dublin procedure are included in the statistics on first time asylum applicants if such persons are also a subject of first asylum application. The term 'first time' implies no time limits and therefore a person can be recorded as first time applicant only if he or she had never applied for international protection in the reporting country in the past, irrespective of the fact that he or she is found to have applied in another Member State of the European Union. All Member States are requested to supply these data but their provision is voluntary.

Person being a subject of 'a pending application' means a person who is the subject of application for international protection under consideration by the responsible national authority at the end of the reference period. It includes the number of persons with pending applications at all instances of the administrative and/or judicial procedure (see Art 4.1(b) of the Regulation).

Applications withdrawn: applications for asylum having been withdrawn during the reference period at all instances of the administrative and/or judicial procedure (see Art.4.1(c) of the Regulation).

Asylum applicants considered to be unaccompanied minors: all applicants for international protection who are considered by the national authority to be unaccompanied minors during the reference period and relates to Art 4.3(a) of the Regulation. 'Unaccompanied minor' means minor as defined in Article 2(l) of Directive 2011/95/EU *i.e.* a minor who arrives on the territory of the Member States unaccompanied by an adult responsible for him or her whether by law or by the practice of the Member State concerned, and for as long as he or she is not effectively taken into the care of such a person; it includes a minor who is left unaccompanied after he or she has entered the territory of the Member States.

MARS

Key objectives of the Europe 2020

http://ec.europa.eu/eurostat/documents/3217494/6655013/KS-EZ-14-001-EN-N.pdf/a5452f6e-8190-4f30-8996-41b1306f7367

The key objectives of the Europe 2020 strategy are expressed in the form of five headline targets at the EU
level:

- Increasing the employment rate of the population aged 20-64 to at least 75%.

- Increasing combined public and private investment in R & D to 3% of GDP.

- Climate change and energy targets:

  - Reducing greenhouse gas emissions by at least 20% compared to 1990 levels.

  - Increasing the share of renewable energy in final energy consumption to 20%.

  - Moving towards a 20% increase in energy efficiency.

MARS contributes to the Europe 2020 objectives:
- **increasing the employment rate**
- **reducing school dropout rates**
- **lifting people out of the risk of social exclusion**

- Reducing school drop-out rates to less than 10% and increasing the share of the population aged 30-34 having completed tertiary education to at least 40 %.

- Lifting at least 20 million people out of the risk of poverty and social exclusion.

Topic	Headline indicator	2008	2009	2010	2011	2012	2013	Target
Employment	Employment rate age group 20–64, total (% of population)	70.3	69.0	68.5	68.5	68.4	68.4	75.0
	• Employment rate age group 20–64, females (% of population)	62.8	62.3	62.0	62.2	62.4	62.6	:
	• Employment rate age group 20–64, males (% of population)	77.8	75.7	75.0	74.9	74.5	74.3	:
R&D	Gross domestic expenditure on R&D (¹) (% of GDP)	1.85	1.94	1.93	1.97	2.01	2.02	3.00
Climate change and energy	Greenhouse gas emissions (²) (Index 1990 = 100)	90.4	83.8	85.7	83.2	82.1	:	80.0
	Share of renewable energy in gross final energy consumption (%)	10.5	11.9	12.5	12.9	14.1	:	20.0
	Primary energy consumption (Million tonnes of oil equivalent)	1 689	1 595	1 654	1 596	1 584	:	1 483
	Final energy consumption (Million tonnes of oil equivalent)	1 175	1 108	1 160	1 107	1 103	:	1 086

Education	Early leavers from education and training, total (% of population aged 18–24)	14.7	14.2	13.9	13.4	12.7	12.0	< 10.0
	• Early leavers from education and training, females (% of population aged 18–24)	12.6	12.3	11.9	11.5	10.9	10.2	:
	• Early leavers from education and training, males (% of population aged 18–24)	16.6	16.1	15.8	15.3	14.4	13.6	:
	Tertiary educational attainment, total (% of population aged 30–34)	31.2	32.3	33.6	34.7	35.9	36.9	≥ 40.0
	• Tertiary educational attainment, females (% of population aged 30–34)	34.4	35.7	37.2	38.6	40.2	41.2	:
	• Tertiary educational attainment, males (% of population aged 30–34)	28.0	28.9	30.0	30.8	31.7	32.7	:
Poverty and social exclusion	People at risk of poverty or social exclusion (³)(⁴) (million people)	116.6	114.5	117.0	120.4	123.1	121.4	96.6 (⁶)
	People at risk of poverty or social exclusion (³)(⁴) (% of population)	23.8	23.3	23.7	24.3	24.8	24.4	:
	• People living in households with very low work intensity (⁴) (% of population)	9.1	9.1	10.1	10.4	10.4	10.6	:
	• People at risk of poverty after social transfers (⁴) (% of population)	16.6	16.4	16.5	16.9	16.9	16.6	:
	• Severely materially deprived people (⁴)(⁵) (% of population)	8.5	8.2	8.4	8.8	9.9	9.6	:

(¹) Data for 2013 are estimates.
(²) Total emissions, including international aviation, but excluding emissions from land use, land use change and forestry (LULUCF).
(³) The indicator 'People at risk of poverty or social exclusion' corresponds to the sum of people who are: at risk of poverty or severely materially deprived or living in households with very low work intensity. People are only counted once even if they are present in several sub-indicators.
(⁴) All data are EU-27 aggregates because for 2008 and 2009 there are no data available for Croatia. Data for 2013 are estimates.
(⁵) 2009 data are estimates.
(⁶) The overall EU target is to lift at least 20 million people out of the risk of poverty and exclusion by 2020. Due to the structure of the survey on which most of the key social data is based (the EU Statistics on Income and Living Conditions), a large part of the main social indicators available in 2010, when the Europe 2020 strategy was adopted, referred to 2008 data for the EU-27 as the most recent data available. This is why monitoring of progress towards the Europe 2020 strategy's poverty target takes EU-27 data from 2008 as a baseline year.

Asylum statistics (recent developments until 2014)

http://ec.europa.eu/eurostat/statistics-explained/index.php/Asylum_statistics#Further_Eurostat_information

Asylum applicants

Having peaked in 1992 (672 thousand applications in the EU-15) and again in 2001 (424 thousand applications in the EU-27), the number of asylum applications within the EU-27 fell in successive years to just below 200 thousand by 2006. Focusing just on applications from citizens of non-member countries, as shown in Figure 1, there was a gradual increase in the number of asylum applications within the EU-27 and later the EU-28 through to

2014 saw an increase of almost 195.000 asymlum applicants from 431,000 in 2013.

MARS

2012, after which the rate of change quickened considerably as the number of asylum seekers rose to 431 thousand in 2013 and 626 thousand in 2014; this was the highest number of asylum applicants within the EU since the peak in 1992.
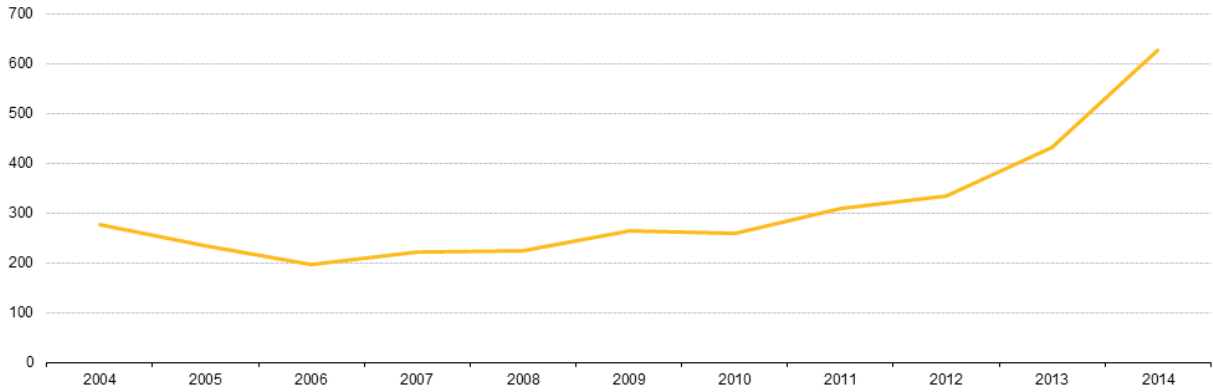
(¹) 2004–07: EU-27 and extra-EU-27.
Source: Eurostat (online data codes: migr_asyctz and migr_asyappctza)

Figure 1: Asylum applications (non-EU) in the EU-28 Member States, 2004–14 (thousands)

This latest figures for 2014 marked an increase of almost 195 thousand applicants in relation to the year before, in part due to a considerably higher number of applicants from Syria, Eritrea, Kosovo (UNSCR 1244/99), Afghanistan and Ukraine and to a lesser extent from Iraq, Serbia, Nigeria and the Gambia (see Table 1).

	Total (number)		Share in total (%)		Change 2013 to 2014		Ranking		
	2013	2014	2013	2014	Absolute (number)	Relative (%)	2013	2014	Change
Non-EU-28 total	431 090	625 920	100.0	100.0	194 830	45.2	-	-	-
Syria	49 980	122 115	11.6	19.5	72 135	144.3	1	1	0
Afghanistan	26 215	41 370	6.1	6.6	15 155	57.8	3	2	1
Kosovo (UNSCR 1244/99)	20 225	37 895	4.7	6.1	17 670	87.4	6	3	3
Eritrea	14 485	36 925	3.4	5.9	22 440	154.9	8	4	4
Serbia	22 360	30 840	5.2	4.9	8 480	37.9	4	5	-1
Pakistan	20 850	22 125	4.8	3.5	1 275	6.1	5	6	-1
Iraq	10 740	21 310	2.5	3.4	10 570	98.4	13	7	6
Nigeria	11 670	19 970	2.7	3.2	8 300	71.1	10	8	2
Russia	41 470	19 815	9.6	3.2	-21 655	-52.2	2	9	-7
Albania	11 065	16 825	2.6	2.7	5 760	52.1	11	10	1
Somalia	16 510	16 470	3.8	2.6	-40	-0.2	7	11	-4
Stateless	9 670	15 605	2.2	2.5	5 935	61.4	14	12	2
Ukraine	1 055	14 050	0.2	2.2	12 995	1 231.8	47	13	34
Mali	6 630	12 945	1.5	2.1	6 315	95.2	20	14	6
Bangladesh	9 140	11 680	2.1	1.9	2 540	27.8	15	15	0
Gambia, The	3 545	11 515	0.8	1.8	7 970	224.8	29	16	13
Iran	12 680	10 860	2.9	1.7	-1 820	-14.4	9	17	-8
Bosnia and Herzegovina	7 065	10 705	1.6	1.7	3 640	51.5	19	18	1
FYR of Macedonia	11 035	10 330	2.6	1.7	-705	-6.4	12	19	-7
Unknown	4 025	9 600	0.9	1.5	5 575	138.5	28	20	8
Georgia	9 090	8 560	2.1	1.4	-530	-5.8	16	21	-5
Dem. Rep. of Congo	8 390	7 340	1.9	1.2	-1 050	-12.5	17	22	-5
Algeria	7 080	6 700	1.6	1.1	-380	-5.4	18	23	-5
Senegal	2 965	6 435	0.7	1.0	3 470	117.0	32	24	8
Guinea	6 490	6 375	1.5	1.0	-115	-1.8	22	25	-3
Sudan	3 235	6 230	0.8	1.0	2 995	92.6	31	26	5
Armenia	5 235	5 700	1.2	0.9	465	8.9	26	27	-1
Sri Lanka	6 550	5 480	1.5	0.9	-1 070	-16.3	21	28	-7
China (including Hong Kong)	5 280	5 170	1.2	0.8	-110	-2.1	25	29	-4
Turkey	5 635	5 160	1.3	0.8	-475	-8.4	23	30	-7
Other non-EU-28	60 725	69 820	14.1	11.2	9 095	15.0	-	-	-

Source: Eurostat (online data code: migr_asyappctza)

Table 1: Countries of origin of (non-EU) asylum seekers in the EU-28 Member States, 2013 and 2014

Asylum applicants from Syria rose to 122 thousand in the EU-28 in 2014, which equated to 20 % of the total from all non-member countries. Afghani citizens accounted for 7 % of the total, while Kosovans and Eritrean citizens accounted for 6 % and Serbians for 5 %. Among the 30 main groups of citizenship of asylum applicants in the EU-28 in 2014, by far the largest relative increase compared to 2013 was recorded for individuals from Ukraine. There were also considerable increases in relative terms in the number of applicants from several African countries (The Gambia, Eritrea, Senegal, Mali, Sudan and Nigeria), two Middle Eastern countries (Syria and Iraq) and Afghanistan, as well as Western Balkan countries (Kosovo [1], Albania, and Bosnia and Herzegovina), and large increases of applicants from unknown origins and Stateless applicants.

Table 2 provides an overview of the five largest groups of asylum applicants (by citizenship) in each of the EU Member States.

Belgium	
Syria	2 705
Afghanistan	2 330
Russia	1 850
Guinea	1 440
Iraq	1 395
Other	12 990

Bulgaria	
Syria	6 245
Afghanistan	2 965
Iraq	610
Stateless	270
Pakistan	185
Other	805

Czech Republic (¹)	
Ukraine	515
Syria	110
Vietnam	65
Russia	40
Cuba	40
Other	375

Denmark	
Syria	7 210
Eritrea	2 275
Stateless	1 140
Somalia	700
Russia	520
Other	2 835

Germany	
Syria	41 100
Serbia	27 145
Eritrea	13 255
Afghanistan	9 675
Iraq	9 495
Other	101 975

Estonia (²)	
Ukraine	60
Russia	20
Sudan	20
Egypt	10
Syria	5
Other	40

Ireland	
Pakistan	290
Nigeria	140
Albania	100
Bangladesh	100
Zimbabwe	85
Other	735

Greece	
Afghanistan	1 710
Pakistan	1 620
Syria	785
Bangladesh	635
Albania	570
Other	4 110

Spain	
Syria	1 510
Ukraine	895
Mali	595
Algeria	305
Palestine	200
Other	2 110

France	
Dem. Rep. of Congo	5 470
Russia	4 205
Bangladesh	3 800
Albania	3 000
Syria	2 845
Other	44 990

Croatia (³)	
Algeria	75
Syria	65
Pakistan	25
Morocco	20
Tunisia	20
Other	245

Italy	
Nigeria	10 135
Mali	9 790
Gambia, The	8 575
Pakistan	7 150
Senegal	4 675
Other	24 300

Cyprus	
Syria	995
Ukraine	95
Egypt	85
India	80
Vietnam	80
Other	410

Latvia	
Georgia	175
Ukraine	75
Syria	35
Iraq	20
Afghanistan	15
Other	55

Lithuania	
Georgia	115
Afghanistan	85
Ukraine	70
Russia	55
Vietnam	30
Other	85

Luxembourg	
Bosnia and Herzegovina	170
Montenegro	145
Kosovo (UNSCR 1244/99)	140
Albania	120
Syria	95
Other	480

Hungary	
Kosovo (UNSCR 1244/99)	21 455
Afghanistan	8 795
Syria	6 855
Palestine	875
Unknown	705
Other	4 090

Malta (⁴)	
Libya	420
Syria	305
Somalia	130
Sudan	85
Eritrea	60
Other	350

Netherlands	
Syria	8 790
Eritrea	3 910
Stateless	2 720
Iraq	1 320
Afghanistan	880
Other	6 875

Austria	
Syria	7 730
Afghanistan	5 075
Russia	1 995
Kosovo (UNSCR 1244/99)	1 905
Stateless	1 315
Other	10 015

Poland	
Russia	4 000
Ukraine	2 275
Georgia	720
Armenia	135
Kyrgyzstan	120
Other	770

Portugal (⁵)	
Ukraine	155
Morocco	25
Sierra Leone	25
Pakistan	25
Syria	20
Other	190

Romania	
Syria	615
Afghanistan	280
Iraq	210
Iran	60
Pakistan	45
Other	335

Slovenia (⁶)	
Syria	90
Afghanistan	75
Pakistan	25
Iran	20
Kosovo (UNSCR 1244/99)	20
Other	155

Slovakia	
Afghanistan	95
Syria	40
Ukraine	25
Vietnam	25
Somalia	20
Other	125

Finland	
Iraq	820
Somalia	410
Ukraine	300
Afghanistan	205
Russia	200
Other	1 685

Sweden	
Syria	30 750
Eritrea	11 530
Stateless	7 820
Somalia	4 870
Afghanistan	3 105
Other	23 105

United Kingdom	
Pakistan	3 990
Eritrea	3 280
Iran	2 500
Syria	2 410
Albania	1 890
Other	17 675

Iceland (⁷)	
Albania	20
Ukraine	15
Russia	15
Iraq	10
Nigeria	10
Other	100

Liechtenstein (⁸)	
Serbia	10
Somalia	10
Ukraine	5
Kosovo (UNSCR 1244/99)	5
Albania	5
Other	30

Norway	
Eritrea	3 295
Syria	2 085
Somalia	1 775
Sudan	850
Stateless	830
Other	4 370

Switzerland	
Eritrea	6 920
Syria	3 820
Sri Lanka	1 275
Nigeria	910
Somalia	815
Other	9 815

(¹) Stateless, also 20.
(²) Algeria, Belarus, Georgia and Mali: also 5.
(³) Bangladesh, Egypt and Nigeria: also 20.
(⁴) Nigeria: also 60.
(⁵) Mali: also 20.
(⁶) Somalia: also 20.
(⁷) Former Yugoslav Republic of Macedonia and Belarus: also 10.
(⁸) Armenia, Kyrgyzstan and Russia: also 5.
Source: Eurostat (online data code: migr_asyappctza)

Table 2: Five main citizenships of (non-EU) asylum applicants, 2014 (number, rounded figures)

Syrians accounted for the highest number of applicants in 11 of the 28 EU Member States, including 41 thousand applicants in Germany (the highest number of applicants from a single country to one of the EU Member States in 2014) and 31 thousand applicants in Sweden. Some 27 thousand Serbians and 13 thousand Eritreans also applied for asylum in

Germany and 12 thousand Eritreans in Sweden. The only other EU Member States to receive in excess of 10 thousand asylum applicants in 2014 from a single group of citizens were Hungary (21 thousand Kosovans) and Italy (10 thousand Nigerians).

