

**EUROPEAN AGENDA
FOR CULTURE**

**WORK PLAN FOR CULTURE
2011-2014**

JANUARY 2014



REPORT

on **THE ROLE OF PUBLIC ARTS
AND CULTURAL INSTITUTIONS
IN THE PROMOTION
OF CULTURAL DIVERSITY
AND INTERCULTURAL DIALOGUE**

**OPEN METHOD OF COORDINATION (OMC)
WORKING GROUP OF EU MEMBER STATES EXPERTS
ON THE ROLE OF PUBLIC ARTS AND CULTURAL INSTITUTIONS
IN THE PROMOTION OF CULTURAL DIVERSITY
AND INTERCULTURAL DIALOGUE**



EUROPEAN UNION

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INTRODUCTION





INTRODUCTION

The EU Member States are going through challenging times.

Financial crises, as history shows, are fertile opportunities for the rise of extremism and xenophobia. The diversity of Europe, while enriching, brings about challenges as well. In the current context of increased migration toward several Member States, increased mobility of people across the EU, and the fact that various groups need to live side by side (including those from migrant and non-migrant backgrounds or national and ethnic minorities), the resulting tensions may put social cohesion and at the same time the European project at risk.

‘Everyone is more or less permanently in transit... Not so much “where are you from?” but “where are you between?”’

James Clifford

Providing an answer to this is a task for all public institutions, whose main mission is to promote social cohesion.

The task also belongs, and in an important way, to arts and cultural institutions. This is because the issues at stake are not only social and economic, but also, and often above all, symbolic and cultural. Growing diversity in Europe is a cultural reality, which should be taken into account and addressed at the individual and collective level.

A strong belief that cultural diversity is an asset, an added value and an opportunity for European societies has permeated the work of our expert group, convened in the framework of the Agenda for culture to focus on the role of public arts and cultural institutions in the promotion of cultural diversity and intercultural dialogue. This positive understanding of cultural diversity is the foundation and perspective of this report.

By becoming spaces for deepening the understanding of different cultures and providing room for participative and creative encounters, cultural institutions may, in our opinion, play a pivotal role in connecting people and in building a more cohesive and open society.

Besides, cultural institutions need to engage broader parts of the population to serve their core mission of ensuring the transfer of cultural heritage across generations. Who will look after the existing heritage or develop exciting new and inclusive activities, if many people from different constituent parts of our contemporary society, and especially children and young people, are not engaged? Becoming vehicles for social cohesion is not only a moral obligation for cultural institutions receiving public funding; it is also essential for their long-term survival.

This challenge is also a major opportunity to seek out and embrace the wealth of talent brought by new individuals and communities, and to allow hybridisation and innovation in artistic creation. Doing so might require adopting new methods of working which allow for innovation and room for experimentation, while maintaining excellence and high artistic and cultural standards offered to audiences and participants.

Rising to the challenge may mean that cultural institutions have to deeply revise their operations and vision, so as to address the needs of a society that is culturally more diverse than the one they were established for.

Bringing about the necessary changes in the existing landscape will mean devising methods to gradually alter the makeup of existing management and staffing, and of the current programming of cultural and heritage institutions to ensure they reflect and embrace the cultural identity of those parts of society they want to encourage to participate. And this may mean revising assumptions and changing ways of working. It is clear that this is a long-term process, which will take time and firm commitment across the sector.

Where does the responsibility for carrying out these commitments lie? The changes must be seen as a cross-cutting issue that challenges all parts of the cultural landscape. This means different departments of government, all the funding organisations and distributors, organisations grouping professionals, such as those working in museums and heritage and cultural institutions, and, of course, the cultural institutions themselves – the ‘individual cultural operators’ at every level.

It is also clear that there is no ‘one-size-fits-all’, and that the challenges vary significantly between Member States, depending on national and local contexts. The financial context is also different among Member States, but even a difficult financial situation is not a reason for doing nothing. On the contrary, doing nothing may prove more expensive in the long run.

The object of the deliberations of the EU experts group was to study how the challenge to embrace cultural diversity and promote intercultural dialogue may be met in practice. The working group convened in the framework of the Agenda for Culture to focus on the role of public arts and cultural institutions in the promotion of cultural diversity and intercultural dialogue.

The exchange within the group was inspiring, and even though it showed the difficulties of the task, made us hopeful for the future. At the end of this journey, we would like to believe that we are wiser than we were when embarking on it, but also more humble and more aware of complexity of the issues our society is facing.

We could not hope to do full justice to the topic in the short time available to us as an OMC working group. We could only try to advance existing knowledge and make helpful recommendations, based on our own experience. But recognising the challenges we face and deciding to take action to meet them is a first step.

We sincerely hope that with the help of dedicated public cultural institutions, artists and communities, as well as devoted policy makers, the potential of culture can be harnessed for the benefit of all.



CULTURAL DIVERSITY AND INTERCULTURAL DIALOGUE – A CONCEPTUAL FRAMEWORK







CULTURAL DIVERSITY AND INTERCULTURAL DIALOGUE – A CONCEPTUAL FRAMEWORK¹

Europe of the twenty-first century is facing a double challenge, in terms of both a growing complexity of societies and of a standardisation of lifestyles and cultures. How can the diversity of generations, gender, status, standard of living and culture be taken into account? Is Europe a good thing, a resource for Member States and for mankind, or does it present a risk of increasing tensions? Is the simple promotion of the universal values of human rights an adequate response to ensure equal treatment for all? How do we ensure that the wealth of cultural expression and languages does not disappear under the hegemony of political and economic issues and dominant cultural models?

*‘No culture can live
if it attempts
to be exclusive’*

Mahatma Gandhi

Responses to these questions have been given on a global and European level by several documents that affirm the recognition of social and cultural diversity by the signatory states. The UNESCO Universal Declaration on Cultural Diversity (2001) recognises cultural diversity as a ‘common heritage of mankind’ and considers its preservation as a concrete and ethical imperative, inseparable from respect for human dignity. This Declaration was reinforced in 2005 by the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which also talks of ‘the goal of fostering interculturality in order to develop cultural interaction in the spirit of building bridges between peoples’. In Europe, the European Commission’s decision to make 2008 the Year of Intercultural Dialogue established the political and normative importance of recognising cultural diversity and intercultural dialogue. This importance was reaffirmed in 2010 with the decision of the Ministers of Culture of the Member States to make intercultural dialogue a priority of the work plan for culture for the period 2011-2013. The Council of Europe, through its White Paper on Intercultural Dialogue ‘Living together as equals in dignity’ (2008), emphasised the political actions needed for intercultural dialogue to advance. The democratic governance of cultural diversity should be adapted in many aspects, democratic citizenship and participation should be strengthened, intercultural skills should be taught and learned, spaces for intercultural dialogue should be created, and intercultural dialogue should be taken to the international level.

Finally, the Council of Europe’s Faro Framework Convention on the Value of Cultural Heritage for Society (2007) encourages reflection on the role of citizens in the process of defining, creating and managing a cultural environment in which communities operate and evolve.

This institutional framework invites us to consider the link between cultural diversity and intercultural dialogue. Intercultural dialogue cannot exist without the recognition of cultural diversity, while cultural diversity can exist without giving rise to intercultural dialogue.

So what is the difference? What is the added benefit that intercultural dialogue can offer to society?

¹
Contribution by Helene Hatzfeld,
member of the OMC group.

Cultural diversity implies the existence of common characteristics of a *group* of people, such as language, religion, lifestyle, artistic expressions, relations between men and women, young and old, etc. But cultural diversity is also present in the characteristics of each *individual* in modern society, as explained by the Indian philosopher Amartya Sen: it is a mix that everyone experiences in his life through meetings, travel or migration, reading, projects and examinations. 'Every culture is a mixture', said the French philosopher Jean-Luc Nancy. All cultures are hybrid, mixed, infused. This cultural diversity is a source of wealth and renewal in a society. Yet it is often seen as a source of problems for states that are based on the domination by one nation, and consider the expressions of national minorities or ethnic communities as illegitimate or threatening to their unity. Similarly, multinational states which are facing new cultural expressions related to migration also frequently consider cultural diversity as a threat.

The recognition of cultural diversity brings double benefits. For states, it is hoped that the recognition of cultural diversity can help reduce sources of conflict and division and promote 'living together'. It is a management tool of peaceful coexistence among states. For individuals, it allows for the exercise of individual and collective rights such as studying in one's own language. It also entails the limitation of discrimination, and provides access to responsibilities. The recognition of cultural diversity is a source of social recognition, or, in the words of German philosopher Axel Honneth, winning a battle against the 'society of contempt'.

The benefit of intercultural dialogue is greater. It aims to create a framework for relations between states, but also between organisations and between people.

If one traces its Greek roots, the word dialogue means 'to be traversed by the word of the interlocutor', says Katerina Stenou, Director of Cultural Policies and Intercultural Dialogue at UNESCO. It does not, as is often said, mean speaking with another person to understand them. Dialogue also involves an element of mourning and of translation, according to the French philosopher Paul Ricoeur. 'Mourning' stands for the part of culture that will disappear in the confrontation with other cultures. 'Translation' is the change caused by the other culture. Intercultural dialogue therefore consists of both an agreement and a disagreement with each other, a consensus and dissent between expressions. What matters is the transformation of what circulates between people and how it transforms them in turn. Because it is *people*, living in a complex society and speaking with their languages, customs, and beliefs, who hold dialogues. It is not a dialogue of cultures. The objective of intercultural dialogue is to create common goods, shared knowledge and spaces for exchange. It also allows us to define the terms of a controversial debate, and thus provide a public space for citizens to express their differences peacefully and openly. Intercultural dialogue is a support for democracy.

Intercultural attitude concerns people, but also organisations: associations, businesses, cultural institutions, museums, libraries, archives, community centres and so on. An intercultural organisation does not only allow people from other cultures to develop their artistic practices. It also allows for the questioning of practices and professional cultures, and the criticism of inherited logic, habits, and specific values, which often stand in the way of working together and create unnecessary competition. Being intercultural means questioning the content of what one transmits, the works of art one puts up for display, and the memories and stories that education favours or disregards. It means questioning what one calls art, heritage and self-expression.

Questioning traditional practices is a source of partnership development, organisational transformation, and innovation in cultural policies.

The recognition of cultural diversity is a complement of human rights. It places cultural characteristics next to gender, wealth or age differences. It introduces the consideration of features common to several individuals in a vision of universal values and human rights. But it is often limited to issues of immigration which are then presented as 'cultural problems': clothing habits, eating practices, and religious rituals become cultural marks and can be interpreted as a refusal to integrate in society. The identification of persons of foreign origin or their descendants by their cultural affiliation may well create divisions and not increase their access to rights, employment, or status of residents and citizens. The reflux of multiculturalism in countries that have applied it shows that the recognition of cultural diversity may, in social and economic conditions of segregation and unemployment, generate a conflict contrary to the objective of social peace. The recognition of cultural diversity is not enough.

Intercultural Dialogue has the possibility combat the limits of the universalism of human rights that does not take into account cultural differences, and the limits of multiculturalism, which gives them a social and political recognition but at the same time creates risks of division. It opens up a third way which is based on the creation of public goods in complex contemporary societies, on the ability of societies to go beyond the recognition of diversity, and on the democratic will to address the issues under discussion. Intercultural dialogue depends primarily on the political will of states. It is the duty of public institutions to take the complexity of society into account. Possible measures could include opening libraries in multiple languages that reflect the cultural expressions of the world, changing the teaching of the history of ancient peoples, dominated by wars of conquest or revolts, recognising the contributions of immigration to our heritage, and cooperating with associations to curate exhibitions and shows. However, for intercultural dialogue to exist, everyone has to take responsibility for developing knowledge, competences and shared rights in all activities of life.



**EUROPEAN AGENDA
FOR CULTURE –
OPERATIONAL
FRAMEWORK FOR
THE EXPERT GROUP**







EUROPEAN AGENDA FOR CULTURE – OPERATIONAL FRAMEWORK FOR THE EXPERT GROUP

The 2007 European Agenda for Culture opened a new chapter of cooperation in the cultural field among the European Union's Member States, allowing for exchanges on topics of common interest and on those where mutual learning can be particularly beneficial. Such exchanges take place through the Open Method of Coordination (OMC). This is a voluntary cooperation among Member States, who share their practices and experiences so as to improve their own work.

The priorities for the Open Method of Coordination are set out by the Council through a multiannual work plan. The Council Work Plan for Culture 2011-2014 provides a precise indication of the topics to be dealt with under each priority in the four year period. It specifies that under priority A (Cultural diversity, intercultural dialogue and accessible and inclusive culture), for the period 2012-2013, the OMC's work should be focused on the role of public arts and cultural institutions in the promotion of cultural diversity and intercultural dialogue.

Under this aim, experts appointed by Member States are asked to 'identify policies and good practices in creating spaces in public arts and cultural institutions to facilitate exchanges among cultures and between social groups, in particular by highlighting the intercultural dimension of the heritage and by promoting artistic and cultural education and developing intercultural competences'. This work follows, and is closely linked to, the work of a previous group, which focused on the role of public arts and cultural institutions in promoting better access to and wider participation in culture².

3.1. Working method

The Working Group convened for the first time on 11 December 2012 in Brussels, Belgium, and altogether held six plenary meetings, plus a drafting meeting at Budapest, Hungary.

25 Member States appointed experts (Cyprus, the Czech Republic and Luxembourg did not appoint a representative). During the first meeting, Dr. Sonja Kralj Bervar from Slovenia was elected as the chair of the working group.

The civil society platforms on Intercultural Europe and Access to Culture were associated with the deliberations and actively contributed to the work. Members of the group were happy to cooperate with the independent expert Chris Torch, who provided special inspiration in searching for synergies between existing policies and practices we aimed to analyse.

At each meeting, members and external experts were invited to give presentations on specific topics, which were followed by in-depth discussions. In between meetings, members worked on the identification of practices at the national level and on structuring the present report.

²

The report was published in 2012
and is available at

http://ec.europa.eu/culture/library/index_en.htm

With the aim of achieving as much as possible in a very limited timeframe, members of the group decided to concentrate on the four aspects that were of particular interest in relation to the mandate of the group.