	Total (number, rounded figures)	Minors (%)			Aged 18 and over (%)			Age unknown (%)	Analysis of minors (%)	
		All minors	0–13	14–17	18–34	35–64	65 and over		Accompanied	Unaccompanied
EU-28	625 920	26	19	7	54	20	1	0	86	14
Belgium	22 710	29	23	7	48	22	1	0	93	7
Bulgaria	11 080	30	17	13	56	13	0	0	72	28
Czech Republic	1 145	20	17	3	41	37	2	0	98	2
Denmark	14 680	21	13	7	55	24	1	0	73	27
Germany	202 645	32	25	6	48	19	1	0	93	7
Estonia	155	13	10	3	55	32	3	0	100	0
Ireland	1 450	18	14	4	58	23	1	0	88	12
Greece	9 430	14	7	7	65	21	0	0	67	33
Spain	5 615	20	17	4	56	23	1	0	99	1
France	64 310	22	19	3	51	26	1	0	98	2
Croatia	450	3	1	2	76	21	0	0	33	67
Italy	64 625	7	3	4	84	9	0	0	43	57
Cyprus	1 745	21	16	5	55	23	0	0	86	14
Latvia	375	16	11	5	49	32	4	0	100	0
Lithuania	440	24	20	3	50	26	1	0	95	5
Luxembourg	1 150	31	25	6	50	19	0	0	92	8
Hungary	42 775	28	19	8	57	16	0	0	95	5
Malta	1 350	23	15	8	59	17	1	0	83	17
Netherlands	24 495	21	14	7	53	25	1	0	81	19
Austria	28 035	30	20	11	51	18	0	0	77	23
Poland	8 020	42	37	4	33	24	1	0	94	6
Portugal	440	18	14	5	57	24	2	0	81	19
Romania	1 545	24	15	9	53	21	1	0	75	25
Slovenia	385	30	12	18	48	21	0	0	43	57
Slovakia	330	20	17	3	59	21	0	0	85	15
Finland	3 620	23	16	6	55	21	1	1	76	24
Sweden	81 180	29	19	10	46	24	1	0	70	30
United Kingdom	31 745	21	14	8	54	21	1	3	73	27
Iceland	170	18	15	3	50	29	0	0	100	0
Liechtenstein	65	31	23	8	38	31	0	0	100	0
Norway	13 205	29	20	10	54	17	0	0	76	24
Switzerland	23 555	28	22	7	55	16	0	0	88	12

(*) Due to the use of rounded figures in these calculations the sum of all age groups does not always equal 100 %.
Source: Eurostat (online data codes: migr_asyappctza and migr_asyunaa)

Table 3: Number of (non-EU) asylum applicants in the EU and EFTA Member States, by age distribution, 2014

The number of asylum applicants and their relative importance (for example, their number in relation to the total resident population of the country where the application is lodged) varies considerably between EU Member States. In 2014, by far the highest number of asylum seekers from outside of the EU-28 was reported by Germany (203 thousand), which was two and a half times as many as the number of applicants in Sweden (81 thousand) — see Table 3. Italy (65 thousand applicants), France (64 thousand), Hungary (43 thousand), the United Kingdom (32 thousand), Austria (28 thousand), the Netherlands (25 thousand) and Belgium (23 thousand) followed. The total number of persons seeking asylum in these nine Member States accounted for 90 % of the EU-28 total in 2014.

The number of asylum applicants in 2014 more than doubled compared with 2013 in Italy (an increase of 143 %), Hungary (126 %) and Denmark (105 %), while it more than halved in Croatia (-58 %) and nearly halved in Poland (-47 %).
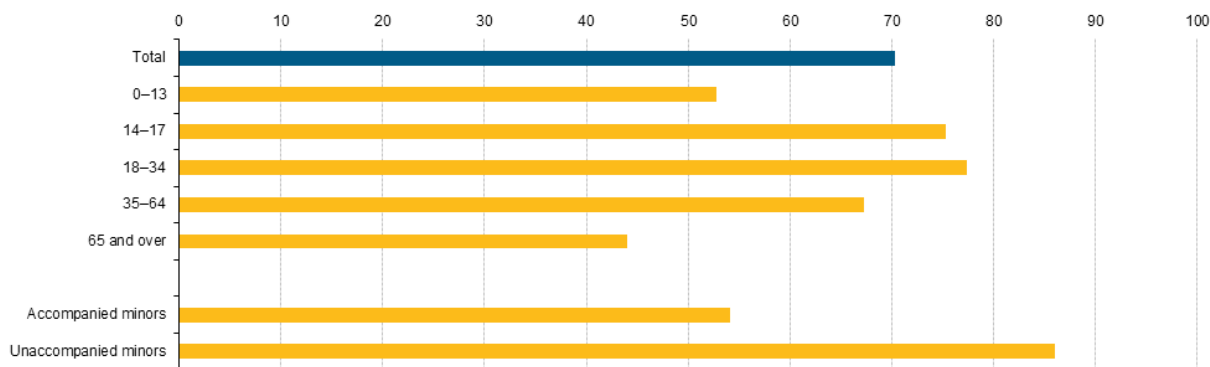
Source: Eurostat (online data codes: migr_asyappctza and migr_asyunaa)

Figure 2: Share of male (non-EU) asylum applicants in the EU-28, by age group and status of minors, 2014 (%)

Nearly four in every five (79 %) asylum seekers in the EU-28 in 2014 were aged less than 35 (see Table 3); those aged 18–34 accounted for slightly more than half (54 %) of the total number of applicants, while minors aged less than 18 accounted for one quarter (26 %).

This age distribution for asylum applicants was common in the vast majority of the EU Member States, with the largest share of applicants usually being those aged 18–34. There was one exception to this pattern: Poland reported a higher proportion of asylum applicants aged less than 18.

According to the latest data available, in 2014 there were 23.1 thousand applications in the EU-28 from unaccompanied minors. An unaccompanied minor is a person below the age of 18 who arrives on the territory of an EU Member State unaccompanied by an adult responsible for them or a minor who is left unaccompanied after having entered the territory of an EU Member State.

The distribution of asylum applicants by sex shows that men were more likely than women to seek asylum. Across the EU-28, the gender distribution was most balanced for asylum applicants aged less than 14, where boys accounted for 53 % of the total number of applications in 2014. There was a greater degree of gender inequality for asylum applicants aged 14–17 or 18–34, where around three quar-

2014
- **23.100 asylum applications were from unaccompanied minors**
- **nearly four in every five of total number of applicants (79 %) were aged less than 35.**

ters of applicants were male. Female applicants outnumbered male applicants for asylum seekers aged 65 and over, although this group was relatively small, accounting for just 0.8 % of the total number of applications in 2014.

The gender difference was even more apparent when considering unaccompanied minors, as 86 % of asylum applicants in the EU-28 in 2014 that were unaccompanied minors were male, compared with 54 % for accompanied minors.

Decisions on asylum applications

In 2014, close to half (45 %) of EU-28 first instance asylum decisions resulted in positive outcomes, that is grants of refugee or subsidiary protection status, or an authorisation to stay for humanitarian reasons; note that all EU-28 data on decisions on asylum applications for 2014 exclude Austria. This share was considerably lower (18 %) for final decisions (based on appeal or review). For first instance decisions, some 56 % of all positive decisions in the EU-28 in 2014 resulted in grants of refugee status, while for final decisions the share was somewhat higher, at 60 %.

In absolute numbers, a total of almost 104 thousand persons were granted refugee status in the EU-28 in 2014 (first instance and final decisions), nearly 60 thousand subsidiary pro-tection status, and just over 20 thousand authorisation to stay for humanitarian reasons.

	Total number of decisions	Positive decisions				Rejected
		Total	Refugee status	Subsidiary protection	Humanitarian reasons	
EU-28 (¹)	357 425	160 070	89 710	54 845	15 510	197 360
Belgium	20 335	8 045	6 460	1 585	:	12 290
Bulgaria	7 435	7 000	5 165	1 840	:	430
Czech Republic	1 000	375	75	285	15	625
Denmark	8 055	5 480	3 765	1 625	90	2 580
Germany	97 275	40 560	33 310	5 175	2 075	56 715
Estonia	55	20	20	0	0	35
Ireland	1 060	400	130	270	:	660
Greece	13 305	1 970	1 270	590	115	11 335
Spain	3 620	1 585	385	1 200	0	2 035
France	68 500	14 815	11 980	2 835	:	53 685
Croatia	235	25	15	10	:	210
Italy	35 180	20 580	3 640	7 625	9 315	14 600
Cyprus	1 305	995	55	940	0	310
Latvia	95	25	5	20	:	70
Lithuania	185	70	15	55	0	110
Luxembourg	885	120	105	15	:	765
Hungary	5 445	510	240	250	20	4 935
Malta	1 735	1 260	190	900	165	475
Netherlands	18 790	12 550	2 485	9 290	775	6 240
Austria (²)	16 610	4 920	3 160	1 760	:	11 690
Poland	2 700	720	260	165	295	1 980
Portugal	155	40	20	20	:	115
Romania	1 585	740	370	370	0	845
Slovenia	95	45	30	10	:	50
Slovakia	280	170	0	95	75	110
Finland	2 340	1 270	490	475	300	1 070
Sweden	39 905	30 650	10 245	19 095	1 310	9 255
United Kingdom	25 870	10 050	8 990	110	950	15 820
Iceland	120	30	15	10	5	90
Liechtenstein	10	0	0	0	0	10
Norway	7 640	4 905	3 590	1 140	175	2 735
Switzerland	21 800	15 410	6 140	2 640	6 630	6 390

(¹) Excluding decisions in Austria.
(²) 2013.
Source: Eurostat (online data code: migr_asydcfsta)

Table 4: First instance decisions on (non-EU) asylum applications, 2014 (number, rounded figures)

Around 160 thousand people received positive decisions at first instance in the EU-28 in 2014 (of which 90 thousand were granted refugee status, 55 thousand were granted subsi-diary protection and 16 thousand were granted humanitarian status); a further 23 thousand people received positive final decisions in 2014 (of which nearly 14 thousand were granted refugee status, 5 thousand subsidiary protection and 5 thousand humanitarian status).

	Total number of decisions	Positive decisions				Rejected
		Total	Refugee status	Subsidiary protection	Humanitarian reasons	
EU-28 (¹)	132 405	23 295	13 885	4 620	4 790	109 110
Belgium	7 950	470	440	30		7 480
Bulgaria	20	20	5	15	:	5
Czech Republic	565	35	5	10	15	531
Denmark	1 785	290	160	130	0	1 495
Germany	44 335	6 995	4 330	935	1 730	37 340
Estonia	5	0	0	0	0	5
Ireland	210	95	90	5	:	115
Greece	7 665	1 880	805	295	775	5 785
Spain	920	15	0	0	10	905
France	37 085	5 825	4 245	1 580	:	31 260
Croatia	110	0	0	0	0	110
Italy	55	45	10	35	5	10
Cyprus	495	225	10	205	5	275
Latvia	35	0	0	0	:	35
Lithuania	15	5	0	5	0	10
Luxembourg	740	10	5	5	:	725
Hungary	840	40	20	15	5	800
Malta	260	35	10	25	0	225
Netherlands	1 445	700	260	340	100	745
Austria (²)	6 860	1 425	1 180	240	:	5 435
Poland	1 380	20	5	15	0	1 360
Portugal	95	0	0	0	:	95
Romania	170	35	5	30	0	135
Slovenia	70	0	0	0	:	65
Slovakia	60	5	0	0	0	55
Finland	210	165	75	60	30	45
Sweden	13 130	2 375	750	800	830	10 755
United Kingdom	12 750	4 015	2 645	85	1 285	8 735
Iceland	55	5	0	0	0	55
Liechtenstein	0	0	0	0	0	0
Norway	8 430	960	240	110	610	7 470
Switzerland	2 460	165	45	15	100	2 295

(¹) Excluding decisions in Austria.
(²) 2013.
Source: Eurostat (online data code: migr_asydcfina)

Table 5: Final decisions on (non-EU) asylum applications, 2014 (number, rounded figures)

The highest number of positive asylum decisions (first instance and final decisions) in 2014 was recorded in Germany (48 thousand), followed by Sweden (33 thousand), France and Italy (both 21 thousand), the United Kingdom (14 thousand) and the Netherlands (13 thousand). Altogether, these six Member States accounted for 81 % of the total number of positive decisions issued in the EU-28.

Latest news and figures

- [18 June 2015] 185 000 first time asylum seekers in the EU in the first quarter of 2015

During the first three months of 2015, 185 000 first time asylum seekers applied for protection in the European Union (EU), almost stable compared with the last quarter of 2014 but up by 86% compared with the first quarter of 2014. In particular, the number of Kosovars rose considerably to reach almost 50 000. They represent the main citizenship of first time asylum applicants in the EU over the first quarter 2015, ahead of Syrians and Afghans.

The latest figures (2015) show a steady increase in the number of asylum Applications

http://ec.europa.eu/eurostat/documents/2995521/6887997/3-18062015-CP-EN.pdf/4457b050-26f9-4cf1-bf27-9ffb73ff8c7b

- [18 September 2015] Over 210 000 first time asylum seekers in the EU in the second quarter of 2015

During the second quarter of 2015 (from April to June 2015), 213 200 first time asylum seekers applied for protection in the European Union (EU), up by 15% compared with the first quarter of 2015 and by 85% compared with the second quarter of 2014. In particular, the number of Syrians and Afghans rose considerably to reach almost 44 000 and 27 000 respectively. They represent the two main citizenships of first time asylum applicants in the EU over the second quarter 2015, accounting for a third of all first time applicants. Kosovars, who were the top citizenship of first time asylum applicants in the first three months of 2015, have seen their number drop from almost 50 000 during the first quarter 2015 to just over 10 000 in the second quarter 2015.

http://ec.europa.eu/eurostat/documents/2995521/6996925/3-18092015-BP-EN.pdf/b0377f79-f06d-4263-aa5b-cc9b4f6a838f

- [10 December 2015] More than 410 000 first time asylum seekers registered in the third quarter of 2015

During the third quarter of 2015 (from July to September 2015), 413.800 first time asylum seekers applied for international protection in the Member States of the European Union (EU), a number almost double that of the second quarter of 2015. http://ec.europa.eu/eurostat/documents/2995521/7105334/3-10122015-AP-EN.pdf/04886524-58f2-40e9-995d-d97520e62a0e
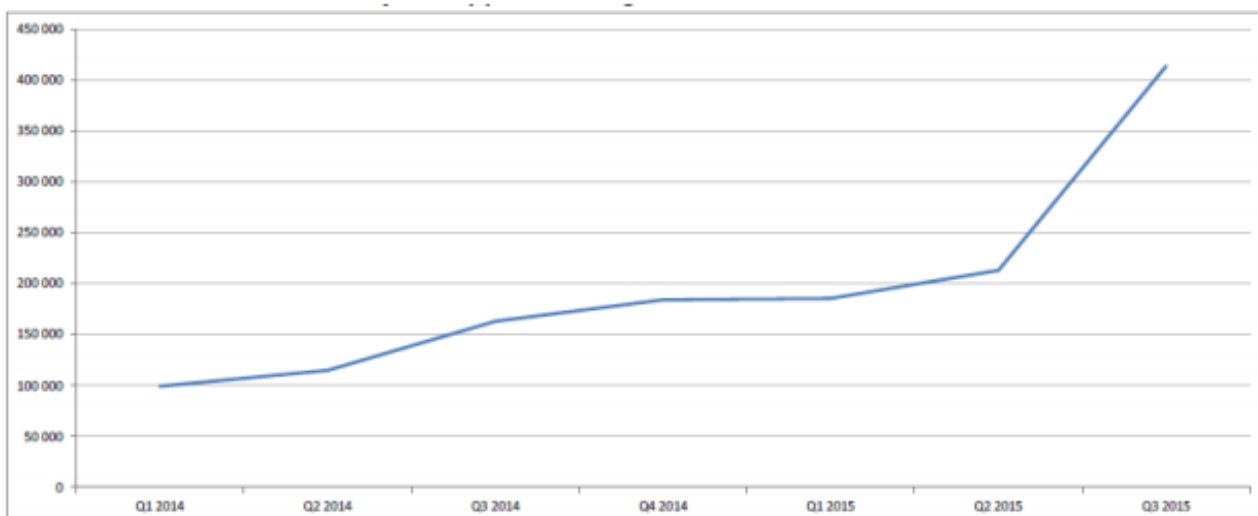

Figure 3. First time asylum applicants registered in the EU Member States (2014-2015)

Over 800 000 asylum applications pending

Pending applications refer to all persons who have made, at any time, an application for international protection which is still under consideration by the responsible national authority at the end of the reference period. It thus refers to the "stock" of applications for which decisions are still pending. This indicator is meant to measure the workload of the national authorities.

At the end of September 2015, more than 808.000 applications for asylum protection in the EU Member States were still under consideration by the responsible national authority. Last year, at the end of September 2014, there were almost 435.000. With 366.000 pending applications at the end of September 2015 (or 45% of the EU total), Germany had by far the largest share in the EU, ahead of Hungary (107.500, or 13%), Sweden (85.700, or 11%) and Italy (50.500, or 6%).