When needed, work was organised in four parallel subgroups, focusing on programming, staffing, reaching out to new audiences, and creating spaces for encounter. Underlying reasons for the selection of these aspects and the process itself will be explained in the course of this report.

3.2. Definitions

‘Public institutions’

For the sake of consistency, the group chose to use the definition of ‘public institutions’ adopted by the previous working group on access to culture.

For the purpose of this document, therefore, the term ‘public’ broadly refers to those institutions subsidised through public funding, no matter what their legal status is. We deliberately decided to include the initiatives of non-governmental organisations, which, in some cases, are paving the ways towards inclusive and diverse societies with innovative ideas and creative approaches. In fact, the main issue relates to the way public funding for culture reaches audiences.

‘Arts and cultural institutions’

The group did not focus on an exclusive interpretation of ‘arts and cultural institutions’. Due to the selection of good practices, proposed by members of the group, our attention was predominantly dedicated to initiatives in museums, live performance institutions, libraries and community cultural centres.

‘Intercultural dialogue’

Aware of the difficulties in defining ‘intercultural dialogue’, the group did not dwell on the formulation of a specific definition, but agreed on a broad understanding of the term, such as the definition provided in the Council of Europe’s White paper on Intercultural Dialogue. There it is explained as ‘an open and respectful exchange of views between individuals and groups belonging to different cultures that leads to a deeper understanding of the other’s global perception.’ The other important fundamental definition of this important but very complex topic was the one from UNESCO, 2005, where it is explained as ‘the existence and equitable interaction of diverse cultures and the possibility of generating shared cultural expressions through dialogue and mutual respect.’

‘Intercultural dialogue’ vs. ‘multiculturalism’

A key point is that ‘intercultural dialogue’ differs from ‘multiculturalism’ in that it does not accentuate the preservation and promotion of separated cultures, but mutual understanding and interaction. While the risk of multiculturalism is that it may reinforce isolation and conflict, intercultural dialogue aims to reinforce social cohesion through the creation of bridges and links among people and communities.

‘Intercultural competences’

The group, for the sake of common understanding, chose to use the definition on ‘intercultural competences’ as adopted in the 2008 Council conclusions on intercultural competences. It describes how the knowledge, skills and attitudes of particular relevance to intercultural competences are those relating to the following key competences: communication in foreign languages, social and civic competences, and cultural awareness and expression.



**AN ANTHOLOGY
OF EXISTING POLICIES AND
PRACTICES FOR THE PROMOTION
OF CULTURAL DIVERSITY
AND INTERCULTURAL
DIALOGUE**



»» 4

AN ANTHOLOGY OF EXISTING POLICIES AND PRACTICES FOR THE PROMOTION OF CULTURAL DIVERSITY AND INTERCULTURAL DIALOGUE

4.1. Policy measures

Only a few policy measures

The group was first of all keen to identify existing policy strategies and other policy measures that might have been established by public authorities. The idea, in fact, was that initiatives by cultural institutions would be much more effective if supported by clear policy guidance. However, the analysis allowed the group to identify just a small number of such overarching initiatives.

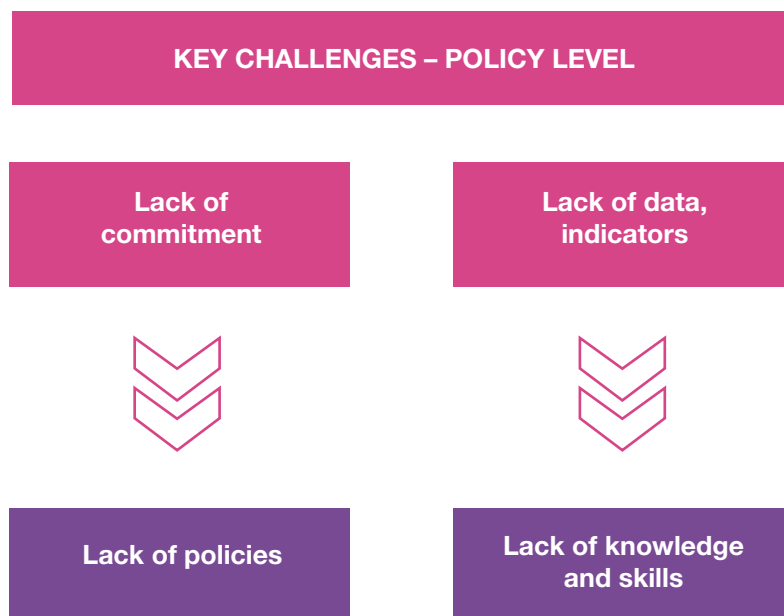
‘We are now living in the generation of what Martin Luther King called “four hundred years of unpaid wages”. Those wages are now coming due. And the question is: what will the currency be that they’re paid in? There’s a lot of pain, aggression and violence behind our comfortable standard of living. People do not know how to articulate what they are now feeling in this society. The absence of articulation is what creates violence. If you can’t express something, or if your voice is unheard, you of course resort to violence. The ability to move against violence is the ability to create forms of expression, where nobody has to be killed in order to say something.’

Peter Sellars

In 2008 Member States had developed national strategies for the implementation of the European Year of Intercultural Dialogue, some of which were very comprehensive. A few years later, it appears that in most cases such strategies have not been translated into long-term policy directions.

A key issue is of course **political will**, and interest in intercultural dialogue, in the current political context of several Member States.

It is important to realise that, given the fear of change and the understandable attachment to traditions by institutions and audiences, such political will needs **not only to exist, but to be strong enough** to overcome inertia and resistance in order to give way to action.



Who should be in charge?

Even if political will is present, a major stumbling block to developing intercultural strategies for the arts is defining **who is in charge**. By definition, intercultural strategies require a sharing of responsibility across sectors, institutions and government offices at various levels.

This requirement for shared responsibility, however, may make it more difficult to recognise ownership and to identify the engine which can initiate the process and move things forward.

As underlined by an important report by the International Federation of Arts Councils and Cultural Agencies (IFACCA) on the topic³, which drew on a survey conducted in a number of countries:

'it may be unrealistic to expect the introduction of a single, comprehensive arts strategy or cultural policy that would address the diversity of challenges to promote intercultural dialogue through the arts – from the conceptual to a lack of infrastructure, financial and human resources, competencies and skills. In addition, there are a range of challenges that may be outside the scope of arts and cultural policies but that are necessary for the promotion of intercultural dialogue through the arts, for example, addressing urgent economic, social and cultural needs of diverse communities that are part of a larger and longer term process of nation building. This reality calls for different sets of policies and programmes that may be generated through the mainstreaming of basic values and methods to promote intercultural dialogue. Even in a single country, the mere idea of creating a centralised intercultural dialogue policy may be controversial given the varying regional and local conditions that have different types of challenges than those that could be outlined in a national or global strategy.'

A related dilemma is whether intercultural strategies should be **specific** and separate policy frameworks, or if intercultural dialogue should be **mainstreamed** into the overarching policy frameworks for the arts. Both approaches involve risks and advantages.

A **specific strategy** may allow a better targeting of measures, dedicated funds, and a more accurate monitoring of results and gathering of data, but it could run the risk of tokenism and marginalisation in the broader context of support to the arts. For a specific strategy to succeed, the role and power given to those in charge are extremely important factors.

Mainstreaming intercultural aspects into the broader strategies in support of the arts (as done for instance by the Arts Council England, which renounced a separate strategy in favour of a 'great arts for all' approach) has the advantage of increasing the reach of measures. However, the risk may be to lose sight of the specific requirements and complexity of interculturalism, and to miss information and evidence of what works. In the case of mainstreaming, ensuring that specific priorities and monitoring mechanisms on cultural diversity are established may prevent the loss of focus and drive.

The examples we studied include both scenarios.

3

IFACCA 2009 D'ART REPORT N° 39
Achieving Intercultural Dialogue through
the Arts and Culture? Concepts, Policies,
Programmes, Practices, prepared by
Danielle Cliche and Andreas Wiesand from
European Institute for Comparative Cultural
Research (ERICarts Institute).

The Arts Council of Ireland



The Arts Council of Ireland has a Strategic Plan 2011-2013 whereby cultural diversity is referred to in their overall strategy. In 2010, the Arts Council Ireland launched their Cultural Diversity in the Arts Policy. Within the context of this policy, the Arts Council states the following:

The Arts Council has developed this policy and strategy for cultural diversity in the arts in order to inform its work over the coming years and to support the wider arts sector in developing its thinking and practice.

The Arts Council has already begun to implement the policy by undertaking the following actions in 2010:

- The publication of a pamphlet entitled Cultural Diversity and the Arts – Language and Meanings. This is intended as a resource for the arts sector and other relevant parties, and as a means of informing and enriching public discourse about culturally diverse interaction, collaboration and experimentation in the arts, based on shared understandings of relevant terms.
- The introduction of a specific cultural diversity strand to the Local Partnership Scheme in order to foster intercultural capacity at local and national level through strategic collaboration among local authorities and with arts and non-arts organisations.
- The piloting of a cultural diversity audit on selected Arts Council schemes.

<http://www.artscouncil.ie/>

The Arts Council of Northern Ireland



The Arts Council of Northern Ireland's Intercultural Arts Strategy was the first of its kind in Northern Ireland. In terms of existing legislation, policies, and programmes within the context of Northern Ireland on the advocacy, protection and support of minority ethnic communities within society, the Intercultural Arts Strategy complements the Government's Racial Equality Strategy. The Racial Equality Strategy (2005-2010) provides the framework for the Government to create a society that is free of racism and where all can enjoy equality of opportunity and equal protection. The Racial Equality Strategy sets out six aims for the Government in tackling racial inequalities and racism in society: Elimination of Racial Inequality; Equal Protection; Equality of Service Provision; Participation; Dialogue and Capacity Building. The Intercultural Arts Strategy will also complement Government's proposed 'Together: Building a United Community' Strategy. This strategy aims to build a strong community where everyone, regardless of race, colour, religious or political opinion, age, gender, disability or sexual orientation can live, work and socialise in a context of fairness, equality, rights, responsibilities and respect.

The Intercultural Arts Strategy has been prepared in recognition of the priorities set out in the Arts Council of Northern Ireland's (ACNI) five-year strategy, Creative Connections for the period from 2007-2012. Under Theme 3 (Growing Audiences and Increasing Participation) the strategy sets out how the Arts Council will seek to foster the expression of cultural pluralism; build dialogue and promote understanding, through interchanges within and between communities and their cultures. The Arts Council has developed a number of art forms and specialist policies. These policies address how each of the four themes within the five year strategy are implemented through the work of the Arts Council. Though not confined to the Community Arts practice, the Community Arts Policy articulates aspects of multiculturalism: 'Northern Ireland's society faces the challenge of creating a shared future based on respect, tolerance, peace and equality. Community Arts plays an important role in understanding the variety of our own identities, celebrating the multiculturalism that exists in Northern Ireland.' It is within this broad context that the Arts Council has developed a wider, cross cutting Intercultural Arts strategy and dedicated Action Plan.

<http://www.artscouncil-ni.org/>

An example of **mainstreaming cultural diversity in the overarching policy for the arts** is the ‘Achieving great art for everyone’ programme set by the Arts Council of England in 2010. In this initiative, the Arts Council declared its commitment to excellence and diversity, which in its view encompasses race, ethnicity, faith, disability, age, gender, sexuality, class and socio-economic disadvantage, by saying: *‘Our commitment to excellence demands a commitment to diversity in the arts. We know that the arts we currently support are not as diverse as they could or should be. There are still barriers in the arts world that mean that the potential for great art to be produced and enjoyed remains unrealised. We are becoming clearer about how the country’s artistic excellence is reliant on, and benefits from, the richness and innovation that diversity brings. In supporting this artistically-led approach to diversity, we will continue to push for equality in access to the training, work and careers that our funding supports.’*

In some cases, and depending on the political conceptual framework, the commitment to diversity may be included in a **broader concept of commitment to social inclusion** through the arts. This is the case for the ‘Charter for cultural cooperation’ developed by the city of Lyon, France, and presented in the context of the EU Council of Europe funded project on intercultural cities. The agreement binds cultural institutions to dedicate a part of their time and activities to working with local NGOs and with people in deprived neighbourhoods. Thus, the charter builds in practice a network of exchange and cooperation which ensures that the public budget dedicated to culture, which is in mainly absorbed by large cultural institutions, actually benefits the broader population.

As an example of a **specific policy measure**, in 2010 the **Arts Council of Ireland** launched its **Cultural Diversity in the Arts Policy**, aimed at supporting the wider arts sector in developing its thinking and practices. The strategy mainly focuses on capacity building through the publication of information tools and the development of resources for the arts sector, on intercultural collaboration and experimentation in the arts, based on shared understandings of relevant terms, and through the support of strategic collaboration at local level among local authorities and with arts and non-arts organisations.

A very specific **Intercultural Arts Strategy** was developed in **Northern Ireland**⁴, with the aim to harness the arts to promote social cohesion and tackle racism. The strategy translates into a specific funding programme, accompanied by a capacity building one. The programme was mainly intended for grass-root organisations, since there was a common understanding that mainstream cultural institutions should ensure that their work reflects societal concerns as a part of their mandate, as an obligation attached to their funding. Of course, the impetus for the strategy derives from the specific post-conflict situation of Northern Ireland, which makes policymakers and the artist community particularly sensitive to the need for social engagement. At the same time, the narrative for the strategy is broader – it aims at recognition of human rights and of increased diversity in the territory, as well as at the moral conviction that arts are an act of democracy.

4

We were lucky to have with us
Roisin McDonough and Nick Livingston,
who presented the strategy to the group.

KULTURRÅDET KULTURRÅDET

Another example of a **targeted strategy** for the development of the arts is the **Swedish Arts Council's strategy to enhance an intercultural development**. The underlying rationale is the national cultural policy; to ensure that everyone has the opportunity to experience and to create culture. The arts shall be characterised by diversity, quality and intercultural exchange. By fostering participation in artistic expression by all people, the strategy aims to ensure that more skills, experiences, perspectives and artistic expression in various art forms are utilised and given more space in cultural life, thus enriching the quality of culture and arts.