In the third quarter 2015, there were in total 814 first time asylum applicants per million inhabitants in the EU Member States.
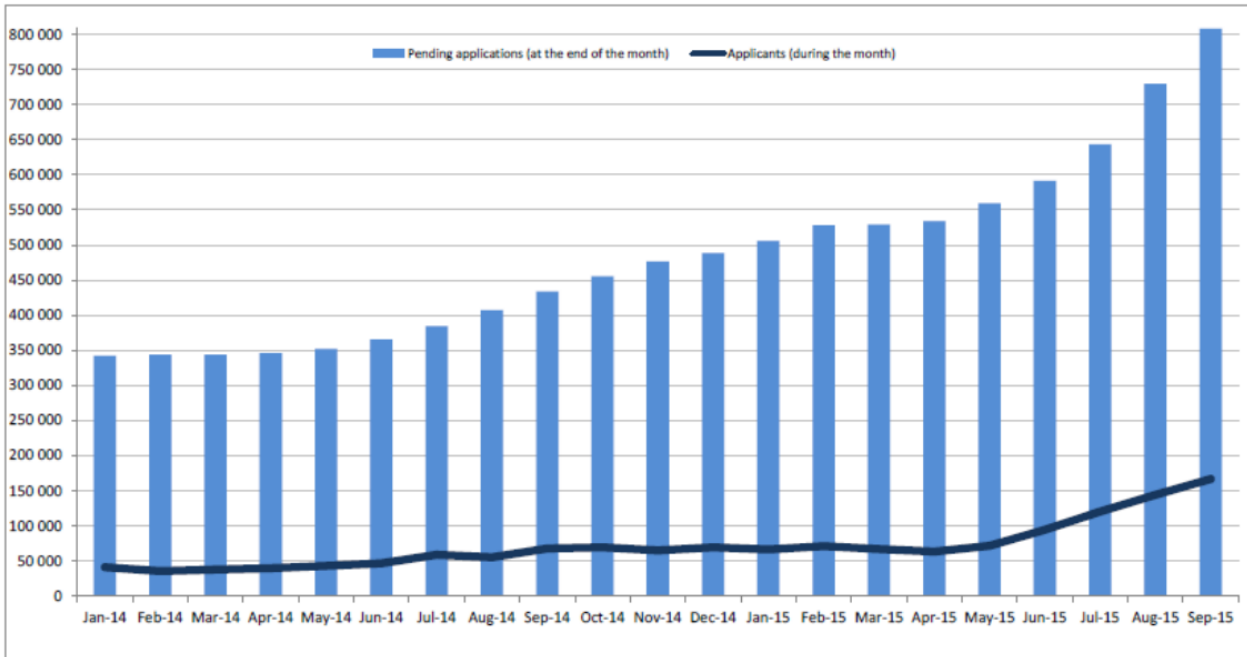
Figure 4. Asylum applications pending at the end of the month in the EU Member States (do not include the Netherlands for Jan-Dec 2014 and Austria for the whole period)

The number of first time applicants relative to the population

Compared with the population of each Member State, the highest rate of registered first time applicants during the third quarter 2015 was recorded in **Hungary** (**10.974** first time applicants **per million inhabitants**), ahead of **Sweden** (**4.362**), **Austria** (**3.215**), **Finland** (**2.765**), **Germany** (**1.334**), **Belgium** (**1.301**) and **Luxembourg** (**1.108**). In contrast, the lowest rates were observed in Slovakia (3 applicants per million inhabitants), Croatia (8), Romania (14), Portugal (21) and the Czech Republic (25). In the third quarter 2015, there were in total 814 first time asylum applicants per million inhabitants in the EU Member States.

More literature

http://ec.europa.eu/eurostat/statistics-explained/index.php/Category:Asylum_and_migra-tion

Risk of Social Exclusion

http://ec.europa.eu/eurostat/documents/3217494/6655013/KS-EZ-14-001-EN-N.pdf/a5452f6e-8190-4f30-8996-41b1306f7367

Children

With a rate of 27.6 % in the EU-28, children were at greater risk of poverty or social exclusion in 2013 than the rest of the population in 20 of the 28 EU Member States for which data are available (no data was available for Ireland in 2013). The largest gaps (difference between the AROPE rates for the specific age groups) between children and the total population were observed in Romania, Hungary and the United Kingdom: in these countries the AROPE rate for children was more than 7.5 percentage points (pp) higher than the rate for the total population. The situation was relatively better for children than adults in Denmark, Germany, Estonia, Croatia, Slovenia and Finland.

The percentage of children living in a household at risk of poverty or social exclusion ranged from 13.0 % in Finland, 15.5 % in Denmark, 16.2 % in Sweden to more than 40.0 % in Hungary, Romania and Bulgaria. The main factors affecting child poverty are the labour market situation of the parents, which is linked to their level of education, the composition of the household in which the children live and the effectiveness of government intervention through income support and the provision of enabling services. There are also more vulnerable groups of children, such as those with migrant parents that deserve particular attention.

Young people aged 18 to 24 are more at risk

For both men and women, young people aged 18 to 24 are the most likely to be at risk of poverty or social exclusion. More than 30% were at risk in 2013 (31.0% for men and 32.6% for women). People younger than 18 years were the next most at risk, at 27.6%. Moreover, the situation for young people aged 18 to 24 has not improved compared with 2010. Although their risk of poverty or social exclusion had been falling until 2009, it climbed back in the following years.

Migrants are worse off than people living in their home countries

People living in the EU but in a different country from where they were born had a 34.4% risk of poverty or social exclusion in 2013. This is almost 12 percentage points higher than for people living in their home countries. This 'origin gap' could be seen in most European countries in 2013, except Hungary, Poland and Slovakia. It was highest in Greece, where the risk of poverty or social exclusion among migrants was 30.3 percentage points higher than among those born in the country. In 18 Member States, the risk of poverty or social exclusion among foreigners increased between 2008 and 2013 (see Figure 5.7). Greece showed the highest increase of 17.6 percentage points. In contrast, in Austria the risk decreased by 6.1 percentage points. The overall trend might be explained by the fact that migrants have suffered the most from rising unemployment in the EU (14).

Low level education

As with poverty and social exclusion, a low level of education is a major risk factor for monetary poverty. While only 7.7% of the population aged 18 to 64 with higher education were affected by monetary poverty in 2013, almost 28% of people in the same age group with lower education were affected. This could also be related to the higher level of unemployment and in-work poverty among low-skilled workers.

Annex II: Local Reports

International Music Council (FR)

Criteria for invitation

The International Music Council represents the largest network of music organisations and institutions worldwide, present in 150 countries of the world. Invitations to complete the questionnaire were sent on the one hand to all national music councils in 43 countries and to a selected group of other organisational members working in the field of community music, including the largest federation of music educators (ISME). These members were asked to either inform the IMC Secretariat of persons knowledgeable in the project area or inviting them directly to fill in the questionnaire. ISME published a call for reply on facebook and in its postcard to members. Therefore, IMC assumed that the great number of respondents it could not clearly as belonging to one of their members, were nevertheless generated by its network. This assumption was made based on the fact that the other MARS partners had exlusively resorted to personal invitations to a selected group of people.

A third target group for IMC invitations was made up of individuals with whom IMC had been directly in touch through its activities and whose competence in the field covered by the project we highly value.

As a result, IMC was able to generate 58 % of all replies to the questionaire, covering a large geographic area from North to South America, from Africa to Western and Eastern Europe, and even from Australia. This offers an impressive range of diverse experiences, even though most of the respondents in IMC group are not necessarily familiar with the IMC nor with the MARS project.

Profile of participants

Most of the 40 respondents to the IMC invitation were professionals reflecting on their personal work experience, only 2 replied both as professional and as organisation and another 3 solely as organisation.

Among the individuals, three groups can be identified: music educators and therapists working in specialised education, project managers working in urban/rural communities and/or with refugees and singers/conductors working with a diverse range of communities.

Among the organisations can be found

the World Federation of Music Therapy, the international umbrella organization for the profession of music therapy.

Live Music Now (LMN), the leading musician development and outreach organisation in the UK, which supports inspirational professional musicians to use their talents for the benefit of those who are otherwise excluded from the joy of experiencing live music.

Levant, an organisting aiming to provide professional level training for classical musicians in Lebanese and regional conservatories, high school and university music programs

The two replies as individual and organisations came from :

The conductor of the FAYHA CHOIR, a mixed choir, composed of nearly 40 members, from Tripoli and suburbs citizens, who represent the Lebanese population with all its religions, social, political, economic affiliations. The diversity of the choir's repertoire reflects its openness to the human heritage.

A producer who was involved in the UN-sponsored initiative "Music as a Natural Resource".

Survey results

The answers provided by the IMC participant group were not in all cases homogenous. Open-ended questions were in most cases left unanswered. The results below have been defined considering survey answers scoring at least 60% consensus.

Answers regarding individual professional work:

The most relevant **musical skills** considered useful for a MARS worker are: musical competence and leadership for different kinds of musical activities, ability to respect difficulties in joining in, and awareness of the emotional and physical power of music-based work. Also considered important are: skills in flexible music-making (improvisation preferred over song writing) and in working with minimal resources as well as cultural/social musical knowledge with regard to geographical context, including knowledge about cultural – social – musical taboos. Knowledge about songs, ways of playing and improvisation is considered necessary regarding conventions and transgressions.

One respondent noted that "music gives structure in many forms to people who are making music together"; she felt that "playing in many dimensions" was important too ("transitional humour").

The most important aspects of **psycho-social knowledge** are considered as: personal-professional competences in tolerance, the capacity for cooperation in multi-disciplinary teamwork, and respect and knowledge of different models of human development and pathology/disabilities. Skills in aligning objectives with other stakeholders are also indicated as important. Psycho-social knowledge informing awareness of context-related norms and values should be developed in particular considering music and education, to lesser degree in the field of child development, well-being and health.

With regard to people with disabilities, one respondent noted: that it "is important to understand the needs of the beneficiaries by aligning the objectives of such requirements with music work".

Another respondent noted that the structure is important (goal, intensity, number of participants, closed/open group etc.).

Additional skills and knowledge retained particularly important for MARS work are: the understanding of the geopolitical complexities and of the delicate dynamics between hosting and hosted communities, knowledge about festivals, rituals, and periods of fasting / celebration / atonement of host and diaspora cultures. Also considered important is the knowledge about the local (host) structures of support (legal, economic, housing, education)

Answers given on behalf of <u>organizations</u>:

With relation to the aims of the organizations represented, **psycho-social music interventions offer**: a means of non-verbal expression and communication, emotional and social support, a way of relaxing, releasing stress and promoting well-being, and opportunities to learn musical skills. A special focus was put on the possibilities for cultural exchange and sharing.

The conductor of the Fayha Choir (Lebanon) elaborated on the benefits for singing in a choir: how to be team members, take on responsibilities, accept challenges, work for the greater good.

"The choir revolves around the idea of family and togetherness in order to put aside differences which, in this region of the world, create instabilities and sometimes lead to civil wars. In addition, the choir is a place for one to release stress and express emotion."

Ideally, no specific **target groups** are indicated, since it is retained that all members of diaspora communities can benefit from psycho-social music interventions. If however re-

sources are limited, the priority beneficiary group is defined by a homogeneous age-group, specifically that of older adults with a special attention on regions / language / faith and mental/emotional states.

The most useful **type of intervention** for the organisations seems to be singing groups with a special attention to learning host communities' children's songs, and sharing life experiences through music (musical counselling).

All types of **frequency** for psycho-social music interventions are considered useful, be it short-term or long-term, with a slight preference for ad-hoc interventions. However, the conductor of the Fayha Choir noted: "One can benefit by being in a choir for a short time, but the longer one is committed to the choir, the better."

Conclusion

The answers suggest that the checklist of skills developed for the purpose of the questionnaire covered the wide range of information that is required to develop the profile of the MARS worker.

Since most respondents have a background as music practitioner or educator, the expectations are high and diverse as far as musical skills of a MARS worker are concerned, with a particular attention to flexible approaches. MARS workers are expected to possess cultural/social musical knowledge with regard to geographical context. There is a widely shared emphasis on the need to develop their personal and professional skills in tolerating difference, managing difficult behaviours, maintaining boundaries and safe practices, seeking help and support when needed. Also shared is the demand for skills in working collaboratively in multi-disciplinary team and respecting different approaches.

The power of music to bring people together beyond differences, is strongly recognised with a clear preference for singing activities as they offer the sense of belonging, something that refugee communities are often in dire need of.

We would like to conclude by quoting a respondent from Zimbabwe:

"With the experience we have had in xenophobia, sensitive musical activities are useful in reminding us that we are one family and together as one, we will win the rest of the lost world."

Associazione Prima Materia (IT)

Criteria for invitation

Within the partnership of MARS, Prima Materia (PM) represents the only locally based community music project situated in a rural area. This characteristic provided a main criteria for the choice of participants invited to the survey; even in a seemingly 'safe' and 'privileged' area such as Tuscany, the consequences of the alarming escalation of conflicts and tensions in Eurasia, the Arab countries and the African continent have clearly emerged, bringing im-migrants and asylum seekers to each small local community, and triggering a demanding so-cial and political challenge to the indigenous population. The majority of people invited were chosen for the reflections they would be able to give on this small-scale, but nonethe-less significant, environment, representative of many such others in Europe and beyond.

Other invitations were however made to PM's partners in international cooperation work beyond the borders of Italy; leaving testimonies from the Palestinian refugee community to the M&R and MARS partner NISCVT, PM invited feedback from people involved in the sup-port of the Syrian refugee community, both in Lebanon and in Europe.

PM's Needs Analysis answers bring voices from Italy, Austria and Lebanon, presenting re-flections from both local and more distant environments, where refugees and asylum seekers are living.

Profile of participants

5 of the 6 people who accepted PM's invitation to participate in the survey are actively involved within the local community, in the professional fields of community music, music therapy, and language teaching, legal and psycho-social support for immigrants and asylum seekers in Tuscany. Of these, the community musicians and music therapists also bring ex-perience from PM's M&R project in Lebanon with the Palestinian refugee community. The 6th participant is an Austrian partner representing an organization involved in psycho-social music support for Syrian refugee children, both in Austria and in Lebanon.

Survey answers were given from all 3 perspectives envisaged; as professionals reflecting on personal work, as professionals also answering on behalf of an organization, and solely as representatives of organizations.

Survey results

The indications emerging from the PM participant group have been defined considering survey answers scoring at least 60% consensus.

Answers regarding individual professional work:

The most relevant musical skills considered useful for a MARS worker are: musical competence and leadership for different kinds of musical activities, ability to respect difficulties in joining in, awareness of the emotional and physical power of music-based work, and skills in making simple musical instruments. Also considered important are: cultural/social musical knowledge with regard to geographical context, skills in silence management, in flexibility, and in working with minimal resources. Knowledge about songs and historically/politically sensitive music is considered necessary regarding conventions and transgressions.

The most important aspects of psycho-social knowledge are considered as: the capacity for cooperation in multi-disciplinary teamwork, and personal-professional competences in tolerance, respect, psycho-dynamic awareness and self-care. Skills in aligning objectives with other stakeholders are also indicated as important. Psycho-social knowledge informing awareness of context-related norms and values should be developed in particular considering music, education and the concept of stress/trauma.

Additional skills and knowledge retained particularly important for MARS work are: the understanding of the geopolitical complexities and of the delicate dynamics between hosting and hosted communities, non-verbal communication skills, and participation in networks and teams for mutual support and exchange. Also important is the development of self-awareness with regard to body language and eye-gaze.

Answers given on behalf of organizations:

With relation to the aims of the organizations represented, psycho-social music interventions offer: a means of non-verbal expression and communication, emotional and social support, a way of relaxing, releasing stress and promoting well-being, possibilities for cultural exchange and sharing, and opportunities to learn musical skills.

One significant comment includes reflection on the specific efficacy of music for traumatized children and adults:

"Psychosocial music enables children and adults to find their inner peace. Teachers see how helpful and effective music is for traumatized children, it helps them regain confidence in themselves: 'If I can help that child, I can help myself. I feel I am strong and useful."

Ideally, no specific target groups are indicated, since it is retained that all members of diaspora communities can benefit from psycho-social music interventions. If however resources are limited, the priority beneficiary group is defined by a homogeneous age-group, specifically that of young adults.

The most useful type of intervention is defined as singing groups; instrumental groups and music therapy are also retained important.

There is consensus that the most useful frequency for psycho-social music interventions is long-term, over several months.

One comment mentions the importance of long-term work for allowing monitoring and evaluation:

"If we want to get measurable results, the sessions should be on a weekly basis for a long period."

Conclusion

What emerges from these answers is the concern that psycho-social music workers develop both 'internally' and 'externally'; their training and work experience should develop both their capacities for increased self-awareness supporting improved relational skills, and also their knowledge about the world they live and work in. Music, vocal and/or instrumental, educational, recreational and/or therapeutic, provides the medium for these learning processes and for reaching out to members of under-resourced communities, where oung adults are seen as the most vulnerable group.

Particularly important is the development of sensitivity towards context-based, social/ political/ cultural knowledge supporting understanding of the immense complexity of community-based and person-centred psycho-educative and healthcare work within diaspora communities, who have been deprived of their fundamental points of reference necessary for serene negotiation with their hosting communities. Music is recognised for its potential to create bridges of sharing and comprehension, whilst highlighting and nurturing cultural belonging, and supporting self awareness and care.

These indications inform PM about social and cultural concerns in relation to immigrants and asylum seekers, providing indications, not only for the good management of the MARS project, but also for the future programming of developments of psycho-social music resources, both at a local level, and further afield.

Nordoff Robbins Music Therapy (UK)

This 'local' Report is in three parts. The Background to invitations and Profile of survey participants is followed by the Findings – which explicitly focus on the open-ended narrative contributions. The Report concludes with a list of possible specialisation areas, on the basis of the findings.

Organisational Background: NRMT

Nordoff Robbins (NR) is a UK based national charity that offers music therapy services / evaluation and research, and music therapy training; and has a substantial international network of practitioners and researchers. In addition, NR in the UK is known for developing community focused music therapy work that seeks to build community through shared musical experiences in a variety of social spaces – whether highly (Western) medicalised settings such as hospital or clinics; or whether in schools, community centres, care homes, and in the community.

Criteria for Invitation

Invitations were issued via personal-professional networks, and invitees included music therapists, music and community practitioners and activists, academics involved in International development work, and NGOs and training institutions. Invitations to South African practitioners needs a special mention – they were targeted for the survey because of that country's long experience in social – cultural marginalisation, strong musical culture, and because of the respondents' skills at 'translating' music, therapy, resilience and community building – many of which have European/Western conceptual roots - and negotiating a bridging of the social, cultural, musical, and resilience experiences and narratives.

Profile of invitees and participants

16 invitations were issued by NRMT; of which 4 were not personally known, but suggested by others. None of these 4 'indirect' invitees responded. 9 of the 12 known / direct NRMT invitees participated in the survey. 5 were music therapists, 2 were academics also involved with NGOs, 2 were musicians involved with NGOs. Respondents were from the UK (4), UK/Sweden (1), UK/South Africa (1) and South Africa (3). All respondents had substantial experiences of work with diaspora communities, either in their host country (South Africa, UK), or in others (Lebanon, Syria, Turkey, and South Africa).

Survey Findings

The high consensus of responses to prepared questionnaire checklists suggests that the contents of check-list covered the necessary information needed for building a specialisation profile for MARS training, assimilating of resources and future work. This Results section, therefore focusses on information contained in the open-ended questionnaire sections, where participants were invited to add information and suggestions from their experiences. This information is considered essential for assembling a professional profile that draws from a range of experiences.

Useful Musical Skills

These range from facilitators listening attentively and doing 'less' rather than 'more; to remaining alert for, and averting, socio-musical transgressions of gender, social status, faith, connotations regarding instruments and songs, and so on.

Enabling and supporting refugee / vulnerable participants to be the musical experts;

Holding back on one's own knowledge and allowing oneself to be a pupil/ and listen to participant variations

Flexibility and sensitivity to working musically 'across' cultures and across the unfamiliar – inviting and at times challenging difference and distance ('othering') through musical facilitation:

a refugee might switch between a need to express his/her own music/musical norms, and the need to move towards a deeper understanding and experience of the culture/music norms of the host culture.

A person may be immersed in a musical culture that reinforces socially unacceptable / criminal norms (e.g. violence, drugs, mysoginy). While their musical culture needs to be heard, this needs challenging and alternatives offered.

Being aware that instruments / certain songs / singing / may have different personal connotations on the basis of traumatic individual experiences; in addition to having connotations for different cultures (gender-based, age, social identity and status, etc).

Remaining alert to the possibility that while Singing is a shared instrument, always available regardless of resources; and that certain songs may have social-cultural connotations which may be problematic for the entire group to engage in.

Remaining alert to some instruments carrying iconic status for certain social groups, and this can motivate young people and children to learn skills. (e.g. the marimba in South Africa, guitars, oud, drums etc)

Useful psycho-social knowledge

In addition to the knowledge cited in the questionnaire checklists, knowledge that is 'informal' and 'contextual', current is crucial.

Understanding/knowledge about the relationships and interactions within the diaspora communities themselves (aware of conflicts etc., not just between host and refugee communities).

Understanding potential barriers that might impact upon attendance, which are not related to the outreach/musical sessions themselves. E.g. undisclosed difficulties prevent people from attending; (e.g., anxiety about using public transport; language barriers).

NB to offer Transport instructions/bus numbers, language and other specific support as part of the music interventions.

Managing and negotiating transgressions of established and agreed-upon group norms – for example, despite the facilitators / group agreeing that the music intervention is neutral on political and religious matters' participants spontaneously lead Faith based music making.

Frequency for psychosocial music interventions

A range of responses suggested that the frequency (and by implication duration) of interventions very much depends on the transiency / stability of the beneficiaries, which in turn depends on the aims and objectives of the organisation in which the psycho-social musical intervention is being carried out. Responses emphasised the frequency and duration of attendances– which may or may not depend on the duration and frequency of interventions on offer.

Ad hoc attendances seem to feature prominently in responses:

Ad hoc and working with whoever turns up on the day, for the duration of the intervention / (e.g. 3 weeks with 2 workshops per week). Some participants arrive regularly, which can be beneficial – so usually it is a mixture of who is there on the day, some of whom may have attended previously.

Signalling that take up of interventions can be Ad hoc can draw people who might not commit themselves to regular, longer term or lengthy sessions and so can be a more casual, inclusive event

Continuing access provided by facilitators / trainees varies from place to place – tends to depend on staff commitment, resources, local programmes etc.

If any more than ad hoc attendance is signalled, trust and relationship building etc tends to be a slow burn.

Suggest that if the expectation is that people attend more than one (even short term group of sessions, then follow up/support needs to be made available

One experienced NGO signalled that the offer a mixed range of programmes – even where some continue for over 15 years. Some have structured music programmes with regular sessions, some run open groups, some draw on their music skills on an ad hoc basis.

The 'rule' seems to be that there is no hard and fast rule – and flexibility is the key.

Objectives for psychosocial music interventions within the context of the objectives of the organization hosting the music intervention

Responses suggest that objectives for the psycho-social music interventions are contextual – depending not only on the organisation, but on local social needs and situations.

The objectives would be specific to the needs of the participants.

To facilitate opportunities for those who are stigmatised by local / host communities to perform and demonstrate their skills to their local community and to demonstrate themselves as aspiring individuals.

To facilitate the skilled and respectful models from participants own 'home' communities – equipping, enabling and supporting musicians and teachers from 'home' communities to provide music interventions .

Validating contributions, building self-esteem, agency and independent creative thinking.

Targeting / recommending particular beneficiary groups for psychosocial music support

Responses suggest that this is highly contextual – and may be fluid. Some programmes specialise in specific beneficiary groups – while also listening to the needs of the communities / organisations and take cues from them.

Programmes and interventions are adapted to the specific needs of the community or organisation that we partner with, at that time.

The needs of the community or organisation would dictate who could benefit most from our interventions.

Target beneficiary groups may be extended to include those who impact on the lives of the beneficiary group (e.g. including parents, when primary beneficiary group is children).

Teachers and carers often burn-out and need support – even if target beneficiary group is children. Early intervention techniques with carers of children could be a beneficial target group, given that carers and parents have most contact time with the children and could benefit from techniques that support playfulness and healthy interactions with children from a young age.

In response to local situation, the mentoring of members of the refugee community to teach music to younger / children, can contribute to (re)gaining status, a sense of responsibility and identity, and being accorded trust and respect from within their own social group. This is understood to help empower and resource communities to care for themselves, and its members to learn from one another.

Important to focus on sustainability, and ensure that musical skills can be passed on in the community and does not depend on long term external intervention.

Making music from home in displaced communities can re-articulate broad collective and personal familial identity.

Towards a Specialisation Profile

On the basis of the NRMT survey results, and in addition to the checklists in the questionnaires, the following are proposed as forming part of the training of musicians specialising in using music to build social resilience amongst refugee, marginalised and the diaspora in Europe.

Skilled in musical and personal attentive listening, ensuring the constantly monitoring of what kind of intervention is needed – which at times may be to 'do' little and to listen and witness others

Skilled at switching musical genres, idioms, performance genres and instruments instantly and unexpectedly at times, ensuring that the musical planning and delivery address (and is in the service of) contribute to psycho-social support and development.

Knowledge about a range of cultural and social norms – with regards to musical genres, instruments, activities, as well as musical roles and status that any of these enhance or transgress.

Learning to act spontaneously on the basis of informal, unexpected events, and spontaneous informal knowledge.

Skilled at working flexibly – (And beyond one's own musical and social comfort zone) planning for plans to be interrupted and disrupted – which implies that any Monitoring and evaluation activity needs to be ready for the ad hoc nature of the music interventions.

Skilled at identifying and providing additional resources needed (e.g. help with handling money, travel options, language translations); and being familiar with available other resources.

Skilled at developing strategies for sustainability of musical interventions – at inviting and mentoring peers to work alongside, and manage one's own discomfort at the different norms, skills, and methods of managing groups that may challenge one's own cultural norms and values.

National Institution of Social Care and Vocational Training "Beit Atfal Assumoud" (LB)

Criteria for invitation

On the basis of experience since 2012 within the project 'Music and Resilience' (M&R) with Prima Materia, the National Institution of Social Care and Vocational Training 'Beit Atfal Assumoud' (NISCVT) has been selected as a partner in the wider 'MARS' project, pertaining to Community Music and funded by the EU through the IMC. Amongst the project's 6 partners, from Italy, Spain, France and UK, the NISCVT is the only non European NGO and provides services in Lebanon, a country situated in the Middle East Arab region.

From a geographic and historic perspective Lebanon is situated in a continuously tense region. Its Southern boarder is with the state of Israel, which represents a permanent threat for its stability since 1948 when Lebanon experienced the Palestinian Diaspora with hundreds of thousands of Palestinian Refugee who found shelter in this small country. Syria, which is located at its Northern and Western boarders, is in military conflict since 2011. More than one million Syrian refugees have fled to Lebanon, exposing this little country to additional social-economic tensions.

The M&R project aimed at reducing the daily suffering of Palestinian and Syrian children and adolescents, by offering them a space of musical expression, either through music therapy sessions or via community music activities including learning instruments and choir singing.

Profile of participants

The selection of the people who responded to the survey was made considering their experience in similar domains and based on their musical background in working with deprived communities. Only 3 people from the 8 contacted effectively answered the survey. They were:

A community musician from Norway with a long experience of work in the Palestinian refugee camps in Lebanon within a community music project;

The director of the Association of American Voices (USA), a non profit organization that has been conducting cross-cultural engagement with audiences in over 110 nations worldwide since 1993 and which has expanded its mission towards supporting youth in nations emerging from conflict or isolation;

A teacher at the Lebanese University, department of psychology, who holds a PhD degree in Psychology and music therapy from Lyon (France), with experience in therapy using music.

Survey results

Responses concerning the participants' objectives and activities included:

- Working as music therapist in a private clinic, professor at the Lebanese University in clinical psychology with a focus on ADHD and PTSD;

- Providing professional level training for classical musicians in Lebanese and regional conservatories, high school and university music programs - youth orchestral work, piano and composition teaching, chamber music; building youth networks in the region promoting cooperation and collaboration;

- Giving children and young people in Palestinian refugee camps in Lebanon possibilities for music activities, in order to promote health, learning social activities; offering the possibility of release from the hard life conditions in the camps.

All the options given for 'musical skills and knowledge that are useful' were chosen by the 2 participants who answered this question.

Only 1 participant responded to questions 8-11 and considered all the options given as relevant.

Concerning the kind of musical skills and knowledge considered to be useful with regard to conventions and transgressions, 1 respondent considered all options as useful.

Aspects of psycho-social knowledge considered necessary were: music, health, disability, trauma/stress, well-being and education.

The 2nd respondent answered questions 17-21, mentioning in addition to the options listed that psycho-social music interventions useful for his organization are: instrumental groups, music skills development, musical counselling (sharing life experiences through music).

The frequency retained most relevant for psychosocial music interventions was: short-term intensive (e.g. daily or weekly for an agreed number of attendances).

Further comments included the communication from 1 respondent that she is using music therapy with great conviction, because in her opinion it is the best psychotherapy and

can replace medication. She added that MT could be efficiently used with depression, anxiety and ADHD.

Another respondent mentioned that his organization offers training programs in piano and orchestra for precise age groups: 10-14 and 14-24. They are providing a Summer music festival in Lebanon with an academy training format and an international faculty.

The 3rd respondent considered as priority target groups: older teenagers, young adults, and gender-specific groups.

Priorities in terms of psycho-social music interventions were defined as: singing groups, instrumental groups, music skills development, learning host communities children's songs, musical counselling (sharing life experiences through music) and music therapy (individual / group).

Conclusion

In addition to the possibilities mentioned in the survey, the 3 respondents offered the following considerations:

Skills in practical methodical work and how to play simply on a lot of different music instruments are useful;

The use of music therapy as therapeutic mediation, helping the exchange of ideas within a group;

Additional psycho-social knowledge that may be useful is "knowledge about all cultures and medical ideas as neurological sciences which are important in some pathologies such as ADHD Alzheimer PTSD";

The necessity to arrange music for many different people / groups / instruments / levels;

Youth and young professional musicians currently receiving training at intermediate and advanced levels can benefit from psychosocial music support with a priority for older children, older teenagers and young adults as target groups.

Annex III: Needs Analysis Survey

MARS Needs Analysis

Welcome!

Funded by the Erasmus+ programme, the *MARS project* seeks to develop resources and specialist training in psychosocial music intervention, for community musicians, music therapists and health and education professionals ('professionals') who are already competent practitioners in order to develop efficient and cost-effective strategies in support of deprived, marginalized communities in diaspora within Europe, targeting primarily populations of refugees and asylum seekers.

The Needs Analysis questionnaire aims to collect information from individuals with particular expertise, and from organisations already working with marginalized communities in order to ensure that:

○ the training and resources are informed about the knowledge and skills that a professional should possess in order to work optimally and effectively within such contexts;

○ the training and support meets the needs of organisations who seek to work with professionals in such contexts

The Questionnaire is brief and should take no more than 15 minutes to complete. Despite this being a complex topic, we have aimed to configure as simple a questionnaire as possible.

We hope that you find it interesting and thank you in advance for taking the time to do this.

The MARS Partnership

International Music Council (FR), Prima Materia (IT), Nordoff Robbins Music Therapy (UK), Moviment Coral Català (SP), Euridea (IT), The National Institution of Social Care and Vocational Training (LB)

Please Note: This information is for the purposes of the MARS project only and will not be used beyond the scope of the project. According to the Erasmus+ regulations, once the project is completed all information will be kept for 5 years and then destroyed.

MARS Needs Analysis

Your Profile

* 1. Name/Surname

* 2. Country of origin

* 3. Country where your activity is based

* 4. You are

○ A professional (community musician, music therapist, educator and health/care worker)

○ An organisation

○ A professional answering ALSO on behalf of an organisation

5. Your Organisation (if applicable)

* 6. Please describe your objectives and activities

MARS Needs Analysis

PROFESSIONAL SKILLS AND KNOWLEDGE

In your experience of music-based interventions with people who are from deprived and marginalized minority communities in the diaspora:

* 7. What kind of MUSICAL SKILLS AND KNOWLEDGE do you consider to be useful?
(please tick as many as appropriate)

☐ Knowledge about Cultural – social – musical norms of own and other countries / regions

☐ Knowledge about Cultural – social – musical taboos of own and other countries / regions

☐ Skills to play / sing / lead different kinds of musical activities (small and large groups; individual; instrumental, vocal)

☐ Skills in remaining silent and comfortable with silence

☐ Skills in song-writing and improvising

☐ Skills in inviting people into shared music-activities – and respecting their reluctance or inability to join in

☐ Sensitivity to, and understanding of, the emotional / physical power of music-based work (cathartic, distressing, expressive, supporting, uplifting, stimulating, etc.)

☐ Skills in translating information / needs into focused music-based work, with clear aims and intentions

☐ Skills in flexible music-making: the capacity to change plans, improvise, adapt to the person's needs of the moment

☐ Skills in composing simple musical activities (e.g. for groups of children) in other languages

☐ Skills in making simple instruments (e.g. from scrap materials)

☐ Skills in doing music-work with minimal resources (e.g. lack of instruments; lack of quiet space to work in; fluctuating attendances)

☐ Other

Please specify

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* 8. What kind of MUSICAL SKILLS AND KNOWLEDGE do you consider to be useful<u>with regard to conventions and transgressions concerning</u>

☐ Instruments

☐ Songs

☐ Ways of playing or singing

☐ Improvisation

☐ Harmony / rhythm

☐ Gender-specific activities

☐ Cosmologies and what is /not appropriate

☐ Historically / politically sensitive music / activities

☐ Activities that are solo / duet / ensemble

☐ Other

Please specify

[   ]

* 9. Which kind of PSYCHO-SOCIAL KNOWLEDGE is useful?
(please tick as many as appropriate)

☐ Knowledge of different models of human development and pathology / disability / (e.g. medical / psychological / ecological / social models etc)

☐ Skills in working collaboratively in multi-disciplinary team and respecting different approaches

☐ Skills in aligning goals of music-work with the goals of the host organization and the needs of beneficiaries

☐ Personal –professional skills in tolerating difference, managing difficult behaviours, maintaining boundaries and safe practices, seeking help and support when needed

☐ Understanding and skills in reflective practice

☐ Other

Please specify

[   ]

* 10. In terms of understanding of contemporary norms and values (geographical, socio-cultural-political), which of the following aspects of psycho-social knowledge do you consider useful:

☐ Music

☐ Health

☐ Illness

☐ Disability

☐ Trauma / stress

☐ Wellbeing

☐ Education

☐ Child development

☐ Medicine

☐ Healing

☐ Beliefs

☐ Cosmologies / religion

☐ Other (please specify)

* 11. Which ADDITIONAL SKILLS AND KNOWLEDGE do you consider to be necessary for working with diaspora communities?

☐ Understanding of the geo-political complexities of host and refugee communities

☐ Understanding the complexities and nuances of interactions between host and refugee communities

☐ Knowledge about festivals, rituals, and periods of fasting / celebration / atonement of host and diaspora cultures

☐ Knowledge about the local (host) structures of support (legal, economic, housing, education)

☐ Knowledge of host organisation's aims, other programmes, and any referral-type systems

☐ Knowing how to work with / without translators

☐ Knowing the advantages and disadvantages of work with / without translators

☐ Empathic / communicative non-verbal skills

☐ Self-awareness with regard to Body language

☐ Self-awareness with regard too Language customs and taboos

☐ Self-awareness with regard to Gestures

☐ Self-awareness with regard to Facial expressions

☐ Self-awareness with regard to Eye gaze

☐ Self-awareness with regard to Dress codes and taboos

☐ Ongoing personal attention to risks of burnout; and ensuring self-care and ongoing support and personal / professional refreshment and development

☐ Keeping connected to contemporary developments, research, literature with regard to the context and the work

☐ Becoming part of networks and teams for mutual support and information exchanges

☐ Other

Please specify

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MARS Needs Analysis

1 PROFESSIONAL SKILLS AND KNOWLEDGE

In your experience of music-based interventions with people who are from deprived and marginalized minority communities in the diaspora:

* 12. What kind of MUSICAL SKILLS AND KNOWLEDGE do you consider to be useful?
(please tick as many as appropriate)

☐ Knowledge about Cultural – social – musical norms of own and other countries / regions

☐ Knowledge about Cultural – social – musical taboos of own and other countries / regions

☐ Skills to play / sing / lead different kinds of musical activities (small and large groups; individual; instrumental, vocal)

☐ Skills in remaining silent and comfortable with silence

☐ Skills in song-writing and improvising

☐ Skills in inviting people into shared music-activities – and respecting their reluctance or inability to join in

☐ Sensitivity to, and understanding of, the emotional / physical power of music-based work (cathartic, distressing, expressive, supporting, uplifting, stimulating, etc.)