To increase ethnic and cultural diversity within the arts is also a matter of power. Who defines quality? Who produces culture and for whom? Whose stories are told and who is represented on stage? The approach is therefore to focus above all on inequalities in access and representation, while culture and ethnicity are considered as dynamic concepts in constant development – the bottom line is that ethnicity and culture are parts of people's experiences together with, among others, age, gender, sexual orientation, economic conditions, education, disability and social context.

The Swedish Arts Council works to integrate a gender, equality, diversity, and child's perspective in every part of the Arts Council's activities. The intercultural strategy has been adopted to ensure that the efforts to strengthen an intercultural development within the field of operation of the Arts Council are long-term and structured.

<http://www.kulturradet.se/h>

4.2. Existing practices

The OMC group collected and exchanged interesting practices of cultural institutions that have been trying to make progress in catering for a diverse and inclusive society.

Within this process the group has had the opportunity to examine many interesting and relevant examples of how issues of cultural diversity and intercultural dialogue are being approached by cultural institutions across Europe. In order to create

a handbook that is manageable yet also presents a wide variety of examples, the group had to choose among all examples proposed. Group discussions showed that to better reflect cultural diversity and promote intercultural dialogue through the work of cultural institutions, a full revision of their practices and activities is needed.

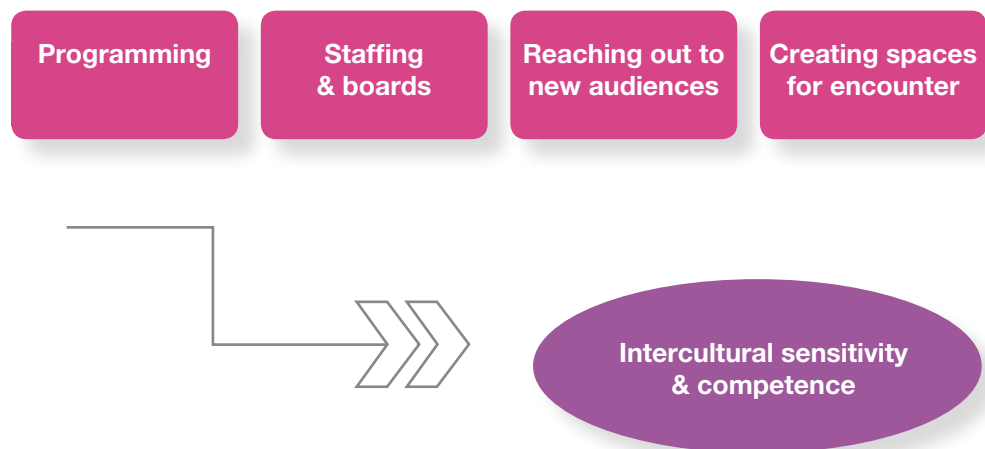
'The tradition – the diverse and the multicultural – has a role. You might not fully understand it, but its practitioners do and it is part of their conversation with this society. Give it air, provide a platform: encourage it to dialogue. It is part of the overall wider cultural continuum.'

Nasseem Khan

A closer look at four aspects – from programming, staffing, reaching out to new audiences and creating spaces for encounters to intercultural competences.

We identified the need to approach the issue from multiple angles. On the one hand, the issue of relevance to a cultural institution's programme is linked to the possibility of the audience identifying with it. The trust of new audiences is more likely to be attained if diversity is mirrored in the staff of the institution. On the other hand, by reaching out and becoming relevant to wider audiences, cultural institutions may become spaces for encounter and play a key role in social cohesion and the creation of a shared responsibility and trust for a better society.

The group recognised therefore that a process leading to a better reflection of the existing work on cultural diversity and intercultural dialogue in the work of cultural institutions should focus on four closely interlinked aspects, all of them of equal importance to the development of intercultural competences:



Programming: how is the content of the activities of the institution (repertoire, collections and their interpretation) relevant to people with different social and cultural backgrounds? How can it be made relevant for wider audiences? For example; since we are all aware that the collections of a museum, or the classic repertoire of some traditional institutions, cannot and must not be changed, what innovative approaches around presentation and interpretation could be used to increase their relevance?

Staffing: why is diversity poorly represented at the decision-making level in cultural institutions? Why are decisions still mostly taken by white, wealthy, middle-aged men? What could be the incentives for moving in a direction where staff would in a way mirror the diversity of society? Where and how could staff gain the knowledge and skills for intercultural dialogue?

Reaching out: as the work of the previous OMC group on access to culture showed, issues of access often revolve more around the demand than the supply side. Even if financial and physical obstacles to access are removed, many people are prevented from accessing culture by a lack of information on, and of familiarity with, the institution. How can interest be raised and the target group made to feel more comfortable? Where can community ambassadors and mediators be found?

Creating spaces for encounter: how can neutral spaces for intercultural encounters be created where everybody will feel welcome, safe and comfortable? How, on the one hand, can the exclusion of underrepresented communities be overcome, and how, on the other, can traditional institutions be persuaded to take a step out of their comfort zone?

Having expressed concerns about the lack of existing policies in Member States, we should mention that during our journey, we found lots of incredible, mainly grass-root, initiatives from cultural institutions and NGOs, which eventually set standards and in some cases even influenced policymaking.

Apart from the low number of examples of special sensibility of cultural institutions in diversifying staff – which is, in our opinion, the field that needs special attention in the future – we were impressed with the quality of good practices in the other three aspects of particular interest to us (programming, reaching out to new audiences and providing spaces for encounters).

We would agree with Naseem Khan that the most successful projects in the cultural sector have been the ones that have handled the things we have in common – rather than those that separate us.

We would also like to mention some key challenges and success factors, since some of them in our opinion represent certain repetitive patterns that should be addressed. Some should be addressed because they need be avoided in the future, some because, in our opinion, they should become a model in order to create a better society for our common future.

Some public cultural institutions are still reluctant to change and a difficult financial situation easily becomes an excuse for not doing enough. Such an attitude may prove short sighted or even dangerous in the long run. With taxes paid by everyone being used to subsidise cultural offers, it is only just and fair that everyone should have access to, and benefit from, such spending.

What we are certain about now that we have finished our work is that the time has come to rethink the role of public cultural institutions, their character, mission, vision and goals. They should recognise their role beyond artistic and expert excellence, and should transform themselves into real agents of social cohesion, contributing to the transformation of multi-cultural societies into an inter-cultural society.

We are aware that, to some extent, such a transformation would probably be more easily achieved by cultural centres, which operate mainly at the local level, engaging their surrounding population. More demanding challenges are awaiting larger cultural institutions, which are generally more traditionally oriented and mandate-driven. For this reason, changes at the institutional level must necessarily be accompanied and supported by changes in public policies to ensure a sustainable transformation, perceived not as a distant goal, but as a constant, long-lasting process, a permanent *modus operandi*.

4.2.1. Programming

WHY FOCUS ON PROGRAMMING?

‘Diversifying a museum’s community is not about running another project, but about how the museum is run.’

Regis Cochefert

The mission of public cultural institutions is defined from a public service perspective. If their role in 21st century society is to serve as vehicles for accessing culture, thus holding the keys for democratisation, their social function should be integrated in their programme. The transformation of modern day society towards ever greater diversity, together with changes in the demand for culture, is creating the need for cultural institutions to rethink their mandates and re-position themselves in society as public services.

Since programming is one of the aspects most directly related to audiences, it should engage the community’s interests. It should cater to the multiplicity of existing needs and therefore create a variety of different programmes, encouraging a real and equal participation.

KEY CHALLENGES

Analysis of examples from Member States revealed some challenges of key importance.

- How can institutions understand the needs of their audiences? How can they identify the context and scope of audiences with whom and for whom they are programming?
- How can institutions be inclusive enough and make their repertoire/the interpretation of collections relevant to people from diverse social and cultural backgrounds?
- How can integrity in programming be maintained, e. g. promote quality art for all by involving diverse communities, creators, producers and decision makers?
- How can further steps be made towards encouraging real participation and co-creation?
- How can the people involved overcome the feeling of failure when some innovative initiatives do not get the expected result?

We drew lessons from the good practices below:

PROGRAMMING

- > **Diversions. Music for integration** (ES)
- > **Saalam.Orient** (AT)
- > **Centre for Theatre Practices 'Gardzienice'** (PL)
- > **Hortus Litterarum** (EE)
- > **Mother tongue library** (SE)
- > **International Folklore Festival** (LT)
- > **Guess Who Invited Us?** (SK)
- > **Museums Connect** (SI)
- > **Migrating is culture** (ES)
- > **Imagine IC** (NL)
- > **BIBIANA** (SK)

The presented examples from different cultural fields illustrate the approaches of public cultural institutions which have successfully managed to reaffirm their roles in society.

The Spanish project *Diversions* aims to foster social cohesion and cultural exchange among migrant groups and the local population by providing a platform for emerging musicians. Not dissimilar is the Austrian *Salam.Orient* festival, a cultural response to growing political right-wing movements which gives space and a stage to under-represented and misunderstood minority cultures.

The Centre for Theatre Practices *Gardzienice* in Poland was responsible for the first artistic expedition to Ukraine. Its objectives were to increase cultural cooperation between Poland and Ukraine and to build relationships between artists and societies, as well as to strengthen trust between both nations. It still acts as a catalyst for dialogue between the nations.

The *Hortus Litterarum Foundation* from Estonia created a bilingual literary artistic project based on the reading of poems in two languages, Russian and Estonian, and is intended for audiences with different cultural backgrounds. In the performances, actors of different nationalities use one or the other language, playing with the texts and meanings. The result of this work is a new kind of art, which combines two languages and two cultures.

The *Mother Tongue Library* project from Sweden wants to encourage reading and at the same time strengthen the self-image of children and youth through their multilingualism. For example, within the project children as well as adults can participate in storytelling sessions in 18 different languages. Generally, multilingualism has been given more attention and gained a higher status in the schools and at the libraries through the project.

The principal aims of the *Lithuanian folklore festival* are to disseminate and popularise the traditional cultures of national minorities among the public (in particular, to the young generation) and to contribute to the creation of a community sense of Vilnius as a multicultural city.

Slovak Television, an organisational unit of Radio and Television Slovakia (RTVS), produces the educational programme '*Hádaj, kto nás pozval*' (*Guess Who Invited Us*) about the lives of foreigners in the country. This programme promotes intercultural dialogue and seeks to overturn prejudices, and has been broadcast by Slovak Television since 2008.

The Ljubljana museum *MGML* realised that a lot of the city's 'faces' were missing in its exhibitions and also in the museum's documentation and collections. Since the museum's mission is to be the museum 'about people and for the people,' it decided to bring cultural objects of underrepresented communities into the museum with the help of their representatives, so that its programme would become more relevant for wider audiences.

Spain's *Museo de América* established a web-based participative project which aims to collect and present cultural diversity and enrichment brought about by migration, both past and present. The project focuses on the narratives of migration and its impact on culture, including individual experiences of migration both from and to Spain, but also the views on migration by other citizens, whether they have had an experience with it or not.

Imagine IC from the Netherlands promotes itself as 'pioneer of contemporary living together'. The project's objective is to present the identity and culture of migrants and their descendants in the Netherlands, and to make this information available to a broad audience by collecting stories about everyday life in an innovative way, both on the street and online, and to develop them into digital, visual and sound productions. Via an online collection, they are returned to the society that generated them as part of a collective memory and identity. With its activities and the resulting collection of image and sound items, *Imagine IC* aims towards a democratic heritage concept and practice, and a subsequent inclusive understanding of Amsterdam, resp. Dutch collective identity.

BIBIANA is a cultural institution from Slovakia, which has run a series of exhibitions designed to present the lifestyles, culture and history of minorities living in Slovakia under the title *Dialógy o tolerancii* (*Dialogues on tolerance*) since 2009. The series has provided individual portraits of the minorities living in Slovakia through insights into the lives of children. Each project is accompanied by theatre performances, workshops and screenings of video documentaries on the given topic. *BIBIANA* has presented the life and culture of the Roma, Jewish, Ruthenia and Croatian minorities and in 2009 opened an exhibition on Carpathian Germans.

What all these projects have in common, in our opinion, is that they successfully responded to the needs of their diverse audiences, while maintaining integrity in their programming. They managed to engage diversified communities by stimulating real participation and co-creation, **working hand in hand with communities not for them**, promoting 'quality art for all.'

Diversons. Music for integration, ES

Diversons. Música per a la integració/
Diversons. Música para la integración



Between 2006 and 2011, the Diversons tour organised 1 069 concerts (averaging 178 per year), which were held in all Spanish regions. The *Diversons* programme aims to broaden the professional development opportunities of emerging musicians in traditional music styles, including locally-rooted *folk music* as well as *world music*. In this respect, it has particularly favoured musicians who have arrived in Spain during recent waves of migration, from Latin America, Sub-Saharan Africa, the Middle East and North Africa, and Asia, among others, as well as Spanish musicians representing lesser-known styles.

The programme aims to foster social cohesion and cultural exchange among migrant groups and the local population by providing a platform for emerging musicians, and by organising national tours and accompanying awareness-raising activities. Concerts are held in public spaces and often take place in small and medium-sized towns in the context of local celebrations. These concerts thus become rather rare opportunities for the visualisation of diversity through the language of music in areas of Spain where such activities are scarce. This is also a unique opportunity for young musicians, as it can enable them to progress in musical terms, gain performance experience and increase social exposure.

Support involves not only the organisation of a tour, but also professional advice and some training sessions. An evaluation carried out in 2011-2012 showed that several of the musicians who had taken part in previous editions of *Diversons* had been able to develop a professional career afterwards, even though today's complex financial and cultural context limits their ability to tour and make a living on the basis of performing or recording only – often, they combine this with music tuition. The good financial conditions offered by *Diversons* and the high number of concerts performed in the programme's annual tours have enabled many bands to improve their cohesion as a group, write new songs, and use the income to record a new CD or improve their studios and infrastructure, thus contributing to the strengthening of the sector. The programme has enabled the diversification of music programming across Spain. It could also be said to have contributed to diversifying audiences and to increasing the acceptance of a range of *diverse* music styles.

http://obrasocial.lacaixa.es/ambitos/musica/diversons/diversons_es.html

Salam.Orient – Music, Dance and Poetry from Oriental Cultures, AT

Salam.Orient – Musik, Tanz und Poesie aus orientalischen Kulturen, Vienna Acts, AT



The goal behind Salam.Orient is to build intercultural bridges at a time of heightened tensions between cultures (post 9/11). The initiative came about in reaction to a growing political right-wing movement and aims to give space

to under-represented and misunderstood minority cultures in Austria. The festival supports a larger shift that is taking place within Austrian society, which is to see and accept itself as an 'Einwanderungsgesellschaft' (a society that comprises immigrants).