☐ Skills in translating information / needs into focused music-based work, with clear aims and intentions

☐ Skills in flexible music-making: the capacity to change plans, improvise, adapt to the person's needs of the moment

☐ Skills in composing simple musical activities (e.g. for groups of children) in other languages

☐ Skills in making simple instruments (e.g. from scrap materials)

☐ Skills in doing music-work with minimal resources (e.g. lack of instruments; lack of quiet space to work in; fluctuating attendances)

☐ Other

Please specify

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* 13. What kind of MUSICAL SKILLS AND KNOWLEDGE do you consider to be useful<u>with regard to conventions and transgressions concerning</u>

☐ Instruments

☐ Songs

☐ Ways of playing or singing

☐ Improvisation

☐ Harmony / rhythm

☐ Gender-specific activities

☐ Cosmologies and what is /not appropriate

☐ Historically / politically sensitive music / activities

☐ Activities that are solo / duet / ensemble

☐ Other

Please specify

☐ (text box)

* 14. Which kind of PSYCHO-SOCIAL KNOWLEDGE is useful?
(please tick as many as appropriate)

☐ Knowledge of different models of human development and pathology / disability / (e.g. medical / psychological / ecological / social models etc)

☐ Skills in working collaboratively in multi-disciplinary team and respecting different approaches

☐ Skills in aligning goals of music-work with the goals of the host organization and the needs of beneficiaries

☐ Personal –professional skills in tolerating difference, managing difficult behaviours, maintaining boundaries and safe practices, seeking help and support when needed

☐ Understanding and skills in reflective practice

☐ Other

Please specify

15. In terms of understanding of contemporary norms and values (geographical, socio-cultural-political), which of the following aspects of psycho-social knowledge do you consider useful:

- [ ] Music
- [ ] Health
- [ ] Illness
- [ ] Disability
- [ ] Trauma / stress
- [ ] Wellbeing
- [ ] Education
- [ ] Child development
- [ ] Medicine
- [ ] Healing
- [ ] Beliefs
- [ ] Cosmologies / religion
- [ ] Other (please specify)

* 16. Which ADDITIONAL SKILLS AND KNOWLEDGE do you consider to be necessary for working with diaspora communities?

☐ Understanding of the geo-political complexities of host and refugee communities

☐ Understanding the complexities and nuances of interactions between host and refugee communities

☐ Knowledge about festivals, rituals, and periods of fasting / celebration / atonement of host and diaspora cultures

☐ Knowledge about the local (host) structures of support (legal, economic, housing, education)

☐ Knowledge of host organisation's aims, other programmes, and any referral-type systems

☐ Knowing how to work with / without translators

☐ Knowing the advantages and disadvantages of work with / without translators

☐ Empathic / communicative non-verbal skills

☐ Self-awareness with regard to Body language

☐ Self-awareness with regard too Language customs and taboos

☐ Self-awareness with regard to Gestures

☐ Self-awareness with regard to Facial expressions

☐ Self-awareness with regard to Eye gaze

☐ Self-awareness with regard to Dress codes and taboos

☐ Ongoing personal attention to risks of burnout; and ensuring self-care and ongoing support and personal / professional refreshment and development

☐ Keeping connected to contemporary developments, research, literature with regard to the context and the work

☐ Becoming part of networks and teams for mutual support and information exchanges

☐ Other

Please specify

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MARS Needs Analysis

ORGANISATIONS WORKING WITH DIASPORA COMMUNITIES

* 17. Given your organizational objectives (as described previously), what objectives would psychosocial music interventions have within your projects?

☐ Offer non-verbal communication and relationship (irrespective of language)

☐ Offer possibilities for emotional / social support, expression and healing

☐ Offer opportunities for stress release, relaxation

☐ Offer opportunities for wellbeing (pleasure, enjoyment, feeling valued and skilled)

☐ Offer opportunity for communicating knowledge of home culture (sharing songs / norms / values)

☐ Offer access to musical/verbal culture of host communities

☐ Opportunities to learn musical skills

☐ Opportunities to learn host language through musical activity

Please give additional comments (up to 200 words)

[ ]

* 18. Within your beneficiary groups, which beneficiary group would you specifically target / recommend for psychosocial music support, and if so, why?

○ NO SPECIFIC GROUP – depends on who is around at particular times, and their circumstances (if they are able to access the service on particular days and times)

○ ALL – everyone needs help

Please give additional comments (up to 200 words)

[ ]

* 19. If only limited services were available please select THREE of the following that you would prioritise as target groups

☐ Age – homogenous / diverse / both

☐ Young infants / toddlers and mothers/primary carer

☐ Young children

☐ Older children

☐ Young teenagers

☐ Older teenagers

☐ Young adults

☐ Older adults

☐ Younger children + parents/relatives/primary carers

☐ Gender-specific

☐ Family groups

☐ Regions / language / faith

☐ Mental / emotional states

☐ Musical knowledge and skill

Please explain your choice

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* 20. On the basis of your beneficiaries and priorities, what kind of psycho-social music interventions would be useful for your organization?
(tick as many as are relevant)

☐ Singing groups

☐ Instrumental groups

☐ Music skills development

☐ Faith-based music making / singing

☐ Learning host communities children's songs

☐ Musical counselling (sharing life experiences through music)

☐ Music therapy (individual / group)

☐ Other

Please explain your choice

┌───┐
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* 21. What frequency would you envisage for psychosocial music interventions? (please tick as many as relevant)

☐ Ad hoc – spontaneous (whoever is there on the day – can come and go)

☐ Single interventions

☐ Short-term intensive (e.g. daily or weekly for agreed number of attendances)

☐ Longer-term over several months (especially counselling / therapy)

☐ For duration of beneficiary / target group contact with the organization

☐ For duration of music project (e.g. performance / festival / celebration)

☐ Other

Please specify

MARS Needs Analysis

2 ORGANISATIONS WORKING WITH DIASPORA COMMUNITIES

* 22. Given your organizational objectives (as described previously), what objectives would psychosocial music interventions have within your projects?

☐ Offer non-verbal communication and relationship (irrespective of language)

☐ Offer possibilities for emotional / social support, expression and healing

☐ Offer opportunities for stress release, relaxation

☐ Offer opportunities for wellbeing (pleasure, enjoyment, feeling valued and skilled)

☐ Offer opportunity for communicating knowledge of home culture (sharing songs / norms / values)

☐ Offer access to musical/verbal culture of host communities

☐ Opportunities to learn musical skills

☐ Opportunities to learn host language through musical activity

Please give additional comments (up to 200 words)

* 23. Within your beneficiary groups, which beneficiary group would you specifically target / recommend for psychosocial music support, and if so, why?

○   NO SPECIFIC GROUP – depends on who is around at particular times, and their circumstances (if they are able to access the service on particular days and times)

○ ALL – everyone needs help

Please give additional comments (up to 200 words)

☐

* 24. If only limited services were available please select THREE of the following that you would prioritise as target groups

☐ Age – homogenous / diverse / both

☐ Young infants / toddlers and mothers/primary carer

☐ Young children

☐ Older children

☐ Young teenagers

☐ Older teenagers

☐ Young adults

☐ Older adults

☐ Younger children + parents/relatives/primary carers

☐ Gender-specific

☐ Family groups

☐ Regions / language / faith

☐ Mental / emotional states

☐ Musical knowledge and skill

Please explain your choice

☐

Annex III: Needs Analysis Survey

* 25. On the basis of your beneficiaries and priorities, what kind of psycho-social music interventions would be useful for your organization?
(tick as many as are relevant)

☐ Singing groups

☐ Instrumental groups

☐ Music skills development

☐ Faith-based music making / singing

☐ Learning host communities children's songs

☐ Musical counselling (sharing life experiences through music)

☐ Music therapy (individual / group)

☐ Other

Please explain your choice

> [ ]

* 26. What frequency would you envisage for psychosocial music interventions? (please tick as many as relevant)

☐ Ad hoc – spontaneous (whoever is there on the day – can come and go)

☐ Single interventions

☐ Short-term intensive (e.g. daily or weekly for agreed number of attendances)

☐ Longer-term over several months (especially counselling / therapy)

☐ For duration of beneficiary / target group contact with the organization

☐ For duration of music project (e.g. performance / festival / celebration)

☐ Other

Please specify

> [ ]

MARS Needs Analysis

Stay in Touch!

Many thanks for your time, we really appreaciate your help.

27. Any other Comment - Suggestion - Remark?

Would you like to be kept in touch with how the project develops, and how to access its outputs?
Please enter your email address and do not worry, we won't spam you!

28. Email

Annex IV: Trends of the replies

Q4 You are

Answered: 41   Skipped: 0
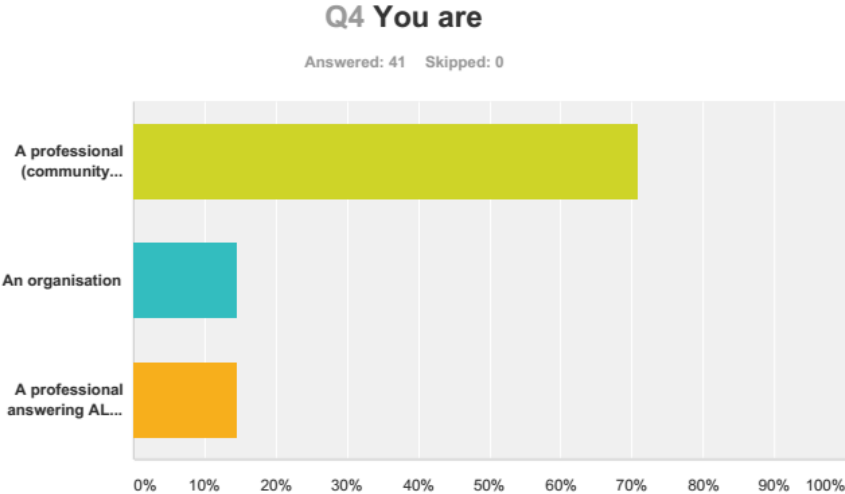
Answer Choices	Responses	
A professional (community musician, music therapist, educator and health/care worker)	**70.73%**	29
An organisation	**14.63%**	6
A professional answering ALSO on behalf of an organisation	**14.63%**	6
Total		41

Q7 What kind of MUSICAL SKILLS AND KNOWLEDGE do you consider to be useful?(please tick as many as appropriate)

Answered: 29   Skipped: 12
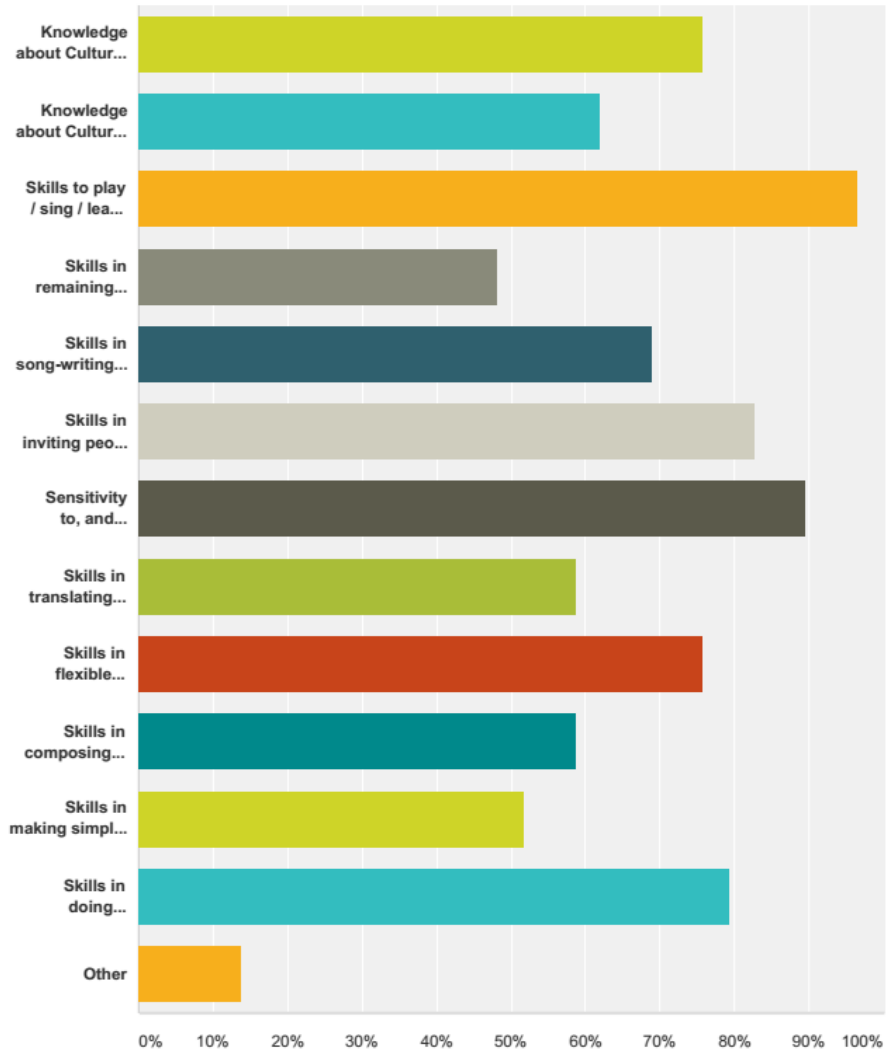
Annex IV: Trends of the replies

Answer Choices	Responses
Knowledge about Cultural – social – musical norms of own and other countries / regions	75.86% 22
Knowledge about Cultural – social – musical taboos of own and other countries / regions	62.07% 18
Skills to play / sing / lead different kinds of musical activities (small and large groups; individual; instrumental, vocal)	96.55% 28
Skills in remaining silent and comfortable with silence	48.28% 14
Skills in song-writing and improvising	68.97% 20
Skills in inviting people into shared music-activities – and respecting their reluctance or inability to join in	82.76% 24
Sensitivity to, and understanding of, the emotional / physical power of music-based work (cathartic, distressing, expressive, supporting, uplifting, stimulating, etc.)	89.66% 26
Skills in translating information / needs into focused music-based work, with clear aims and intentions	58.62% 17
Skills in flexible music-making: the capacity to change plans, improvise, adapt to the person's needs of the moment	75.86% 22
Skills in composing simple musical activities (e.g. for groups of children) in other languages	58.62% 17
Skills in making simple instruments (e.g. from scrap materials)	51.72% 15
Skills in doing music-work with minimal resources (e.g. lack of instruments; lack of quiet space to work in; fluctuating attendances)	79.31% 23
Other	13.79% 4
Total Respondents: 29	

Q8 What kind of MUSICAL SKILLS AND KNOWLEDGE do you consider to be useful with regard to conventions and transgressions concerning

Answered: 29 Skipped: 12
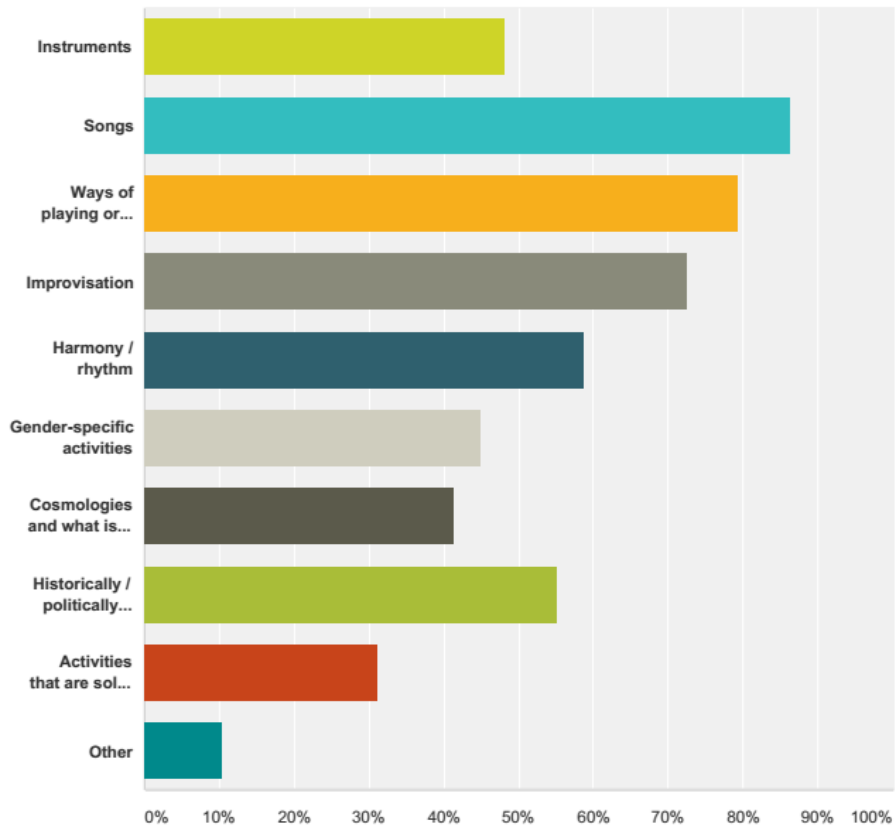
Answer Choices	Responses	
Instruments	48.28%	14
Songs	86.21%	25
Ways of playing or singing	79.31%	23
Improvisation	72.41%	21
Harmony / rhythm	58.62%	17
Gender-specific activities	44.83%	13
Cosmologies and what is /not appropriate	41.38%	12
Historically / politically sensitive music / activities	55.17%	16
Activities that are solo / duet / ensemble	31.03%	9
Other	10.34%	3
Total Respondents: 29		

Q9 Which kind of PSYCHO-SOCIAL KNOWLEDGE is useful?(please tick as many as appropriate)

Answered: 29   Skipped: 12
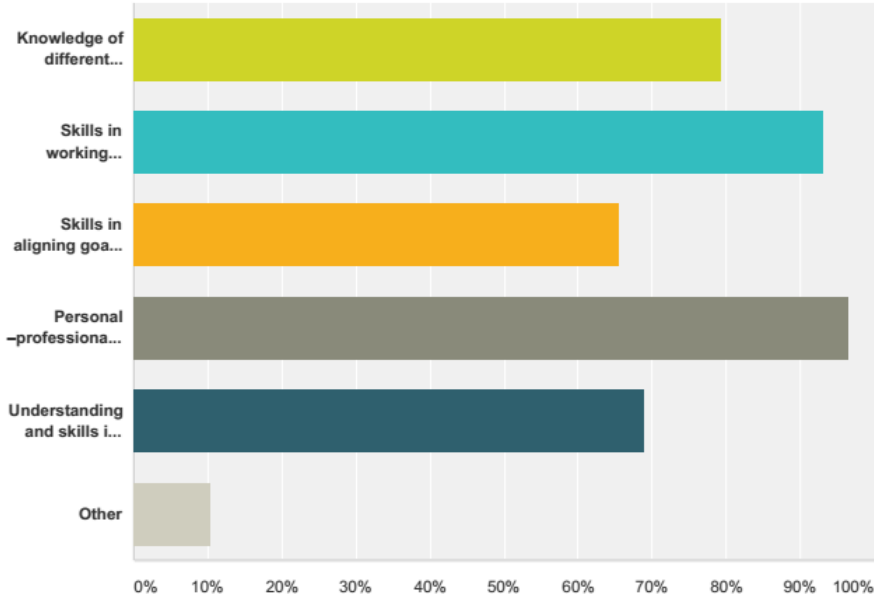
Answer Choices	Responses	
Knowledge of different models of human development and pathology / disability / (e.g. medical / psychological / ecological / social models etc)	79.31%	23
Skills in working collaboratively in multi-disciplinary team and respecting different approaches	93.10%	27
Skills in aligning goals of music-work with the goals of the host organization and the needs of beneficiaries	65.52%	19
Personal –professional skills in tolerating difference, managing difficult behaviours, maintaining boundaries and safe practices, seeking help and support when needed	96.55%	28
Understanding and skills in reflective practice	68.97%	20
Other	10.34%	3
Total Respondents: 29		

Q10 In terms of understanding of contemporary norms and values (geographical, socio-cultural-political), which of the following aspects of psycho-social knowledge do you consider useful:

Answered: 29   Skipped: 12
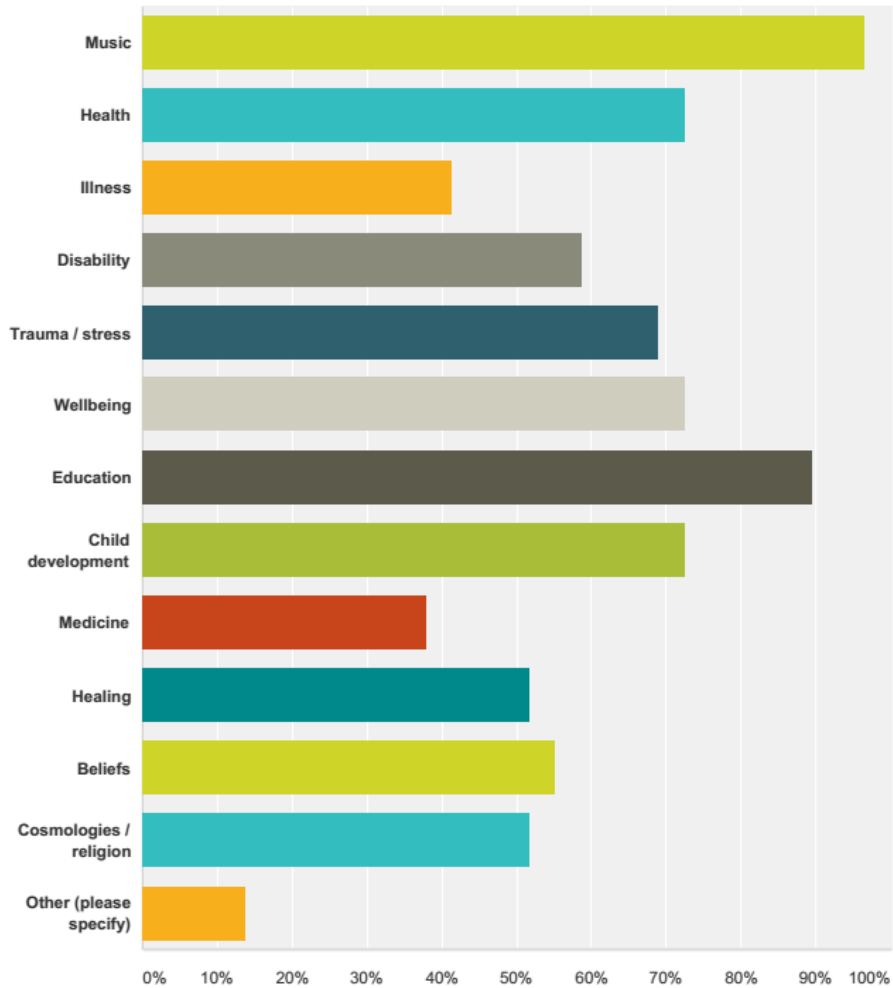
Annex IV: Trends of the replies

Answer Choices	Responses	
Music	96.55%	28
Health	72.41%	21
Illness	41.38%	12
Disability	58.62%	17
Trauma / stress	68.97%	20
Wellbeing	72.41%	21
Education	89.66%	26
Child development	72.41%	21
Medicine	37.93%	11
Healing	51.72%	15
Beliefs	55.17%	16
Cosmologies / religion	51.72%	15
Other (please specify)	13.79%	4
Total Respondents: 29		

Q11 Which ADDITIONAL SKILLS AND KNOWLEDGE do you consider to be necessary for working with diaspora communities?

Answered: 29   Skipped: 12
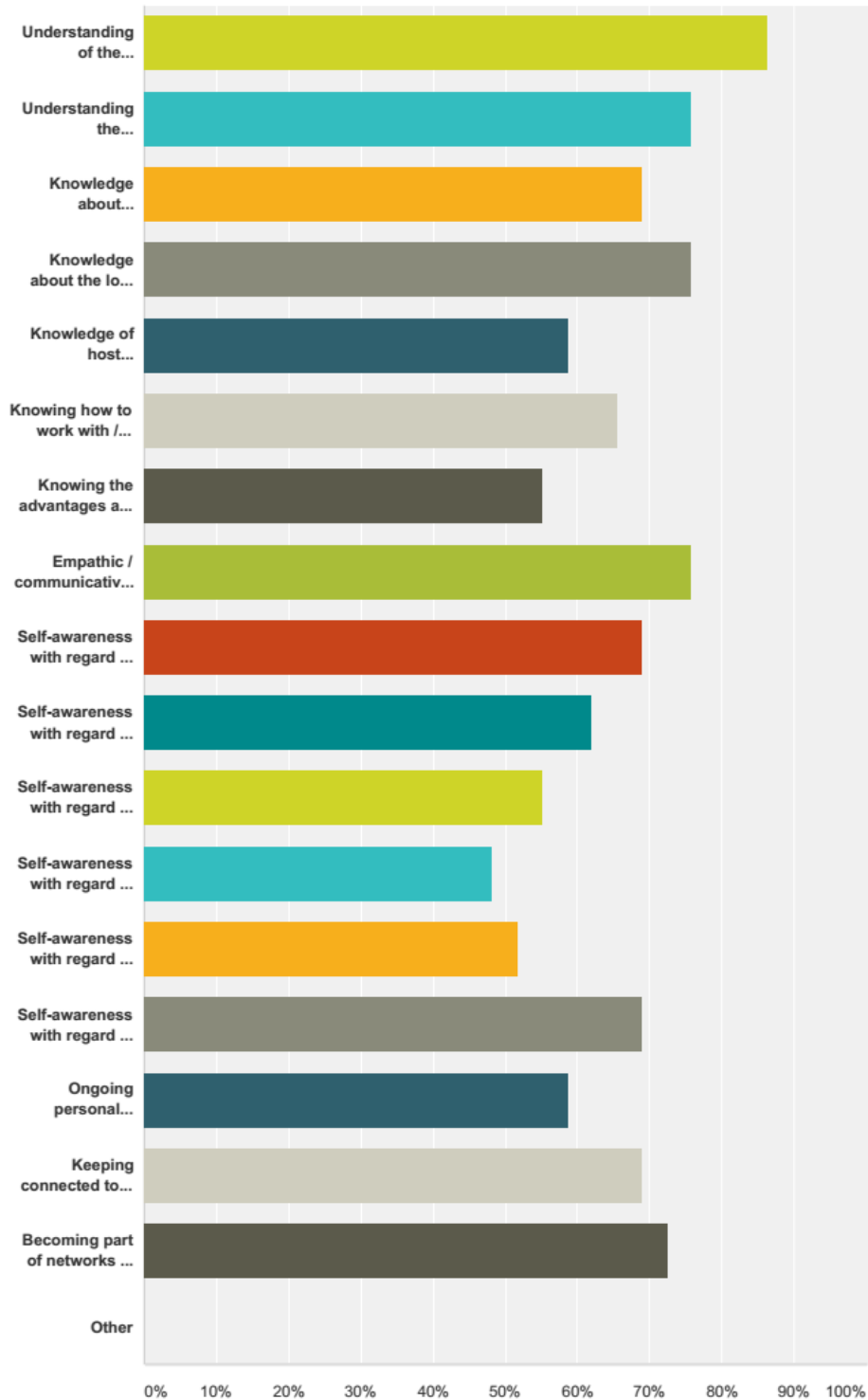
Annex IV: Trends of the replies

Answer Choices	Responses	
Understanding of the geo-political complexities of host and refugee communities	86.21%	25
Understanding the complexities and nuances of interactions between host and refugee communities	75.86%	22
Knowledge about festivals, rituals, and periods of fasting / celebration / atonement of host and diaspora cultures	68.97%	20
Knowledge about the local (host) structures of support (legal, economic, housing, education)	75.86%	22
Knowledge of host organisation's aims, other programmes, and any referral-type systems	58.62%	17
Knowing how to work with / without translators	65.52%	19
Knowing the advantages and disadvantages of work with / without translators	55.17%	16
Empathic / communicative non-verbal skills	75.86%	22
Self-awareness with regard to Body language	68.97%	20
Self-awareness with regard too Language customs and taboos	62.07%	18
Self-awareness with regard to Gestures	55.17%	16
Self-awareness with regard to Facial expressions	48.28%	14
Self-awareness with regard to Eye gaze	51.72%	15
Self-awareness with regard to Dress codes and taboos	68.97%	20
Ongoing personal attention to risks of burnout; and ensuring self-care and ongoing support and personal / professional refreshment and development	58.62%	17
Keeping connected to contemporary developments, research, literature with regard to the context and the work	68.97%	20
Becoming part of networks and teams for mutual support and information exchanges	72.41%	21
Other	0.00%	0
Total Respondents: 29		

MARS

Q12 What kind of MUSICAL SKILLS AND KNOWLEDGE do you consider to be useful?(please tick as many as appropriate)

Answered: 6   Skipped: 35
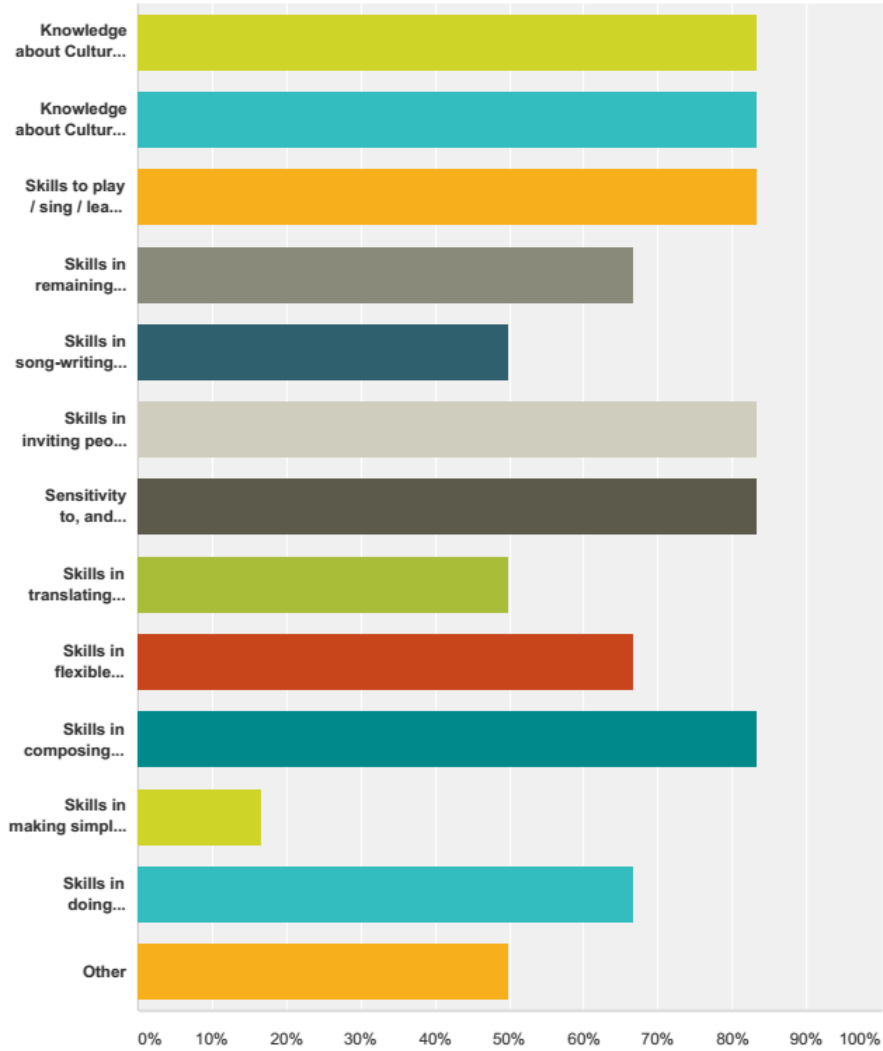
## Annex IV: Trends of the replies

Answer Choices	Responses	
Knowledge about Cultural – social – musical norms of own and other countries / regions	83.33%	5
Knowledge about Cultural – social – musical taboos of own and other countries / regions	83.33%	5
Skills to play / sing / lead different kinds of musical activities (small and large groups; individual; instrumental, vocal)	83.33%	5
Skills in remaining silent and comfortable with silence	66.67%	4
Skills in song-writing and improvising	50.00%	3
Skills in inviting people into shared music-activities – and respecting their reluctance or inability to join in	83.33%	5
Sensitivity to, and understanding of, the emotional / physical power of music-based work (cathartic, distressing, expressive, supporting, uplifting, stimulating, etc.)	83.33%	5
Skills in translating information / needs into focused music-based work, with clear aims and intentions	50.00%	3
Skills in flexible music-making: the capacity to change plans, improvise, adapt to the person's needs of the moment	66.67%	4
Skills in composing simple musical activities (e.g. for groups of children) in other languages	83.33%	5
Skills in making simple instruments (e.g. from scrap materials)	16.67%	1
Skills in doing music-work with minimal resources (e.g. lack of instruments; lack of quiet space to work in; fluctuating attendances)	66.67%	4
Other	50.00%	3
Total Respondents: 6		

Q13 What kind of MUSICAL SKILLS AND KNOWLEDGE do you consider to be useful with regard to conventions and transgressions concerning

Answered: 6   Skipped: 35
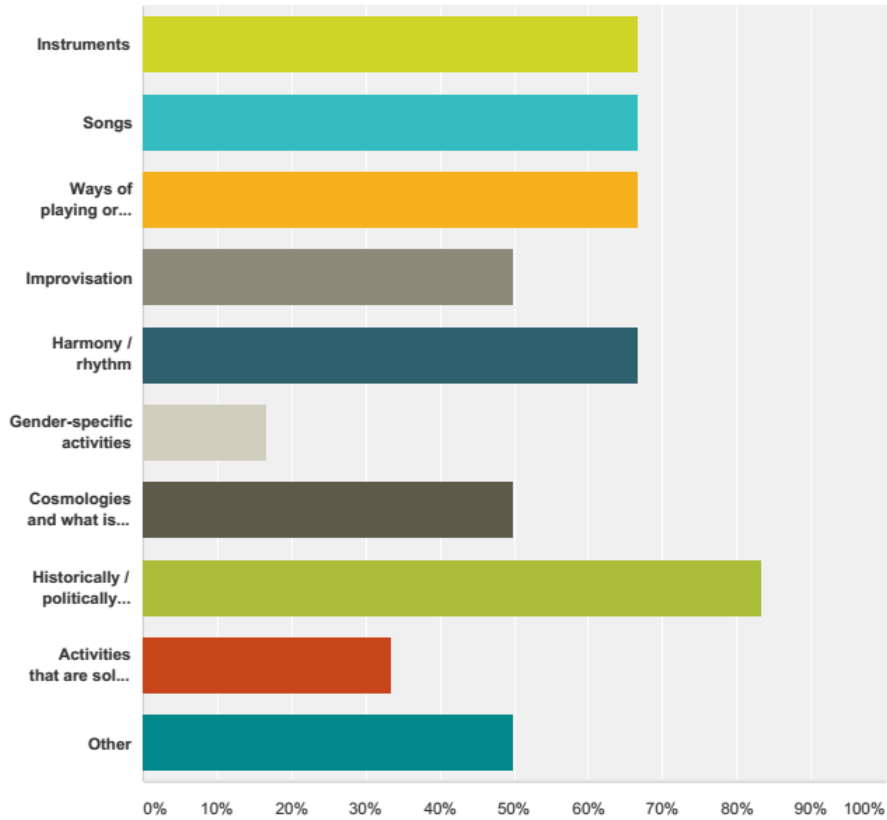
Answer Choices	Responses	
Instruments	66.67%	4
Songs	66.67%	4
Ways of playing or singing	66.67%	4
Improvisation	50.00%	3
Harmony / rhythm	66.67%	4
Gender-specific activities	16.67%	1
Cosmologies and what is /not appropriate	50.00%	3
Historically / politically sensitive music / activities	83.33%	5
Activities that are solo / duet / ensemble	33.33%	2
Other	50.00%	3
Total Respondents: 6		

Annex IV: Trends of the replies

Q14 Which kind of PSYCHO-SOCIAL KNOWLEDGE is useful?(please tick as many as appropriate)