Since 2002 and as a reaction to 9/11, Vienna Acts has been presenting artists from different Oriental cultures with traditional and contemporary backgrounds in an annual festival, which was originally named Salam.Islam (2002-2004) and is now called 'Salam.Orient' (2005-12). The goals of the festival are to offer the Austrian public and its minority communities music, dance and literature in styles that otherwise receive limited attention, and to promote a multi-ethnic dialogue and create respect for the differences in arts, attitudes and traditions. The festival also aims to show how ethnic, religious, and social minorities are important contributors to their respective societies, as well as to encourage female visibility and, finally, to create strong, positive emotions. One area of focus is the provision of workshops for children as well as school classes. The festival offers dance and music for kindergarten groups and every year puts on interactive concerts and theatre plays for young people between 5 and 18 years of age.

Salam.Orient is aimed at Austrians of all cultural, ethnic, and religious backgrounds, at foreigners living in Vienna, and specifically also at young people. Music fans, travellers, and people from all segments of society are enthusiastic visitors of the festival's events. Austria's academic community has equally shown a keen interest in the festival, and most activities have been strongly influenced by, among others, Arabs, Turks and Persians.

<http://salam-orient.at/>

Centre for Theatre Practices 'Gardzienice', PL



Centre for Theatre Practices *Gardzienice* was founded in 1977 by Włodzimirz Staniewski, and formally registered in 1978. The name comes from the village where the theatre is located. The group gained international critical acclaim, and is classified as an experimental anthropological theater. In 1997 the association established the Academy for Theatre Practices. The Academy carries out numerous projects in the fields of research, arts, music, and cultural investigation into the humanities.

From the outset, *Gardzienice* sought to work with the local people, taking interaction with them as both inspiration for a way of life, and for a way of developing performance.

In 1991 Włodzimirz Staniewski, assisted by Tomasz Rodowicz and Mariusz Gołaj, organised a first artistic expedition to the Ukraine. The company travelled across the Carpathians, the Huculia region, and the Verhovyna and Bystreca areas. In 1993 the international expedition 'Hidden Territories' reached Bulgarian, Moldavian and Gypsy enclaves – on Lake Kitay, in Bessarabia and the Odessa region, northern Polesie, the Rovne and Sarn regions, and the Carpathian villages of Krasnoilja, Żelene, Bystrec, Kryworównia. It also worked with immediate victims of the Chernobyl catastrophe. The participants of the expedition were actors, musicians, trainees, and observers from several countries, including Denmark, Iceland, Germany, Great Britain, Sweden and the USA. Each completed stage of the expedition culminated in a gathering at the Lesio Kurbas Theatre in Lvov. At the Lvov Dominican Theatre, performances were held of 'Carmina Burana' and 'The Life of Protopop Avvakum'. The most spectacular gathering took place in Verhovyna, a former Żabie village (the Huculia Region). It was attended by sixty participants of the expedition and a number of traditional folk groups and soloists, among them the famous charismatic violinist Mogur. These expeditions led in turn to the organisation of symposia and workshops, which welcomed Ukrainian artists as guests.

The objectives of the project were to increase cultural cooperation between Poland and the Ukraine and to build relations between artists and societies, as well as to strengthen confidence between both nations. The project took place every year in the Lublin region, with the Centre organising various events with the participation of Ukrainian artists, including film festivals, theatre performances and visual art events. The Centre worked as a catalyst of the process, and was responsible for the programme of events. As a result of the project, cooperation between Polish and Ukrainian cultural institutions widened, and knowledge about Ukrainian culture grew. Contact between societies also increased. In the long term, a lot of new initiatives were implemented as a result of the project (e.g. the Eastern programme of the Lublin Theatre Festival).

<http://gardzienice.org/en/home.html>

Hortus Litterarum Foundation, EE

Intercultural dialogue promotion through theatre arts (Literary theatre project 'Play. Poems of Juhan Viiding')



The project 'Play. Poems of Juhan Viiding' involves a bilingual literary play based on the poems of Juhan Viiding. It is a 20th century Estonian poetry classic performed in original (Estonian) and in translation (by Yelena Skulskaya). The play tells the story of an Estonian Hamlet, of his doubts and struggles, love and desperation, attempts at reconciliation with the world and the impossibility of such dialogue. Theatre performances, built on a reading of poems in two languages, are intended for audiences of different cultural backgrounds. In the performances actors of different nationalities use one or another language, playing with the texts and meanings. The result of this work is a new art, which combines two languages and two cultures.

The performances are followed by debates with the audience, a very important step in order to entail intercultural dialogue. They show the audience that even for people from different cultures, the meanings of life are the same. The creative staff of the project (director, actors, composer, artist, etc.) included

ethnic Estonians and Russians who delivered an impressive performance, and in the process overcame linguistic and cultural differences. As a result, the action was able to introduce Estonian classic poetry to a Russian-speaking audience and interpret Viiding's work for both Estonian and Russian audiences in an innovative way, thus impacting and contributing to the overall reception of this important author's work, and shaping new cultural interpretations. This project aims at building intercultural dialogue through cooperation between actors and creative staff of two ethnicities (Estonian and Russian), but also between the bilingual audience and within Estonian society at large.

The Mother Tongue Library, SE

Modersmålsbiblioteket, Modersmålsenheten, Skolförvaltningen,
Mölnadal stad – Mother Tongue unit, School Administration,
Mölnadal municipality



The Mother Tongue Library is a collaborative reading promotion project in Mölnadal between the Mother Tongue unit, the School Administration, the school libraries, the public libraries and the Mölnadal municipality. With this project the libraries in Mölnadal want to promote reading and strengthen the self-image of young people by encouraging them to be proud of their mother tongue and their language skills. The Mother Tongue Library, being a physical place at the public library as well as a way of working, does not only provide storytelling in 18 languages (Albanian, Arabic, Bosnian, Croatian, Serbian, English, French, Flemish, Persian, Portuguese, Polish, Russian, Somali, Sorani, Spanish, Thai, German, Mandarin), but also provides books, audiobooks and music in these languages. Another nine languages are also part of the project (Turoyo, Danish, Finnish, Italian, Turkish, Tagalog, Hungarian, Icelandic, and Swahili).

As part of the project, all students who study their mother tongue visit the library at least once each semester and then follow up on the visit by working with literature of the library in the classroom and during lessons.

The cooperation between the different authorities has been a positive experience and has led to a better learning climate for multilingual children as well as a new awareness among adults concerning multilingual children. Multilingualism has also gained a higher status in the schools and at the libraries.

But this is not all. Thanks to The Mother Tongue Library, more users from the language groups above use the services of the library today. To be able to meet this demand, The Mother Tongue Library continues to expand its collection of books and literature in languages other than Swedish.

<http://bibliotek.molndal.se/web/arena/modersmalsbiblioteke>

International Folklore Festival POKROVSKIJE KOLOKOLA, LT

Lithuanian Folklore and Ethnography Centre of National Minorities;
partners: School of Traditional Slavic Music; Vilnius Russian Folklore Centre



The principal aims of the International folklore festival *Pokrovskije kolokola* are to foster, disseminate and popularise the traditional culture and the unique ethno-cultural expression of national minorities to the public at large (in particular, to the younger generation); to contribute to the creation of the image of Vilnius as of a multicultural European city; and to raise Lithuanian national minorities' folklore performance level.

The festival also seeks to show the diversity of cultures living in Lithuania, and how the traditions are being transmitted from generation to generation, enriching the culture of Lithuania.

The festival *Pokrovskije kolokola* also strengthens audience development, inviting different folk and dance companies from Lithuania and abroad (the greater part of the participants are those which foster authentic Slavic folk traditions). It also raises the public's awareness with regard to the promotion of ethnic folk of national minorities residing in Lithuania and other countries, invites people of different ages, nationalities and language skills to participate in different cultural activities, motivates the functioning of folk and dance companies, maintains intercultural dialogue, and raises self-expression and creative skills of the younger population of different nations.

<http://www.arinuska.lt/>

<http://www.vilnius-events.lt/en/events/international-folklore-festival-pokrovskije-kolokola>

Guess Who Invited Us, SK

Hádaj, kto nás pozval, Radio and Television Slovakia



Slovak Television, an organisational unit of Radio and Television Slovakia (RTVS), produce the educational programme '*Hádaj, kto nás pozval*' (*Guess Who Invited Us*) about the lives of foreigners. This programme promotes intercultural dialogue and seeks to overturn prejudices, and has been broadcast by Slovak Television since 2008. The programme's format is designed to allow children to use their experiences to form their own opinions, which can be set against existing prejudices. Children and a presenter visit families from various countries and minorities living in Slovakia. They talk with the family about their lifestyle, culture and religion, their relationship with their ancestral country and its history, their relationship with Slovakia, and also their culinary specialities.

Through the programme, children have already visited and got to know families which have settled in Slovakia from Russia, Vietnam, Armenia, India, England, Syria, China, Greece, Portugal, Afghanistan, Burundi, Italy, Montenegro, Iran, Cuba, France, Ecuador, Georgia, Finland, and Pakistan, among others.

The programme makes a major contribution to educating the younger generation to coexist with people of other nations and nationalities; the authentic testimonies enable children (and adults) to form their own opinions and escape from various prejudices.

Radio and Television Slovakia:

<http://www.rtvsk.sk>

Hádaj, kto nás pozval:

<http://www.rtvsk.sk/tv.programmes.detail/archive/47?date=14.01.2012>

Museums connect, SI

Muzeji povezujeemo, Museums and Galleries of Ljubljana (MGML)

With the opening of the new permanent exhibition *The Faces of Ljubljana*, in the recently renovated museum in 2006, *MGML* realised that a lot of 'faces' were missing in the exhibition and also in the museum's documentation and collections. Since its mission is to be the museum 'about people and for the people' in many ways this was the first step towards the project *Museums Connect*. The project aimed to achieve several objectives on several levels.



I. Protecting cultural heritage, both tangible and intangible. Enriching the collection and documentation. Promoting the protection of cultural heritage and preventive conservation of heritage objects still in use.

II. Extending the accessibility and inclusiveness of the museum and thereby confirming its role in society. Giving opportunity to the wider community to present itself and its history in a public institution.

III. Contributing to better quality of life in the city. The museum aimed to achieve this by bringing more knowledge and understanding of different communities, raising the respect of differences and creating mutual trust and respect, leading to synergy and creative co-existence. The life in society is performed by individuals who are connected in different types of communities which enable the individuals to share common values and lifestyle. The museum wanted to present those differences as a richness that makes this city unique.

IV. Developing and presenting the exhibition on unique/different contribution of a certain community to everyday life in the city. The exhibition is prepared by the community with the help of museum professionals and the participants of the museum study group – *Museum from Behind* (mostly these are students and they have a chance to experience a real museum project). The exhibition is accompanied by several events performed by the community, and 2 types of such events are integrated in the exhibitions of all communities: a cooking workshop and a round-table talk about the challenges of everyday life in the city. The rest of the events are chosen and executed by the community.

MGML: <http://www.mgml.si/en/>
Museums Connect:

<http://www.mgml.si/medijsko-sredisce/sporocila-za-medije/muzeji-povezujeemo-arabska-skupnost-v-mestnem-muzeju-ljubljana-3659/>

Migrating is Culture, ES

Migrar es cultura, Museo de América, Madrid



Migrar es cultura is a web-based participative project, which aims to collect and present cultural diversity and enrichment brought about by migration, both past and present. The project's portal includes a number of thematic channels (film, food, literature, children's, personal experiences, etc.) and invites contributions in the form of texts, pictures

and videos. The project is based on the belief that cultures become richer through dialogue with other forms of knowledge and that migration is a fundamental factor in these processes. Particular emphasis is placed on exchanges between Spain and South America, in both directions. The project also aims to shed new light on the understanding of historical relations and the development of culture over centuries. Additional objectives include opening up the Museum to collaboration with a range of diverse organisations, fostering shared knowledge based on personal narratives or 'micro-stories' and making cultural heritage preserved in museums and archives better known.

The project focuses on the narratives of migration and its impact on culture, including individual experiences of both migration from and to Spain, but also views on migration by other citizens, whether they have had an experience of migration or not. The fact that the project is web-based enables participation from individuals and groups in different countries.

The main target group involves citizens with a migration background, including in particular Latin American migrants in Spain (and migrants to Spain from other world regions), as well as Spanish citizens living abroad or with a past experience of migration. However, other persons, such as Spanish citizens wishing to express their views on migration and its cultural impact, are also invited to contribute. Specific activities within the broader programme have also targeted elderly people (inviting them to put their stories online and to integrate them within the community), children, artists (who have been invited to contribute with their individual and collective works, through e.g. a collective poetry piece), etc.