Answered: 6   Skipped: 35
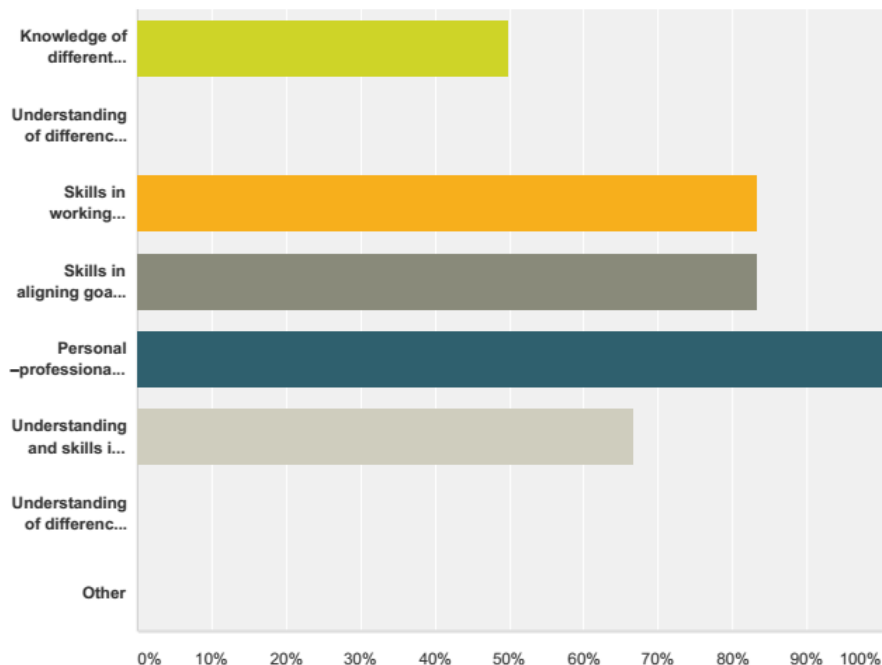
Answer Choices	Responses	
Knowledge of different models of human development and pathology / disability / (e.g. medical / psychological / ecological / social models etc)	50.00%	3
Understanding of differences and overlaps of contemporary norms and values regarding human & social life, both in own and in other cultural worlds (geographical, socio-political) concerning,	0.00%	0
Skills in working collaboratively in multi-disciplinary team and respecting different approaches	83.33%	5
Skills in aligning goals of music-work with the goals of the host organization and the needs of beneficiaries	83.33%	5
Personal –professional skills in tolerating difference, managing difficult behaviours, maintaining boundaries and safe practices, seeking help and support when needed	100.00%	6
Understanding and skills in reflective practice	66.67%	4
Understanding of differences and overlaps of contemporary norms and values regarding human & social life, both in own and in other cultural worlds (geographical, socio-political) concerning	0.00%	0
Other	0.00%	0
Total Respondents: 6		

Q15 In terms of understanding of contemporary norms and values (geographical, socio-cultural-political), which of the following aspects of psycho-social knowledge do you consider useful:

Answered: 6   Skipped: 35
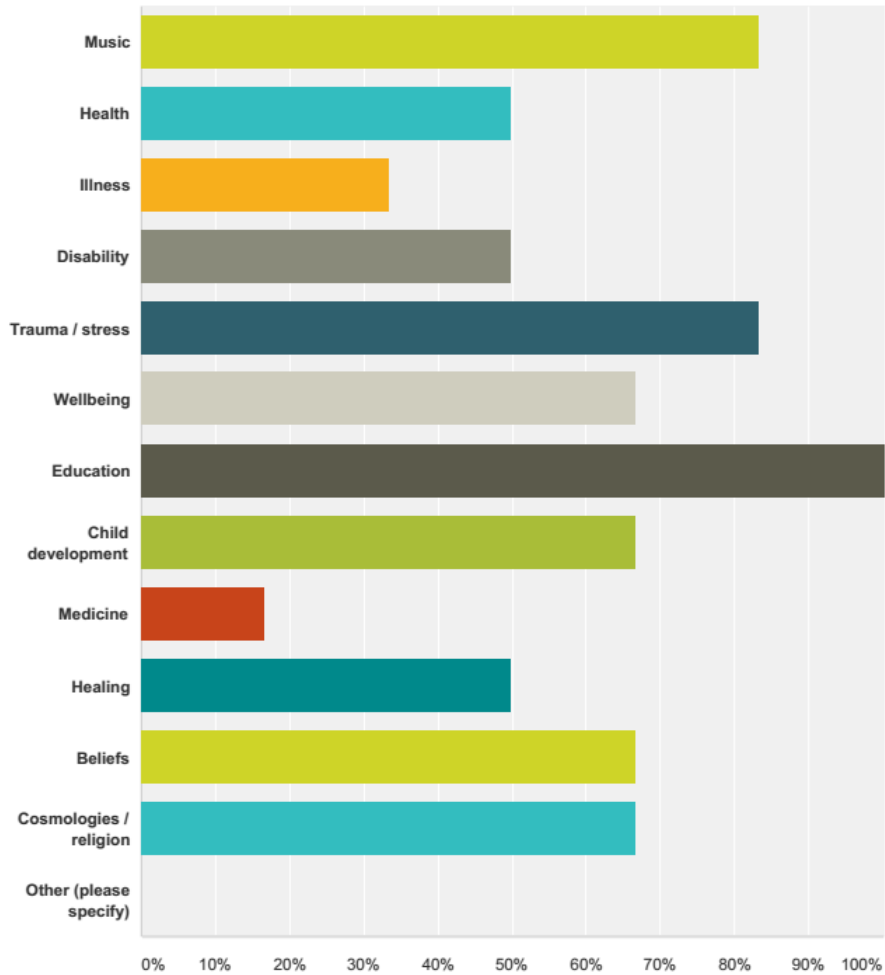
Annex IV: Trends of the replies

Answer Choices	Responses	
Music	83.33%	5
Health	50.00%	3
Illness	33.33%	2
Disability	50.00%	3
Trauma / stress	83.33%	5
Wellbeing	66.67%	4
Education	100.00%	6
Child development	66.67%	4
Medicine	16.67%	1
Healing	50.00%	3
Beliefs	66.67%	4
Cosmologies / religion	66.67%	4
Other (please specify)	0.00%	0
Total Respondents: 6		

Q16 Which ADDITIONAL SKILLS AND KNOWLEDGE do you consider to be necessary for working with diaspora communities?

Answered: 6   Skipped: 35
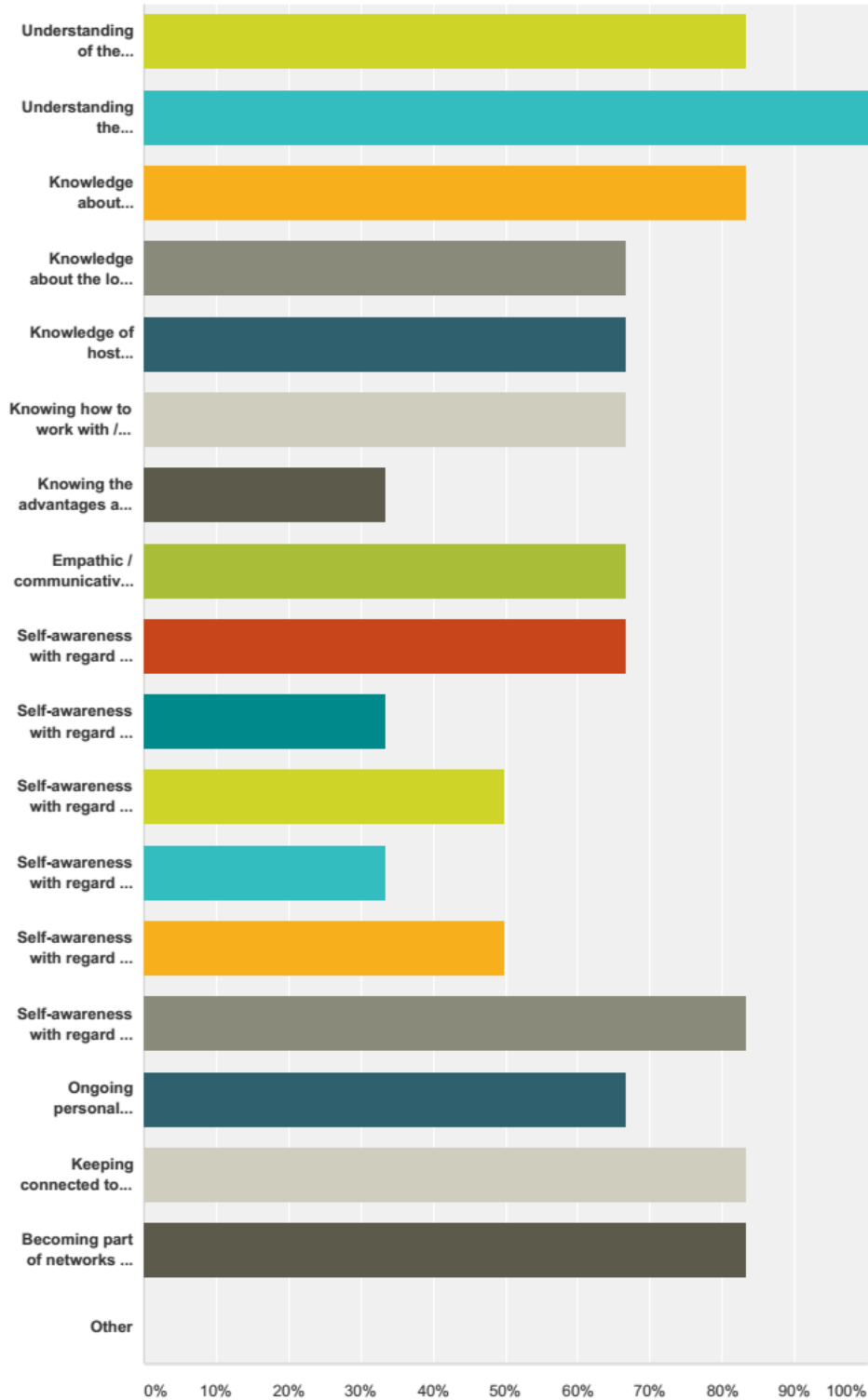
Annex IV: Trends of the replies

Answer Choices	Responses	
Understanding of the geo-political complexities of host and refugee communities	83.33%	5
Understanding the complexities and nuances of interactions between host and refugee communities	100.00%	6
Knowledge about festivals, rituals, and periods of fasting / celebration / atonement of host and diaspora cultures	83.33%	5
Knowledge about the local (host) structures of support (legal, economic, housing, education)	66.67%	4
Knowledge of host organisation's aims, other programmes, and any referral-type systems	66.67%	4
Knowing how to work with / without translators	66.67%	4
Knowing the advantages and disadvantages of work with / without translators	33.33%	2
Empathic / communicative non-verbal skills	66.67%	4
Self-awareness with regard to Body language	66.67%	4
Self-awareness with regard too Language customs and taboos	33.33%	2
Self-awareness with regard to Gestures	50.00%	3
Self-awareness with regard to Facial expressions	33.33%	2
Self-awareness with regard to Eye gaze	50.00%	3
Self-awareness with regard to Dress codes and taboos	83.33%	5
Ongoing personal attention to risks of burnout; and ensuring self-care and ongoing support and personal / professional refreshment and development	66.67%	4
Keeping connected to contemporary developments, research, literature with regard to the context and the work	83.33%	5
Becoming part of networks and teams for mutual support and information exchanges	83.33%	5
Other	0.00%	0
Total Respondents: 6		

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Q17 Given your organizational objectives (as described previously), what objectives would psychosocial music interventions have within your projects?
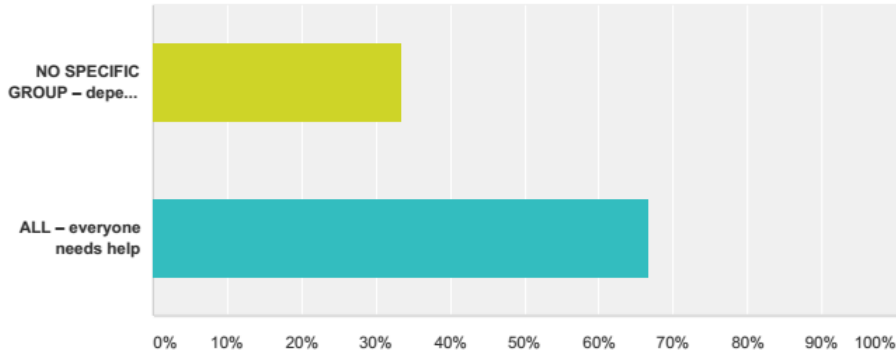
Answered: 6   Skipped: 35
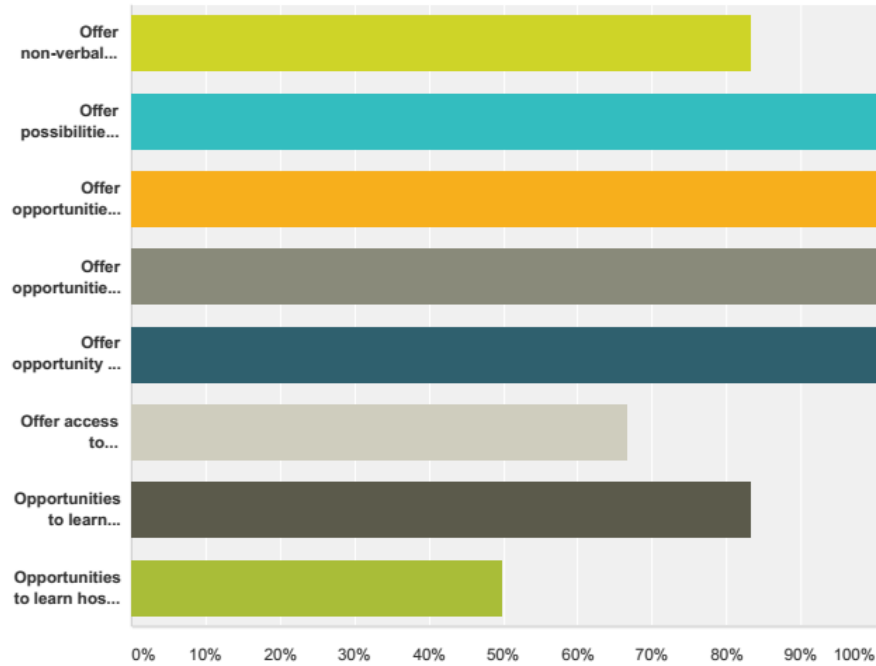
Answer Choices	Responses	
Offer non-verbal communication and relationship (irrespective of language)	83.33%	5
Offer possibilities for emotional / social support, expression and healing	100.00%	6
Offer opportunities for stress release, relaxation	100.00%	6
Offer opportunities for wellbeing (pleasure, enjoyment, feeling valued and skilled)	100.00%	6
Offer opportunity for communicating knowledge of home culture (sharing songs / norms / values)	100.00%	6
Offer access to musical/verbal culture of host communities	66.67%	4
Opportunities to learn musical skills	83.33%	5
Opportunities to learn host language through musical activity	50.00%	3
Total Respondents: 6		

Q18 Within your beneficiary groups, which beneficiary group would you specifically target / recommend for psychosocial music support, and if so, why?

Answered: 6   Skipped: 35

Answer Choices	Responses	
NO SPECIFIC GROUP – depends on who is around at particular times, and their circumstances (if they are able to access the service on particular days and times)	33.33%	2
ALL – everyone needs help	66.67%	4
Total		6

Q19 If only limited services were available please select THREE of the following that you would prioritise as target groups

Answered: 6   Skipped: 35
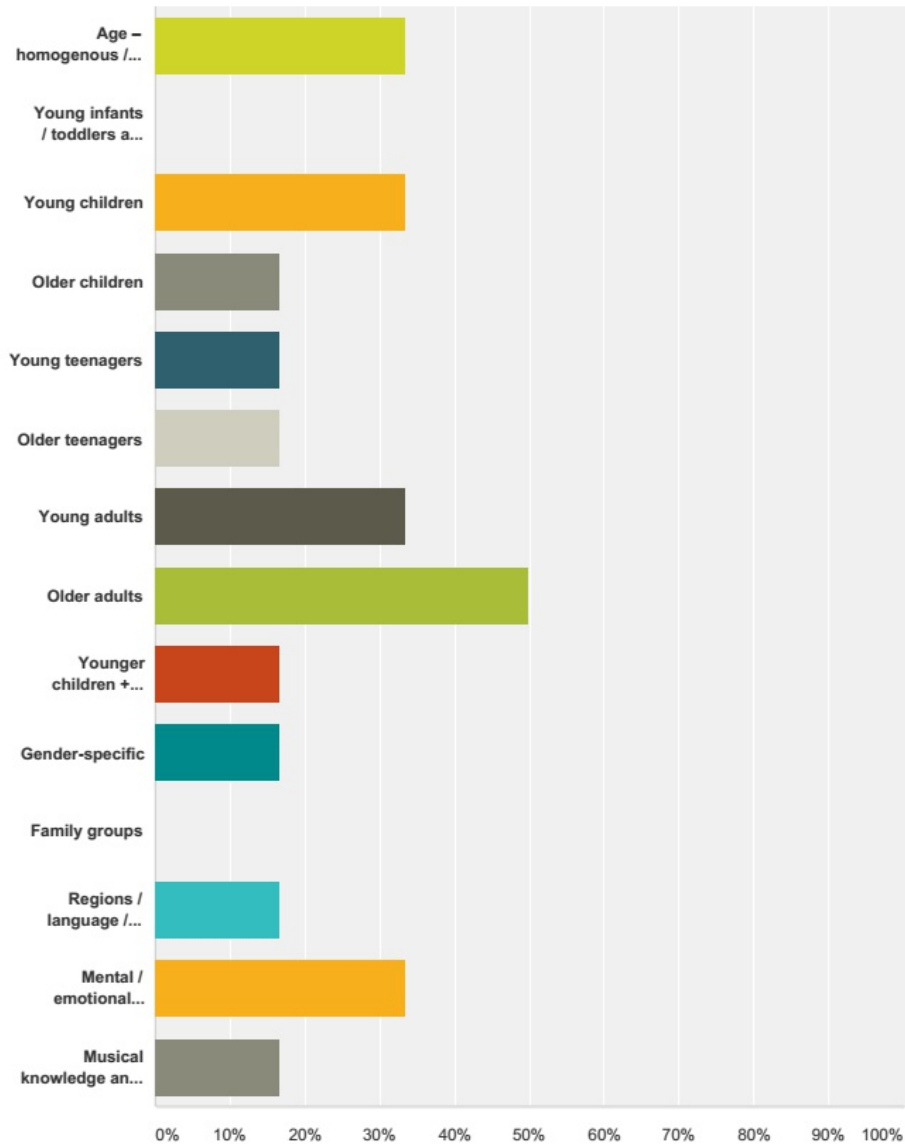
Annex IV: Trends of the replies