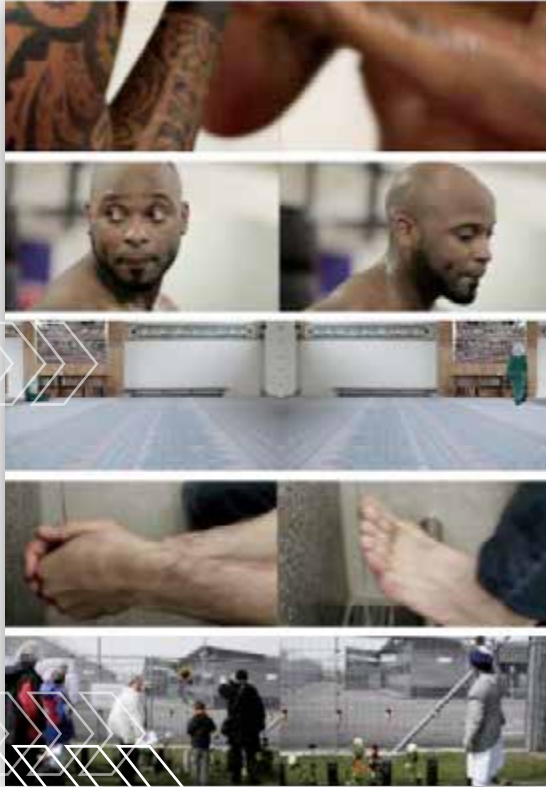
Migrar es cultura:

<http://www.migrarescultura.es/>

Museo de América:

<http://museodeamerica.mcu.es>

Imagine IC, NL



Imagine IC promotes itself as ‘pioneer of/for contemporary living together’. Its mission is to collect stories about everyday life in an innovative way, both on the street and online, and to develop them into digital visual and sound productions. Via an online accessible collection, they are returned to the society that generated them as part of their collective memory and identity.

Imagine IC pioneers the heritage of contemporary living together. Based in the Bijlmer, in the super-diverse Amsterdam Southeast area, the institute documents the present-day of the urban young. Together with them, *IIC* organises (travelling) exhibitions and discussions on the subjects they put on its agenda.

Imagine IC was launched in 1999 as the ‘Image Collection Building’; it opted for the name ‘Imagine Identity and Culture’ in 2001. The original objective was to present the identity and culture of migrants and their descendants in the Netherlands, and to make this information available to a broad audience. In their early years, *IIC* functioned as a catalyst for projects that

focused on the collecting and recording of migrant heritage. *Imagine IC* was one of the first cultural institutes in the Netherlands to allow the general public access to archive materials about Dutch migration history. It also encouraged the production of new visual stories.

Here, the emphasis was on stories about and by the oldest generation of migrants in the Netherlands and their descendants. Storytellers of all backgrounds are now creating visual productions at *Imagine IC* that describe their lives, their neighbourhood, their city and their country. *IIC* collects and presents these contemporary stories as future heritage at exhibitions and other events.

Currently *IIC* works on an exhibition on street football, entitled ‘Panna’s and Akka’s’, opened on 19 September 2013. An education programme is developed for secondary school children, and to be programmed by schools in the context of citizenship/civility curriculums. With its activities and the resulting collection of image and sound items, *Imagine IC* aims towards a democratic heritage concept and practice, and a subsequent inclusive understanding of Amsterdam, respectively Dutch collective identity.

<http://www.imagineic.nl/english>

BIBIANA – International house of art for children, SK



BIBIANA is a cultural institution with international activities. It specialises as a gallery institution which supports a development of illustration works for children, and improvement in the quality of literature for children in Slovakia and abroad.

Since 2009 *BIBIANA* has been running a series of exhibitions designed to present the lifestyles, culture and history of minorities living in Slovakia under the title *Dialógy o tolerancii (Dialogues on tolerance)*. The series has provided individual portraits of the minorities living in Slovakia through insights into the lives of children. Each project is accompanied by theatre performances, workshops and screenings of video documentaries on the given topic. *BIBIANA* has presented the life and culture of the Roma, Jewish, Ruthenian and Croatian minorities and in 2009 *BIBIANA* opened an exhibition on Carpathian Germans. An example of a model activity in which *BIBIANA* explored both artistic and serious social themes is the extraordinarily playful, audio-visually extended exhibition *Mosty dúhové a Iné (Rainbow Bridges and Other Bridges)*, which took place in 2011. The project included a workshop called *Aj dúha je most (The Rainbow is also a Bridge)*.

In 2012 the exhibition *Roma Sam – My Family* presented the results of cooperation between artists and a Roma community in the areas of visual art, literature and drama. The project was a major achievement that showed both the great artistic and creative potential of Roma people and also represented a way to overcome stereotypes and prejudices, to educate children through play, and to create a social atmosphere of mutual acceptance. The guiding thought of the exhibition was family values. It included original works by Roma children and adults, accompanied by the photographs, biographical information and opinions of the participants and their families, and by film documentaries. It also incorporated Roma sayings and old Roma symbols and, in addition to visual and dramatic art works, visitors could hear authentic Roma music and the Roma language. The project had a rich accompanying programme: workshops in creative writing, dance, music, textile-work and metalwork and in creative writing based on the topics of old Roma sayings and Roma fairy tales. Among other things, the initiatives demonstrated both the great artistic and creative potential of Roma people and also a way to overcome stereotypes and prejudices, to educate children through play and to create a social atmosphere of mutual acceptance.

<http://www.bibiana.sk>

UNDERSTANDING CONTEXT

Simona Bodo, author of *New Paradigms for Intercultural Work in Museums – or Intercultural Work as a New Paradigm for Museum Practice* and guest speaker at one of our meetings, raised an interesting point during discussions about identification of the context and scope of audiences. She argued that in the programming of public cultural institutions there is still ambiguity as to what intercultural dialogue actually means. Currently it is seen more as a goal rather than as a whole way of working which should be engrained in the institution itself.

She pointed out that museums and cultural institutions were originally created in order to promote the culture of a single nation, region or culture, but now find themselves very much at odds with this goal as they should be homes for intercultural exchange. Often this is something they find hard to deal with.

Alexandre Caputo from Théâtre National, the biggest French community theatre in Belgium, shares her opinion. He stressed the importance of cultural institutions being aware of the context in which they are working, and this is why location is of key significance for his theatre. Since Brussels is characterised by its diversity, it needs to be reflected in a kind of theatre that speaks of crossroads of cultures and different ways of life.

Simona Bodo also argued that real intercultural dialogue is a good way for museums to reassert their key role in society, by marketing themselves as unique places in which spaces for new dialogues can be opened. The dichotomy between core and margin activities of cultural institutions needs to be broken and communities should be engaged as equal actors, creators, producers and decision-makers.

INCLUSIVE ART

In order to achieve this equality, Simona Bodo believes that cultural institutions need to create new knowledge systems, and that dialogue needs to be interactive and inclusive. New inclusive narratives need to be created around old collections, and identity must come at the start of the dialogue, not at its end. To put it another way, and to quote the words of writer and cultural commentator Gary Younge, *'Race is a fine place to start from, but a lousy place to finish.'* Bodo stressed that participation is a good starting point and that real reciprocity needs to be fostered in order for progress to be made and for 'collaborative meaning making' to take place.

However, in spite of good intentions to implement these recommendations, cultural institutions may face challenges and obstacles in their endeavours.

Engagement in 'collaborative meaning making' was an intention of the Slovenian project *Museums Connect*, but it was confronted with a problem of representation, since some participating NGOs had unresolved relationship issues between themselves and were not accepting others as relevant representatives of certain communities. The project *Museo de América* from Spain struggled with the lack of visibility of migration-related issues in Spain, which limited the communication of the project. It also found it difficult to engage audiences when addressing social issues from the past, as though cultural institutions are not expected to go beyond their traditional cultural remit. Both museums were also faced with the limited ability of the related organisations to engage their communities. Similar obstacles are likely to occur in other projects and present a challenge that has to be taken into account when defining the programming of cultural institutions.

REALITY OF MULTIPLE IDENTITIES

One also has to take into account the reality of multiple identities and not simply assume that everyone is bound by ethnicity (or by age, ability and so on). Some individuals prefer not to be explicitly treated as members of a certain community at all (whether migrant, national, religious, social, etc.).

According to Naseem Khan, our guest speaker and author of the book *The Arts Britain Ignores*, the tradition – diverse and multicultural – has a role. It cannot be ignored any more than it should be clung to rigidly. Not everyone will fully understand it, but its own practitioners do, and it is part of their conversation with this society. Cultural institutions should give it air, provide a platform, and encourage a dialogue with it. It is part of the overall wider cultural continuum.

Dancer Akram Khan used his traditional Indian classical dance training in conjunction with his contemporary dance training. He did not jettison it, and one enriched the other. Kassandra, a vibrant women's choir in Finland, uses the different musical voices of its members to make a new whole.

Naseem Khan proposed that cultural institutions should avoid stereotyping and second-hand expectations. A focus on specificities – however well-intentioned – can backfire spectacularly, as experienced by a certain museum in the UK. Realising that its audience was overwhelmingly white in an area where there was a strong Caribbean population, it therefore decided to put on what it felt would be a sure-fire draw – a big exhibition about Nelson Mandela. It certainly attracted takers, but few African Caribbeans, which puzzled the museum greatly. It was even more taken aback when it made a touring exhibition some months later about the making of *Star Wars*, and the African Caribbean community came out in force.

INTEGRITY OF PROGRAMMING – A WAY TO CO-CREATION

Our guest speaker Krzysztof Czyżewski pointed out that intercultural dialogue can sometimes be dangerous in that it can negatively affect the artistic integrity of the artist. For Czyżewski, you need to be a true, uncompromised artist if you are to gain respect from the community. Your work needs to be of the highest level so that people respect you. Respect for the craft needs to be a constant priority for intercultural dialogue to be sustainable. Czyżewski pointed out that there is no 'audience' in intercultural dialogue – intercultural work means a process of co-creation.

According to Naseem Khan, art of quality might take traditional cultural expressions for its stepping stones, but it will move on from there and produce something that goes beyond its roots, so that people at large can join in, in an act of sharing and empathy. For example, *King Lear* is not a play about the problems of an old man who won't accept his age. It is a play about the human condition, rites of passage – love and loss; birth, ageing, death. All things we share: mysteries.

THE IMPORTANCE OF LANGUAGE USED

The history of culture shows that language is a vehicle for change, which may be why it has so often been considered dangerous. In the case of new communities, cultural languages are a means of communication. They are the potential link and not the barrier. That is why, when programming, it is important to take into account the impact of the language used.

The organisers of Estonian bilingual literary theatre project *Hortus Litterarum* have mentioned that, due to inevitable cultural differences between actors and creative staff of different ethnicities, and, occasionally, uneven language knowledge among creative staff, the preparation of the production proved to be lengthier and more complicated than when dealing with traditional, monolingual performances. This factor needs to be taken into account when planning a piece of work or project, and realistic expectations need to be set by the director for the rest of the staff.

Czyżewski stressed the fact that language can make a strong impact on how people interact with one another, and that an adjustment often needs to be made to language used to be able to really transform mentalities. The Centre 'Borderland of Arts, Cultures and Nations' decided to adopt a different word to describe the 'borderland' itself as, previously, the term used was somewhat confrontational and implied ownership on the Polish part of the lands. Language can often provide a communal memory of living together, but the way it is used can influence the shape of that memory, and this sometimes needs to be rethought.

THE RESPONSIBILITY OF PUBLIC MEDIA INSTITUTIONS

Even though the mandate of the expert group did not encompass public media institutions, it was stated by the members of the group that they can be a powerful instrument in raising awareness and promoting cultural diversity and intercultural dialogue. Their sensitive and important role is especially important in addressing young audiences. An example for this role is the *Hádaj, kto nás pozval* programme of Radio and Television Slovakia, which is especially dedicated to children. In the programme, children visit families from various countries and minorities living in Slovakia, which allows them to use their own experiences in forming opinions, set against existing prejudices.

THE NEED FOR SUSTAINABLE FUNDING, SPACE AND TECHNICAL EQUIPMENT

The problem of achieving sustainable funding is one of the key challenges for public cultural institutions in promoting intercultural diversity and dialogue. Good projects sometimes remain one-off events and therefore efforts need to be strengthened in order to achieve sustainable results.

The impact of a lack of financial stability manifests itself in different ways. *MGML* (Ljubljana) mentioned that a lack of funding sometimes influenced the quality of its projects. It could not afford a professional exhibition designer or professional photographer for a particular project, so the idea of preparing and printing a catalogue of documented objects was not realised. As a result, the project was not presented on the museum website to the degree needed to make a big impact and to attract new public and professional attention.

For organisers of the Dutch project *Imagine IC*, difficulties were caused by a change in governmental policy (funding of multicultural institutions on the state level was terminated), which led to serious budget cuts, and also by shrinking sponsorship. The organisers also mentioned that avant-garde and experimental projects all too often face severe difficulties in raising funds in times of austerity. Similar problems were faced by the Austrian festival *Salam.Orient*, whose organisers mentioned that it has problems with fundraising activities and with mainstream media coverage due to its clear distance from the different political perspectives of the country.

The Swedish project *Mother Tongue Library* proved to be a new and demanding task for staff at schools and public libraries. One problem was that as the supply of media increased, available room in the library space became limited. There were also difficulties in finding media in some languages, and in finding mother tongue teachers.

4.2.2. Staffing

WHY FOCUS ON STAFFING?

We have already mentioned in our report that we found very few examples of cultural institutions displaying special awareness of the need to diversify staff. This is why this field particularly needs special attention in the future.

In our opinion, the makeup of staff members in publicly funded cultural institutions today does not reflect society's diversity, and this could alienate staff from audiences' needs. At our first meeting, Sabine Frank, representative of the Platform for Intercultural Europe, presented the 'Food for Thought' paper by journalist and author Mark Terkessidis. In the document they pointed out a very clear position, saying that, 'If cultural institutions are supposed to serve the whole of society, then the whole of society has to be represented in their personnel.'

'If cultural institutions are supposed to serve the whole of society, then the whole of society has to be represented in their personnel.'

Mark Terkessidis

As well as the thought that the composition of the staff should mirror society, what is also needed is staff possessing knowledge and skills in managing cultural diversity and promoting intercultural dialogue.

The road to achieving both goals is predicted to be a long and a bumpy one, which in no circumstances should become an excuse for doing nothing.

KEY CHALLENGES

In analysing the examples from Member States, we came across some challenges, which, in our opinion, are of key importance.

- How can recruitment processes be improved and a composition of staff and boards be achieved that would better mirror society?
- How can the knowledge and skills of staff and boards of cultural institutions be developed in order to manage the issues of intercultural dialogue better?

We found a few examples of good practice, the most instructive of which were the following:

STAFFING

- > **Atana** (NL)
- > **RAB & BKO** (BE)
- > **The Museum of Copenhagen** (DK)
- > **Riksteatern** (SE)

We unfortunately did not find many examples like *Atana*, a sustainable Dutch project organised by a non-governmental organisation, which has already been going on for twelve years. Its aim is to make the boards of cultural organisations culturally diverse. Thanks to *Atana*, a sustainable network of over 550 culturally diverse board members has been created in the Netherlands. These members possess a double cultural identity: they know their way around both Dutch society and their culture of origin, a mix which enriches the Netherlands of today.

The main challenge faced by the project since December 2012 has been the total fallout of governmental financing of cultural diversity programmes. The other challenge is that constant active promotion is needed to sustain awareness of the issue of staff diversity. *Atana* experts say that boards tend to forget about the programme when searching for a new board member, so they still need to proactively promote *Atana*'s board members as soon as they are informed of a new vacancy.

The driving forces behind the Belgian networks *RAB & BKO* (Réseau des Arts à Bruxelles & Brussels Kunstenoverleg) are also aware that their work is a process, and should not be considered 'complete' at any moment in time. They are aiming to contribute to the development of a coherent vision for culture by stimulating the formulation of a community-spanning cultural policy 'Cultural plan for Brussels', and by encouraging encounters and exchanges between the staff of member organisations.

In collaboration with *Actiris* (the employment office of the Brussels Region) they make sure that cultural minorities are present. They also train public mediators in the Brussels context and intercultural communication models, as well as in competence management. Among the results of their endeavours is the raising of the cultural sector's awareness of notions such as competence management and neutral recruitments, and the engagement of ten cultural institutions in a diversity plan of their staff.

They are faced with slow progress, built step-by-step due to limited financial and staff means. This slow progress does not correspond adequately to the ambitions of the project, but the networks are convinced that a professional approach and persistence are the secret to obtaining results.

Some of the other cultural operators of successful intercultural practices, presented elsewhere in this report, are also aware of the need for staff to mirror the society they are trying to address through their cultural actions. Anne Wiederhold from Austrian *Brunnenpassage* says that an important success factor of the project is the team's makeup, which is versatile and diverse. The team gathers people of many different artistic origins (music, dance, theatre, etc.), who are therefore able to work in different languages and to represent different communities. Special attention is given to training and reflection (a continuous learning process on how to develop their work, also in group dynamics and anti-racism-training).

Similarly, organisers of *Culturale Chance Eventi* from Italy focused on the diversity of staff while organising *The Suq Festival*, with the aim to include all Genoa's foreign community's representatives in a multicultural team.

Not only non-governmental organisations but also some public cultural institutions are making their efforts to diversify their staff in order to better mirror the diversity of society. Such examples are *The Museum of Copenhagen* from Denmark and *Riksteatern* from Sweden.

The Museum of Copenhagen has independently developed a clear international recruitment strategy and has taken a step towards making cultural diversity a priority for staffing. The work language of the organisation is English and the staff is always composed of 6-7 nationalities. The diversity of professional, cultural and academic methods and approaches massively increases the professional international network of the individual staff members and of the organisation as a whole. Central to the change has been the willingness of the museum's management to recruit a multilingual staff from different backgrounds, recognising it as an added value and a strength of the museum.

The process of becoming more diverse and mirroring Swedish society of today is an ongoing and dedicated process of *Riksteatern*, dating back to the 1980's. *Riksteatern* believes it is necessary to have a full representation of identities in the organisation in order to fulfil its objective to enable everyone to participate, irrespective of where they live, their gender, age, education, sexual orientation, or social or ethnic background. While producing intercultural and international performing arts there is a need for cultural competences and sensibilities. Therefore these requested skills and competences are included in the recruitment process. Working with diversity is also a matter of credibility.

The 2008 ERICarts study *Sharing Diversity – National Approaches to Intercultural Dialogue in Europe* identifies an important role for intercultural dialogue in opening up institutional structures in arts and heritage institutions by diversifying governing boards and staff, as well as by diversifying the content of programmes through involvement of artists with different cultural backgrounds and artistic visions.

Bearing in mind that the composition of staff and governing bodies of public cultural institutions should mirror that of society, the members of our group decided that a lack of good practices in this area thus far is no reason to lack ambition for the future.

Nasseem Khan reminded us that we cannot keep social and cultural factors in separate compartments. They are bound together in a single line. At one end there are prejudices, stereotypes, discrimination and racism, at the other end a historical bias so deeply engrained that we hardly notice it. It affects language, style and structure, and leads to the tacit assumption, for example, that only a certain kind of person would run a large cultural institution. No one has set out to achieve this, but the weight of past history, structures and assumptions has led to it.

Ms Khan told us the story of a production by a black director that was touring to the director's father's home town. The elderly man proudly made his way into the foyer to go and book a ticket for his son's show at the box office. The person behind the desk barely looked up, but said curtly, 'The job for a night security guard has been filled...'

Sometimes small words or concepts act as barriers or stumbling blocks. Another theatre director very much wanted to diversify his staff, and when a vacancy for a box office manager came up, he advertised it locally and waited for non-white applicants. None came. Puzzled, he gave the advert to a new young black intern, and said 'Would you apply for that?' 'Oh no', the man replied. 'Why not?' 'I don't know what it means' The director explained what a box office manager would do. 'Ah,' said the intern, 'you mean a ticket seller... yes, I'd apply for that!'

According to Naseem Khan, in order to change patterns – to achieve diversity at every level of governance in an organisation – time is necessary. 'There can't be a quick fix. We are in it for a generation.'

We agree, but must add – it is our generation's responsibility to take action immediately.

ATANA, NL

The Dutch Board Diversity Foundation –
Stichting Bestuurlijke Diversiteit Nederland – SBD



The Dutch population has fundamentally and permanently changed. Cultural diversity has become an everyday phenomenon. Sadly, this makes not much difference in boards and committees of most institutions. The *Atana* programme aims at people who don't regard their identity as a problem but rather as a solution. People that feel at home in the new strata: potential board members with a double cultural identity – people that know their way around Dutch society as well as in one of the cultures that enrich the Netherlands at present. The aim of the *Atana* programme is finding, training and matching people with a double cultural identity or experience who have the skills or potential to become board members and strategic advisors.

Atana also organises bi-monthly network meeting in Amsterdam at the art society *Arti et Amicitiae* where *Atana* participants, scouts, board members and a number of people from the specific sector are present, discussing actual topics in politics, society and culture.

Action has definitely a future. *Atana* is a programme that has shown commitment to diversity in the cultural and social sector for 12 years already. The uniqueness of *Atana* is expressed in the intercultural perspective on society as a whole, which is the starting point of *Atana*'s vision and serves as a guide throughout the whole programme. Thanks to *Atana*, a sustainable network of over 550 culturally diverse board members has been created. Few of the first, the second and the third generations of immigrants (at the moment half of the four largest cities' dwellers) found their way towards top positions in politics, business, culture and the social sector. Simultaneously it has been widely proven that cultural diversity leads to an enrichment of board culture, creative innovation and performance of an organization or a single forum. In the Netherlands, one can expect a better reflection of the society at the top level. Seeing that population trends lead towards increased diversity, the need for bi-cultural board members is only growing.

http://binoq.nl/pages/page_atana_home_eng.aspx

Réseau des Arts à Bruxelles (RAB) & Brussels Kunstenoverleg (BKO), BE

Two Brussels-based networks, created by the cultural sector, and bridging the language, community and sector barriers



Together the BKO and RAB networks wish to:

- Contribute to the development of a coherent vision for culture in Brussels and to stimulate the formulation of a community-spanning cultural policy. Both networks raise awareness among the parties involved of the importance of collaboration that will bridge the language, community and sector divides.
- Encourage and promote encounters and exchanges between the staff of member organisations. Consultative meetings on specific topics are organised to respond to the needs and demands of the members, with room for information-sharing and networking. In addition, both networks encourage dialogue with other sectors and with the authorities.
- Provide member organisations, civil society and authorities with advice and information on Brussels and its culture.
- Identify and support joint projects which respond to the demands and needs of the cultural sector and which benefit the visibility of the entire Brussels sector.

RAB & BKO have created a special working axis on interculturalism. The main objective of this project can be formulated as follows: How can we improve the involvement of the cultural minorities living in Brussels in our activities, and make sure that they are more present on the stages, in the teams and among the audience?

In collaboration with *Actiris* (Employment office of the Brussels Region), they make sure that cultural minorities are present in Brussels with plans for developing diversity in the cultural institutions and a sensibilisation of the cultural sector to notions such as competence management and neutral recruitment.

RAB & BKO are a bottom-up initiative that contradicts the logics of the cultural policies founded by the authorities. This frame is quite unique and directly linked the cultural pattern in Brussels. The work around the intercultural dialogue (between French and Dutch communities and with the cultural minorities) reflects a present trend in the cultural sector.

RAB: <http://www.reseaudesartsabruelles.be/fr>
BKO: <http://www.brusselskunstenoverleg.be/nl>

The Museum of Copenhagen, DK



The *Museum of Copenhagen* aims to be a well-known and respected authority on the history of the capital as well as a relevant and accessible platform for the current and diverse citizen voices within the capital.

Although cultural diversity has received attention in the Danish national context, this attention has mostly resulted in the prioritization of international projects and a focus on cultural meetings, and has seldomly had an effect on the staffing of cultural institutions. The *Museum of Copenhagen*, however, has independently

developed a clear international recruitment strategy and has taken steps towards a cultural diversity priority for staffing.

In recent years, the Museum has undergone massive development and change. The development of the Copenhagen metro has played a central role in bringing this about, as the archaeological responsibilities involved in preparing for the metro have increased the number of staff in the museum and demanded new competencies and specialised skills. It is within this context of change that the *Museum of Copenhagen* has designated international staffing a distinct priority. The work language of core areas of the organisation is English, and the staff always includes 6-7 nationalities. For staff, the diversity of professional, cultural and academic methods and approaches is a key competence enriching the work being done. It also massively increases the professional international network of the individual staff members and of the organisation as a whole.

The international staff is primarily from a European context – a result probably of both familiarity with the academic and methodological environment and with legislative barriers. For the museum, the specific condition of increased staff needs and funding connected with the metro development has provided a rare opportunity for strategic change within staffing. Central to the change, however, has been the willingness of the Museum's management to follow through on the staffing changes, encouraging (and even expecting) English to be a working language and recruiting internationally.

The museum staff does not, however, represent the social, ethnic or cultural configuration of the city of Copenhagen. This is the case in many European cultural institutions, but mitigation of this problem will be a step-by-step process. Through recruiting young people for outreach projects in different neighbourhoods of the city, the museum has attempted to address this issue and reflect the diversity of the demographics of the city. In systematic ways, the *Museum of Copenhagen* defines having a multilingual staff hailing from different backgrounds as a strength rather than a problem.

<http://www.copenhagen.dk/en/>

Riksteatern, Stockholm, SE

Riksteatern is an idea-based cultural organisation with over 40 000 dedicated members. Diversity is a foundation written into the statutes and strategy of *Riksteatern*. One of the objectives in the strategic plan is formulated in the following way: 'At *Riksteatern* everyone must be able to participate irrespective of where they live, their gender, age, education, sexual orientation, or social or ethnic background.'



Riksteatern believes it is necessary to have a full representation of identities in its organisation, whether based on ethnicity or other identity indicators. Hence, various cultural competences, sensibilities (such as prior understandings), language skills and networks are highly advantageous in order to fulfil strategic plans and prioritised goals, as required by the theatre's congress as well the Government. These requested competences and skills are integrated into the demand profile in the recruitment process.

The process of becoming more diverse and mirroring Swedish society today is an ongoing and dedicated process dating back to the 1980s. Moving the central office away from a homogenous part of Stockholm to a suburb and starting to produce intercultural and international performing arts led to a need for more complex and diverse competencies. Working with diversity is also a matter of credibility. It is not possible for an organisation or institution to remain credible if it promotes diversity and the right to access to culture, yet its 'preachers' belong to one homogenous group. Several years of implementing strategies that support diversity, and of producing a wide range of cultural expressions, have led to an organisational culture that thinks and acts on the basis of diversity.

Riksteatern is aware, however, that its diversification process is an ongoing one and that no gains can be taken for granted. Therefore, *Riksteatern's* recruitment process follows a plan that takes into account the seven official grounds for discrimination. It is crucial to apply a structured and transparent recruitment process. Diversity among artistic staff is the responsibility of the project manager. It is an integrated priority and vision of *Riksteatern* to diversify artistic competences and representation on, behind, and in front of the stage. It is clear that *Riksteatern* employees represent many cultures, ethnicities and nationalities. The same applies for artistic staff/ensembles.

<http://www.riksteatern.se>

4.2.3. Reaching out to new audiences

WHY FOCUS ON REACHING OUT TO NEW AUDIENCES?

As already outlined in the work of the OMC group on Improving access and increasing participation in culture, removing obstacles to access (for instance, by providing free entrance or by facilitating physical access) is not a guarantee that people, especially those from socio-economically disadvantaged backgrounds, will be interested in making use of the cultural offer. In fact, experience shows that, even when there are no physical or financial barriers to cultural participation, it may be very difficult to attract an audience with a different profile from the usual. The issue of access and participation seems to revolve much more around demand than around supply.

This report argues that broadening audiences, and ensuring that cultural provisions benefit a larger population in the territory, is vital for the future of cultural institutions. For this to happen, cultural institutions may need to develop specific strategies to draw in non-users, by addressing the root causes of their non-participation. In short, they need to develop policies for audience development.

The reasons for some groups not to make use of cultural activities on offer may be rooted in a series of complex factors, mainly of a social and cultural nature. Statistics show that migrant communities and disadvantaged ethnic minorities such as the Roma are among the groups who are the most excluded – or who most exclude themselves – from making use of cultural offerings. The issue of socio-economic disadvantage that affects many migrants and minorities, and which traditionally influences the likelihood of participation in culture, is compounded by cultural distance, lack of information and lack of identification with the cultural offer.

Therefore, efforts around ‘audience development’ try to create a demand, on the one hand by raising interest in the current cultural offer, mainly through education activities, but also by adapting the supply so as to better take into account the possible needs of the envisaged audience.

KEY CHALLENGES

While analysing the examples from Member States, we came across some challenges, which are in our opinion of key importance.