Answer Choices	Responses	
Age – homogenous / diverse / both	33.33%	2
Young infants / toddlers and mothers/primary carer	0.00%	0
Young children	33.33%	2
Older children	16.67%	1
Young teenagers	16.67%	1
Older teenagers	16.67%	1
Young adults	33.33%	2
Older adults	50.00%	3
Younger children + parents/relatives/primary carers	16.67%	1
Gender-specific	16.67%	1
Family groups	0.00%	0
Regions / language / faith	16.67%	1
Mental / emotional states	33.33%	2
Musical knowledge and skill	16.67%	1
Total Respondents: 6		

Q20 On the basis of your beneficiaries and priorities, what kind of psycho-social music interventions would be useful for your organization? (tick as many as are relevant)

Answered: 6   Skipped: 35
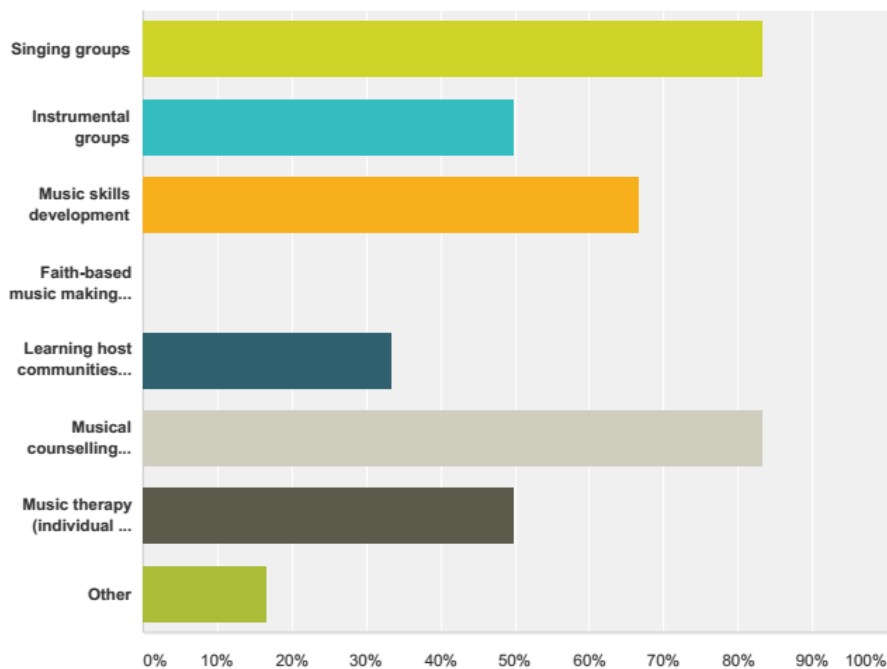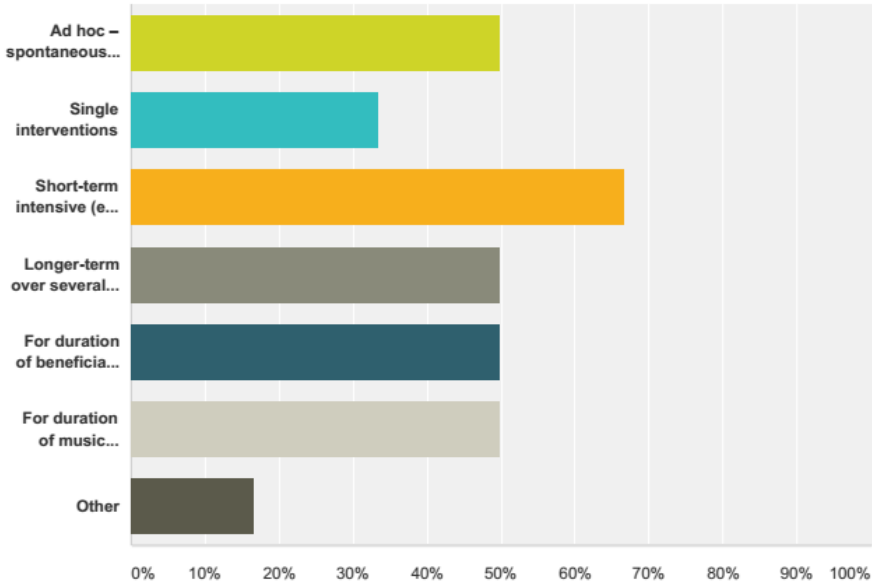

Answer Choices	Responses	
Singing groups	83.33%	5
Instrumental groups	50.00%	3
Music skills development	66.67%	4
Faith-based music making / singing	0.00%	0
Learning host communities children's songs	33.33%	2
Musical counselling (sharing life experiences through music)	83.33%	5
Music therapy (individual / group)	50.00%	3
Other	16.67%	1
Total Respondents: 6		

## Q21 What frequency would you envisage for psychosocial music interventions? (please tick as many as relevant)

Answered: 6   Skipped: 35

Answer Choices	Responses	
Ad hoc – spontaneous (whoever is there on the day – can come and go)	50.00%	3
Single interventions	33.33%	2
Short-term intensive (e.g. daily or weekly for agreed number of attendances)	66.67%	4
Longer-term over several months (especially counselling / therapy)	50.00%	3
For duration of beneficiary / target group contact with the organization	50.00%	3
For duration of music project (e.g. performance / festival / celebration)	50.00%	3
Other	16.67%	1
Total Respondents: 6		

Q22 Given your organizational objectives (as described previously), what objectives would psychosocial music interventions have within your projects?
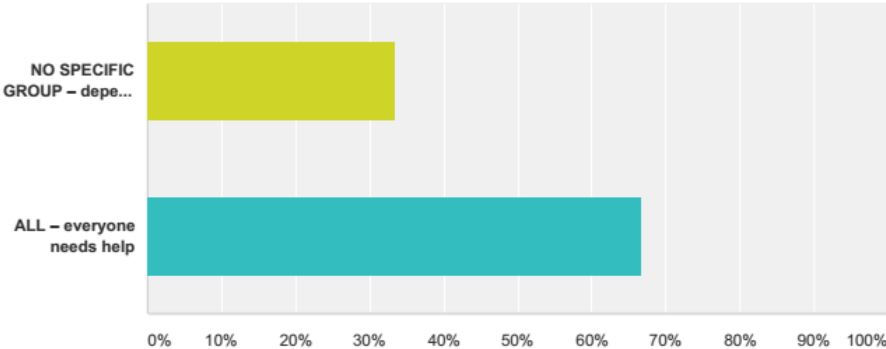
Answered: 6   Skipped: 35
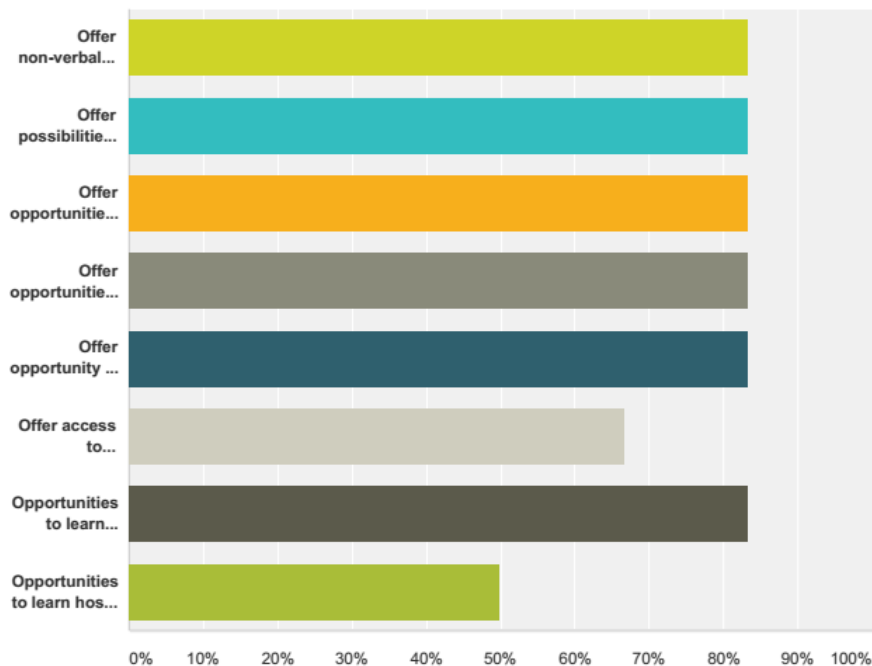
Answer Choices	Responses	
Offer non-verbal communication and relationship (irrespective of language)	83.33%	5
Offer possibilities for emotional / social support, expression and healing	83.33%	5
Offer opportunities for stress release, relaxation	83.33%	5
Offer opportunities for wellbeing (pleasure, enjoyment, feeling valued and skilled)	83.33%	5
Offer opportunity for communicating knowledge of home culture (sharing songs / norms / values)	83.33%	5
Offer access to musical/verbal culture of host communities	66.67%	4
Opportunities to learn musical skills	83.33%	5
Opportunities to learn host language through musical activity	50.00%	3
Total Respondents: 6		

Annex IV: Trends of the replies

Q23 Within your beneficiary groups, which beneficiary group would you specifically target / recommend for psychosocial music support, and if so, why?
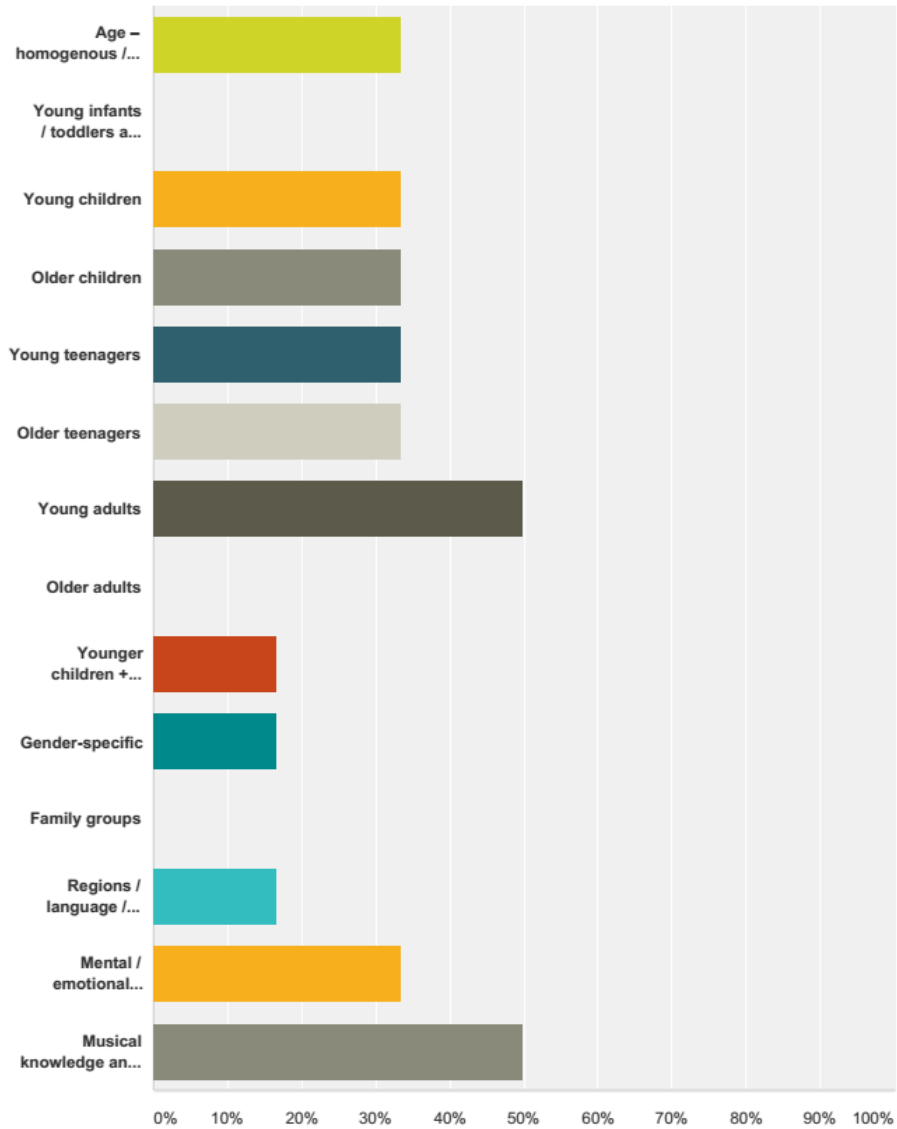
Answered: 6   Skipped: 35

Answer Choices	Responses	
NO SPECIFIC GROUP – depends on who is around at particular times, and their circumstances (if they are able to access the service on particular days and times)	33.33%	2
ALL – everyone needs help	66.67%	4
Total		6

MARS

Q24 If only limited services were available please select THREE of the following that you would prioritise as target groups

Answered: 6   Skipped: 35

Annex IV: Trends of the replies

Answer Choices	Responses	
Age – homogenous / diverse / both	33.33%	2
Young infants / toddlers and mothers/primary carer	0.00%	0
Young children	33.33%	2
Older children	16.67%	1
Young teenagers	16.67%	1
Older teenagers	33.33%	2
Young adults	50.00%	3
Older adults	0.00%	0
Younger children + parents/relatives/primary carers	16.67%	1
Gender-specific	16.67%	1
Family groups	0.00%	0
Regions / language / faith	16.67%	1
Mental / emotional states	33.33%	2
Musical knowledge and skill	50.00%	3
Total Respondents: 6		

Q25 On the basis of your beneficiaries and priorities, what kind of psycho-social music interventions would be useful for your organization? (tick as many as are relevant)

Answered: 6   Skipped: 35
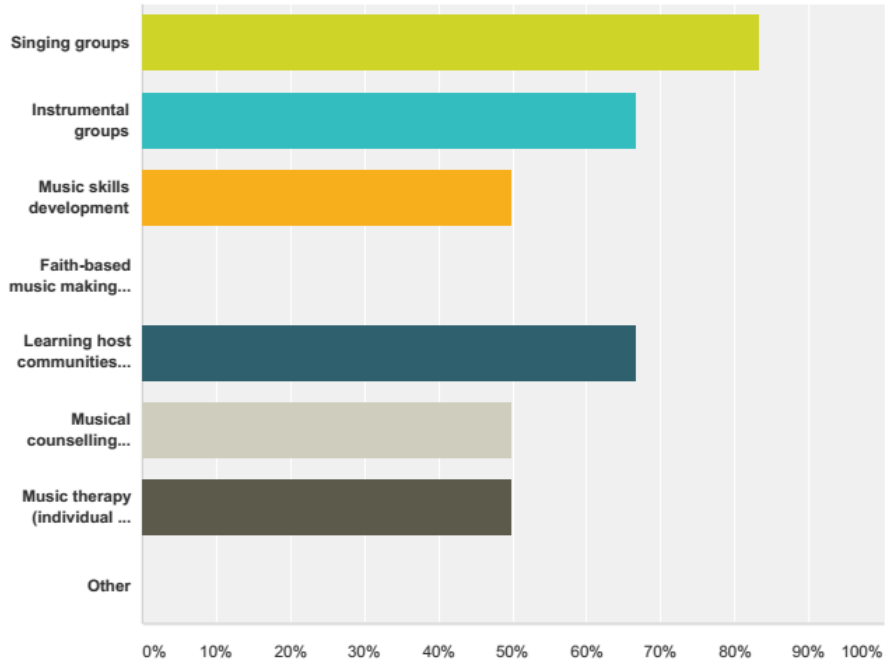
Answer Choices	Responses	
Singing groups	83.33%	5
Instrumental groups	66.67%	4
Music skills development	50.00%	3
Faith-based music making / singing	0.00%	0
Learning host communities children's songs	66.67%	4
Musical counselling (sharing life experiences through music)	50.00%	3
Music therapy (individual / group)	50.00%	3
Other	0.00%	0
Total Respondents: 6		

Annex IV: Trends of the replies

Q26 What frequency would you envisage for psychosocial music interventions? (please tick as many as relevant)

Answered: 6   Skipped: 35
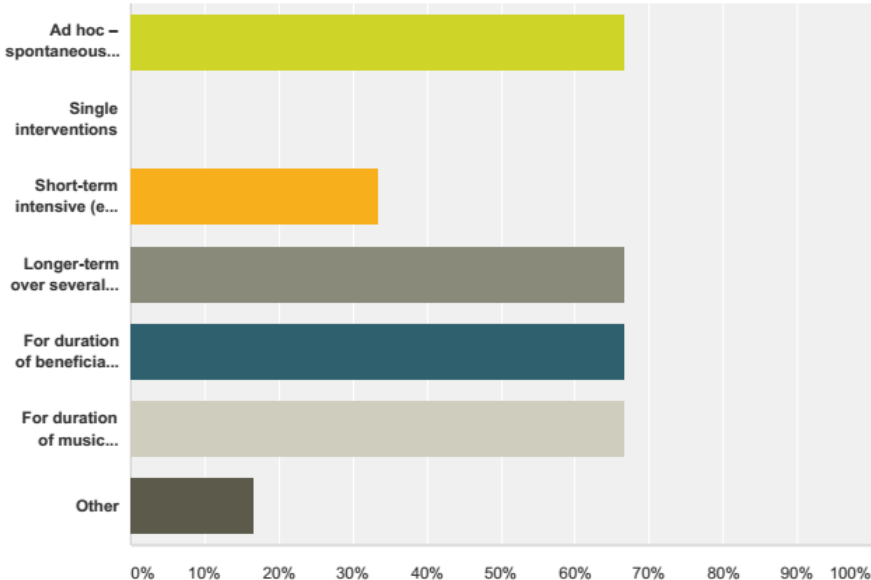
Answer Choices	Responses	
Ad hoc – spontaneous (whoever is there on the day – can come and go)	66.67%	4
Single interventions	0.00%	0
Short-term intensive (e.g. daily or weekly for agreed number of attendances)	33.33%	2
Longer-term over several months (especially counselling / therapy)	66.67%	4
For duration of beneficiary / target group contact with the organization	66.67%	4
For duration of music project (e.g. performance / festival / celebration)	66.67%	4
Other	16.67%	1
Total Respondents: 6		

Erasmus+

Music
And
Resilience
Support