- How can we get in contact with non-users?
- How can we understand what would draw current non-users to cultural institutions?
- How can we build a relationship of trust with them and encourage them to develop an interest for the work of cultural institutions?
- How do we decide what might be relevant to some communities, without betraying the core mission of the cultural institution?
- How can we consolidate the relationship for the future?

*‘Celebrating Diversity’
or ‘Cultivating Multiple
Identities?’*

Chris Torch

Some examples highlighted by the members helped to identify some possible avenues and success factors.

REACHING OUT FOR NEW AUDIENCES

- > **Brera Intercultural Trails** (IT)
- > **Chester Beatty Library** (IE)
- > **Astra National Museum** (RO)
- > **Divadlo Archa** (CZ)
- > **Roundhouse youth programme** (UK)
- > **Public library 'Fran Galovi'** (HR)
- > **L'Opera nell'opera** (FR)
- > **C:NTACT** (DK)

One of the key elements of success seems to be the capacity to identify some representatives of the community who may **build a bridge between the community** and the institution, as well as the main audience of the institution, working as **mediators and ambassadors**. This is the principle of the initiative *Intercultural trails in the museum* organised by the Brera Gallery in Milan, Italy. The programme foresees the employment of representatives of given communities, who receive thorough training, as museum guides. Not only does the presence of these mediators increase the participation of representatives from the communities, but the preparatory work also helps to develop a new understanding and narrative around the collections of the museum.

Brera: another story. Intercultural trails in the museum, IT

Brera: un'altra storia. Percorsi interculturali nel museo,
Ministry of Cultural Heritage and Activities and Tourism,
Brera National Picture Gallery



Brera: another story is an education project at the Brera Picture Gallery aimed at an adult audience, and promoted by the Ministry of Cultural Heritage and Activities and Tourism (DG for the Valorisation of Cultural Heritage). Policies recently adopted by the Ministry with a view to promoting innovative forms of cultural participation, the intercultural expertise and sensibility developed in the past ten years by Brera Picture Gallery, and the active involvement of a group of mediators with an immigrant background (from Bosnia, Brazil, Egypt, Italy, Peru, Philippines, Senegal and Hungary) in the development of new, shared narratives around museum collections, are all crucial ingredients of this highly experimental project.

The project's main goals are to promote new ways of looking at the collections in a cross-cultural audience (whether regular or potential, 'native' or 'migrant' visitors), to open the museum to a currently under-represented audience (adults with an immigrant background), to tap into the intercultural

potential of collections, and to acknowledge museum mediators as key actors in the reinterpretation of the museum's heritage in an intercultural perspective.

The planning process was based on a participatory approach, which allowed working group members (museum educators, mediators and external experts) to bring into dialogue their different perspectives, experiences and knowledge bases. This resulted in the development of intercultural trails in which the essential cognitive and art-historical contents are interwoven with a strong narrative and autobiographical dimension; they are intended to help *all* visitors to explore the collections from unusual perspectives, to acknowledge their different layers of meaning, and to appreciate their potential 'resonance' with personal life experiences.

Following an experimental phase with guided tours addressed to mixed groups, the project team is currently finalising multilingual aids (i.e. audio-guides available in the museum and MP3 files downloadable from Brera's website) addressed to all visitors as an alternative trail across the collections, which will leave a permanent trace in the exhibition spaces. In parallel with the development of these aids, funding from Cariplo Foundation will enable the museum to offer guided tours with mediators on a regular basis throughout 2014.

Brera: un'altra storia:

http://www.brera.beniculturali.it/Tool/Promotion/Single?id_promotion=375

Brera Picture Gallery:

<http://www.brera.beniculturali.it/>

Similarly, the Chester Beatty Library, which boasts a collection of works from Asia, the Middle East, North Africa and Europe, constantly **works with representatives of different communities (artists, experts) to provide a deeper insight and understanding** of its collections. As in the Brera Gallery, the Chester Beatty Library foresees an ‘ambassador programme’ in which representatives of given communities, with a solid specific expertise and knowledge of the exhibits, give guided tours in different languages. Alongside this the museum has an extremely rich educational programme, which includes the organisation of hands-on workshops on artistic techniques from different parts of the world (e.g. on calligraphy, music, decorative arts) which are given by experts of relevant communities.

The Chester Beatty Library, IE

The Chester Beatty Library Intercultural Education Programme



The Chester Beatty Library is an art museum and library situated in the centre of Dublin city. Its rich collection is unique with works from across Asia, the Middle East, North Africa and Europe. The Library relocated from the suburbs of Dublin and reopened to the public in February 2000. It undertook a radical change (initiated by Dr Michael Ryan, Director of the Library from 1993-2010) and launched an intercultural museum programme, the aim of which is to create a balance of display in its exhibitions of Islamic, East Asian and European both in its Sacred Traditions and Arts of the Book galleries. It is understood that this was the first European museum to display world religious material side-by-side.



Specific target groups for the Library’s intercultural programme are the Islamic, East Asian and European communities based in Ireland, the majority of which are based in Dublin (capital of Ireland). The CBL has also designed an online Intercultural Learning Zone for visitors to access intercultural learning resources, information about the CBL, etc. which will be launched shortly. Intercultural dialogue plays a key role in the Library’s mission and encourages visitors to compare, contrast and explore the historical, cultural, scientific and religious aspects of its collections. In addition through the Library’s exhibitions and programmes Irish people and international visitors can discover other cultures as represented in the Islamic, East Asian and European collections. New multi-ethnic communities can share cultural aspects of their heritage through the education and public programme.

Photos ©
The Trustees of the Chester
Beatty Library, Dublin

Intercultural Education Services:
<http://www.cbl.ie/Education/Education-Services.aspx>

Chester Beatty Library:
<http://www.cbl.ie/>

As the example of the Chester Beatty Library shows, **giving space to the presentation and discovery of the culture of the minority** attracts an audience from the community. At the same time, it fosters intercultural dialogue by allowing the larger audience to deepen understanding and build appreciation beyond stereotypes and prejudices. This is what the ASTRA national museum in Sibiu, Romania, did in relation to the Roma community.

ASTRA National Museum Complex, RO

Promoting the Roma Culture/Promovarea culturii Rromilor

The ASTRA Museum is located in Sibiu, a multicultural and multiethnic city, where the Roma community has a significant presence (international leaders of the Roma community reside here). The programme started out as a preliminary step towards the desired establishment of a museum of Roma civilisation, which did not materialize as such, but generated an institutional commitment to achieve the following objectives: promoting dialogue and tolerance, promoting and preserving cultural values of Roma people from Romania, informing the audience about the history and culture of the ethnic groups which coexist in the same space and attracting their interest, fighting stereotypes and prejudices through mediation activities between Roma and non-Roma youth, achieving a direct dialogue between the Roma, the young generation and the general public.

Under these objectives, a series of specific activities and projects have been developed, eventually emerging into a programme. The programme comprises yearly activities and projects in the following areas: scientific research (including field research) of the Romanian Roma communities ('Roma in urban and rural spaces', 'Cortorari from southern Transylvania localities', study of the behaviour of Roma women in relation to household fabrics or their costumes, witnessing life cycle events: baptism, wedding, funeral); exhibitions ('Traditional Roma communities in Transylvania', 'Rudarii', Roma from Romania 'Did you try to know them?', 'Diversity, Acceptance, Recognition', 'Roma. Habitat. Traditional Costume. Tradition. Portrait', 'We are alike' and, as co-organisers, 'Watch out, gypsies! History of a misunderstanding' and 'Chelen Amenca – Dance with us'); craftsmen fairs (both specifically dedicated to Roma and multiethnic); and other type of events: fiddler's music concerts, International Roma Day celebration, round-tables with Roma and non-Roma children and youth, lectures on Roma history and culture.

The programme relies on strategic partnerships with representative NGOs of the Roma Community as well as with other national and international cultural organisations (museums, cultural foundations). The activities are generally aimed at local and regional audiences but several activities enjoyed international visibility.



Photos
© Astra Museum Collection

<http://www.muzeulastra.ro/>

Involving current non-users in the creation of art is another important way to build a relationship with possible new audiences, and at the same time to serve the mission of social inclusion that cultural institutions have as public services. In many cases, active participation in artistic creation has a life-changing potential. Besides, such activities may draw spectators belonging to the majority population and thus build a relation of empathy which is the basis for intercultural dialogue. This is the experience, for instance, of the *'Promised Land'* production staged by Archa Theatre in Prague.

Archa Theatre Prague, CZ

Promised Land – Zem zaslíbená, Divadlo Archa

Promised Land is a production created with the direct participation of residents of the town of Kostelec nad Orlicí. This small town in East Bohemia mirrors all of the world's problems. The creative team led by Jana Svobodová works with three communities: people who have been living in Kostelec nad Orlicí for several generations and those who have been brought here by fate: Roma community and residents of the nearby refugee camp.



Over several months the artists from the Archa Theatre gathered and recorded the life stories, experiences, longings, dreams and opinions of people from the refugee camp as well as local residents. The stories of the town's heterogeneous groups of residents have over time started to come together via specific places and common experiences, but also contrasts and conflicts, and have created the basis for a script. The resulting form of the production is a collective work, where each of the creators from the Archa Theatre comes out of a different means of expression: music, video, drawing, dance and more. Together they create an emotionally powerful environment into which they invite participants from among the residents of the town of Kostelec nad Orlicí. On the stage they become equal partners with the artists. The creative team includes participants from nine countries ranging from Czech Republic, Netherlands, Hungary, Slovakia to Belarus and Iran.

The production was created as part of the Karaoke Europe project. In addition to the Archa Theatre, the project involved Stichting 5eKwartier (The Netherlands), Stanica (Slovakia) and PanoDrama (Hungary). The work in Kostelec nad Orlicí and resulting production follows up on a previous project by Jana Svobodová, who has been focusing on the theme of emigration and integration of minorities since 2005. It reflects the Archa Theatre's desire to raise awareness about rarely discussed social topics.

Archa Theatre:
<http://www.archatheatre.cz/en/>

'Promised Land':
<http://www.archatheatre.cz/en/novinka/archa-pripravuje-zemi-zaslibenou/>

In particular, **working with children and young people**, who will be the audiences of tomorrow, is extremely important. The Roundhouse studios in the UK, for instance, specifically target young people to involve them in artistic creation, as well as to help them address some key personal issues and to provide them with competences that may be useful for the labour market.

Roundhouse Programmes, UK



'The Roundhouse 'offer' is directed at 11-25 year olds (but there are other events directed at the whole community) to give especially those who are otherwise excluded from society the opportunities to realise their creative potential, whatever their background and to improve their lives, give them training and experience and to help launch them into employment. The main target group is 11-25 year olds mainly in the central and north London area, and especially those who are not in employment, education, or training. As well as receiving training 'to make their ideas a reality', the young artists play vital roles as Roundhouse board members, performers, broadcasters, programmers and producers. The Roundhouse Studios (named the Paul Hamlyn Studios after the funder) make up a dedicated, state-of-the-art creative centre exclusive for 11-25 year olds. Examples of art forms used by the young artists include music, circus, spoken word, theatre, TV and video, radio and digital media.

11-25 year olds have open access to the creative centre providing training and performance opportunities. The 'emerging artist' scheme gives young creatives independent access to the equipment and facilities they need to make their ideas a reality. The overall aim is to create 'great art'.

<http://www.roundhouse.org.uk/>

A way to approach and attract some severely disadvantaged communities to cultural institutions who would not usually make use of the provision may also be to **offer services which support their skills and employability**. This is what was done in the public library Fran Galovic, in Croatia, which reached out to the Roma community by offering ICT training, thus allowing them to boost their chances of employment.

Public Library *Fran Galović*, HR

'Jump in the train for a better world' – ICT support for Roma people



The public library *Fran Galović* from Koprivnica is working continuously on social awareness and education in the field of social inclusion of the Roma population, as well as the inclusion of people with special needs in the context of interculturality, library contents and digital culture.

There are about 300 Roma people living in separate settlements in Koprivnica. There are also many Roma, who mostly register as Croats, living among the town's 30 000 inhabitants. Roma people often struggle with unemployment and poverty, and living conditions are poor. Because the majority of Roma cannot afford or do not have an interest in tertiary and vocational training, they cannot compete for better jobs.

The training is implemented in partnership with the Roma association, Step-by-Step, and the Open University, and takes place in the public library and at the Open University – both well known and unthreatening spaces for Roma people.

<http://www.knjiznica-koprivnica.hr/>

A way of cultural institutions to become relevant to wider audiences, particularly non-users, is to **unveil the processes of artistic creation by stimulating their active participation and co-creation**. A participative component was strongly embedded throughout the whole process of preparation of the *L'Opera nell'opera project*, in which the Opéra national de Lyon engaged community groups from disadvantaged areas in Lyon and Vénissieux and enabled some participants to access the Opéra's venue for the first time. The project responded to the Opéra's sustainable development mission, which combines cultural, social, environmental and economic measures, aiming to ensure that the opera remains relevant for the next century.

L'Opera nell'opera, FR

Opéra national de Lyon



L'Opera nell'Opera was the result of a one-year participative process, in which inhabitants of the first district of Lyon and the town of Vénissieux and amateur artists took part in workshops in order to develop an 'Opera within the Opera', based on the history of the opera genre, of the Opéra de Lyon and of its participants, as well as their view of the Opéra building. Artistic development was facilitated by a team of professional choreographers, composers and visual artists, as well as the Opéra's own technical staff. Rather than being performed on stage, the final production was staged in several of the public spaces of the venue. Involving several participants with a migrant background, the final piece was a combination of speech, music (including classical music and hip-hop) and dance. The project was part of the Opéra's broader cultural development programmes, which aim to reach non-audiences, connect to the community, foster amateur creativity and practice and develop a shared ownership of the institution. It also responds to the Opéra's sustainable development mission, which combines cultural, social, environmental and economic measures to ensure that the opera remains relevant for the next century.

By involving neighbours and community groups from disadvantaged areas in Lyon and Vénissieux, the project enabled some participants to access the Opera's venue for the first time. It may also have attracted their friends and relatives. A participative component was also embedded throughout the project.

L'opera nell'opera: <http://www.opera-lyon.com/spectacles/danse/fiche-danse/fichespectacle/lopera-nellopera/>

Opéra national de Lyon: <http://www.opera-lyon.com/>

C:NTACT – ‘reaching out’, DK

The Betty Nansen Theatre in Copenhagen

Established in 2004, and offering an artistic platform that challenges mainstream culture and media stereotypes, *C:NTACT* is an independent organisation dedicated to ethnic, social, and cultural integration and education. Representing a network of 300 young talents of various social, ethnic, and cultural backgrounds, and a diverse selection of Danish youth cultures and subcultures, the organisation’s core objective is to provide a platform for living encounters between people of very different backgrounds. Every year it launches a wide variety of stage-, film-, radio- and journalistic productions, and offers productions and workshops which are primarily targeted at young people of different social and cultural backgrounds.

Through *C:NTACT*, young people team up with professional artists, teachers, and directors who assist them in creating and developing artistic productions, the starting point for which is always the personal story. *C:NTACT* believes that personal stories bind us together as human beings, and provides a democratic platform where participants actively work with expressing themselves in a powerful way. Participants therefore have a close personal relationship with the artistic material, and simultaneously gain experience and awareness of artistic modes of expression, such as theatre and film. *C:NTACT* believes that insight into various techniques, methods, and frames of reference can be instrumental in creating greater understanding and tolerance, and believes that people’s stories can constitute a platform for developing ‘the common third’. Likewise, it believes in the broad concept of culture; that culture goes way beyond mere ethnicity and national borders. This model for promoting cultural diversity and intercultural dialogue has over the years proven very effective indeed, simultaneously allowing for quality artistic production and for meetings between professionals and amateurs, the young and the old, and people of different backgrounds. Additionally, *C:NTACT* projects have improved participants’ individual and group-related development and provided them, and the audience, with a platform to change their perception of themselves and others.

Part of the reason for the project’s success has been to avoid talk of the word ‘integration’ as such – the focus has been on the reciprocal meeting of people of difference. Both artistically and socially, this allows for a more open and fundamentally personal meeting and makes hidden competences and resources visible. Thorough documentation and follow-up on events have allowed for substantive evaluation over the years, permitting continued improvement of work processes, performance and reach. The mobile taskforce has allowed a geographical outreach across the whole country, effectively increasing the number of audiences and potential new partakers in projects and productions.



<http://www.contact.dk/generelt/in-english.aspx>

4.2.4. Creating spaces for encounters

WHY FOCUS ON CREATING SPACES FOR ENCOUNTERS?

The mandate of our OMC working group was also to identify policies and good practices in creating spaces in public arts and cultural institutions that facilitate intercultural dialogue and cultural diversity.

For cultural institutions to offer a wide variety of opportunities through their activities, the appropriate circumstances and framework have to be created. The concepts of co-creation, participation and shared spaces need to be in the foreground when taking any steps regarding the provision of new opportunities for encounter. When tackling these questions, both traditional spaces and neutral spaces, seen as new opportunities for intercultural encounters, were examined.

‘Real museums are places where Time is transformed into Space.’

Orhan Pamuk,
The Museum of Innocence

Such spaces can generate opportunities for encounter according to the needs of the target groups, so that interaction and intercultural dialogue can take place among diverse communities and individuals, the majority and minority population, local residents etc. All this requires innovative approaches from the involved public cultural institutions, close cooperation among different sectors and actors, and a sense of ownership of all those involved in the process.

In today’s digital era there is a special emphasis on virtual spaces. These spaces (*inter alia* portals, websites, e-libraries) could facilitate and foster intercultural dialogue, as they offer open platforms for dialogue, and create links between professionals and the audience/communities, as well as among citizens and between citizens and communities. They also serve as useful educational tools for schools. Moreover, virtual spaces provide conditions for ‘self-made culture’ that can be efficiently displayed there. For the benefit of all, physical and virtual spaces should be combined to reinforce the effect of both. Everyone should be innovative and experiment with them.

KEY CHALLENGES

- How can we stimulate new and innovative ways of using traditional cultural spaces to foster and develop intercultural dialogue?
- How can we find new, neutral physical public spaces for cultural encounters?
- How can we find virtual/digital spaces for cultural encounters?
- How can we stimulate co-creation in neutral shared spaces with a view to stimulate cultural encounters?
- How can we build bridges between neutral spaces and traditional public art spaces?

The following projects were good practice examples in this field:

CREATING SPACES FOR ENCOUNTERS

- > **Library based Community** (DK)
- > **Chitalishta** (BG)
- > **Saturday/Sunday schools** (LT)
- > **Borderland Centre** (PL)
- > **Brunnenpassage** (AT)
- > **Moriska Paviljongen** (SE)
- > **Tanchaz** (HU)
- > **Mousseem** (BE)
- > **World on Stage** (BE)
- > **La Bomba** (RO)
- > **Etnoweb** (EE)

Although we were not fortunate in finding enough examples of good practices with respect to the question of staff and board compositions of public cultural institutions, we were very impressed with the number of innovative approaches in creating spaces for encounters.

First, we would like to draw attention to the **innovative use of traditional cultural spaces**. Traditional venues consist mainly of public cultural institutions, such as public cultural centres, libraries, (indoor and open air) museums, art galleries, theatres, cinemas, concert halls etc. – including national, regional and local level institutions. These physical spaces have been significant factors for encouraging intercultural dialogue in local communities. In our opinion, there are further possibilities to make better use of these spaces in order to address even broader audiences and diverse communities. The path towards this goal involves an examination of how traditional spaces could be converted in order to adapt them for more efficient use and wider audiences. The multi-functionality of traditional cultural spaces should also be considered in this process. For instance, performances and conferences can be organised in museums, cinemas etc, which can be particularly useful during periods of crisis. The opening of (traditional) cultural institutions might even attract wider audiences, as seen in the examples from Denmark, Bulgaria and Lithuania.

Project for library based community centres, DK

Danish Agency for Culture

In connection with the governmental programme 'Equal opportunities for all', the Danish Agency for Culture held overall responsibility at the national level for the establishment of a library based community centre programme, which was implemented from 2008-2012. The programme's aim was to strengthen the personal resources of disadvantaged children, young people and their parents in disadvantaged residential areas with a high percentage of ethnic minority citizens.



Overall, 16 Danish libraries have received financial support to take up the challenge. Among them was the community centre in Nivaa, which has gained much respect in the local community and received support from the local municipality to continue its endeavours to use library space to host clubs of fathers, families with young children, and children in need of homework support, even when national funding was cut. The community centre in Nivaa believes in the importance of human relations, and the many different activities offered create opportunities for encounters among the local citizens, whatever ethnic background they have. One good example is a 'club for fathers' who meet around various activities – and at the same time might solve possible behavioural problems related to their teenage sons. Another example is the 'family club' where families with children meet, speak and dine together once a month. A cultural activity is always offered as well as a dinner, and library staff offer assistance to the parents in finding books for the children, while they are busy playing with (new) friends.

Regarding logistics, the fathers of the 'club for fathers' would like to have a separate room in the library where they can meet every day – and night. This is not, however, possible, and as a result the fathers and staff of the library share a room. As a consequence both fathers and staff need to compromise on how to utilise the room and which issues to discuss openly. The fathers have contributed significantly to an improved dialogue and understanding among local citizens. In addition they are able to prevent conflicts among the teenagers escalating into violence. They cooperate with relevant authorities and organisations in order to find solutions to the challenges meeting their children: education, unemployment, jobs etc. Of major importance for the success of the 'club for fathers' are the personal skills of the project coordinator, who himself has a minority background. A very good communicator and facilitator, this enables him to establish good contacts with both fathers and the staff of the community centre. The fathers of the club have received two integration awards for their efforts.

Danish Agency for Culture:
<http://www.kulturstyrelsen.dk/english/>

Nordic Public Libraries: http://www.kulturstyrelsen.dk/fileadmin/publikationer/publikationer_engelske/Nordic_public/Nordic_Public_Libraries_2.0.pdf
(see p.92 'Community Centres. Library advice and informal learning under the same roof')

Community Cultural Centre – Narodno Chitalishte, BG



The concept of a community cultural centre has been spread all around the territory of Bulgaria through a network of 3500 *chitalishta*. While the *chitalishta* originally date from the 1850s, representing vehicles of the ‘Bulgarian National Revival’, they have become a key driving force in the processes of modern cultural interactions. The main goal of these cultural centres is to socialise people, to give them the possibility to communicate, and to familiarise them with the values and achievements of science, arts and culture.

Each *chitalishte* performs basic activities, such as maintaining libraries and reading rooms; organising study groups, language courses (including in the mother tongue), clubs, art groups, festivities, concerts and exhibitions; presenting books and films; preserving museum collections; and providing computer and internet services. The buildings of the *chitalishta* are constructed to conveniently serve their basic goals – there is a stage, rehearsal and training rooms, galleries, small museums, cinema halls, reading rooms, libraries, game rooms, etc.

Community cultural centres are open to all individuals who wish to take part in their activities, irrespective of age and gender, religious views and ethnical self-consciousness. Specialists treat *chitalishte* as a modern cultural centre where specific ethnic traditions and cultural products are shared, as a place where people can acquire skills and knowledge related to various customs, and where spaces are shared for diverse artistic and cultural heritage expressions. Being self-regulatory, non-profit legal entities, *chitalishta* are flexible and free to find collaboration partners also at the international level.

<http://www.chitalishta.com>

Saturday/Sunday schools festival, LT

PI House of National Communities (Vilnius) & PI Kaunas Cultural Centre of Various Nations; Visaginas Cultural Centre (Visaginas)



Lithuanian public cultural institutions like The House of National Communities, Kaunas Cultural Centre of Various Nations and Visaginas Cultural Centre, in cooperation with national minority Saturday/Sunday schools operating in Lithuania (Polish, Belarusian, Ukrainian, German, Jewish, Latvian, Armenians, Karaites, Tartar, Greek, and others), have been organising the *National minorities' Saturday/Sunday School festival* since 2002. The mission of the festival is to provide a platform to bring together representatives of different national minorities in Lithuania to enrich each other with the diversity of cultural expressions, to promote their sense of community, and to promote intercultural dialogue and cooperation. The success of the festival lies in creating favourable conditions for children and young people from national minorities, enabling their full participation in one cultural space and presenting their traditions to the public. The innovation of the festival lies in searching for new spaces of encounter each time the event is organised. Almost every year the location of the festival may differ, providing a new and diverse cultural programme and creative workshops for the participants. This makes it possible to expand the geography of the festival, to present traditions of national minorities in various forms of art.

The festival's programme usually includes a concert, where the participants give a performance (each time a different one, depending on the theme of the festival); cultural and educational programmes; creative workshops; and a round table discussion (where leaders and teachers of national minority Saturday/Sunday schools can discuss the results of the festival and provide feedback on the event, and exchange work experience). It is noteworthy that the festival has one major requirement – the greater part of the performance has to be presented in the native language, with a view not only to showcase national traditions and customs, but also to acquaint the audience with linguistic diversity. Festival participants – children and young people as well as their teachers of Saturday/Sunday schools throughout Lithuania – are eagerly involved in the preparation process of the performance (they rehearse national dances and songs, and prepare performances based on national fairy tales, etc.). The theme of the festival is announced to the teachers of national minority Saturday/Sunday schools in advance, so that children and young people studying there can prepare their performances. For example, the themes proposed thus far are as follows: 'Language', 'National fairy tales', 'National traditions and customs', 'My Europe' (dedicated to Lithuania's entrance into the EU), 'Myths of my nation', 'National doll. Folk puppet theatre', 'Riddles', and others.

<http://visaginokultura.lt/kalendorius/sekmadieniniu-mokyklu-festivalis/>

<http://www.tbn.lt>

<http://www.minority.lt/>

As an alternative to the innovative use of traditional cultural spaces, **neutral physical spaces** can be used. Such spaces are not built for cultural purposes, but are – due to their primary role – frequently visited by various communities (for example market places, stores, or even streets), and therefore also appropriate for stimulating cultural encounters.

Good examples of such endeavours are the *Borderland Centre* from Poland, *Brunnenpassage's* 'Art for everyone!' from Austria, *The Suq Festival* from Italy, and *Moriska Paviljongen* from Sweden.

The Borderland Centre was established in an abandoned Jewish quarter, and *Brunnenpassage* and the *Suq Festival* settled on the market place for their cultural actions.

Moriska Paviljongen is originally a hundred-year-old more or less commercial night club and restaurant, once built for the working class who did not feel welcome in the bourgeois salons. The initiative is inspired by ancient squares – public spaces where arts, culture, politics, philosophy, pleasure, food, dance and distraction meet and interact – and by the idea of the carnival, where all codes and social hierarchies are gone for a moment and where all can equally participate in order to develop a feeling of belonging to the community.

The Borderland Centre, PL

The Centre 'Borderland of Arts, Cultures and Nations' /
Ośrodek 'Pogranicze – sztuk, kultur, narodów'



The *Borderland Centre* was founded in Poland, in 1991, as an independent organisation, set up by cultural operators in the voivod of Podlaskie Province (co-financed since 2000 by the Ministry of Culture and National Heritage). Its aim is to foster intercultural dialogue in the Sejny-Suwalki region (North-Eastern Poland) which is culturally highly diverse, being a borderland of various nations in the past and still today. It was marked by post war changes in the Eastern frontiers and lost many of its original inhabitants, i.e. the large Jewish population exterminated during the Holocaust. The *Borderland Centre*, together with the *International Dialogue Center of Krasnogruda* is an innovative institution devoted to memorialising, rebuilding, and sustaining the rich cultural diversity of Central and Eastern Europe.

Based on the idea of the creation of a common space of tolerance, dialogue and reconciliation among various nations, cultures and religions, the Centre's activities are focused on collecting historic documentation, providing scientific research, and enhancing and developing artistic movements and education. The core activities of the Centre are organised by special departments: 'Centre of Borderland Cultures', 'Sejny Chronicles', 'Musical', 'New Media', 'Regional Education' and 'Exhibitions'. The Centre gathers, elaborates and gives access to library collections dedicated to the cultures and history of the nations of Central and Eastern Europe, and also of Asia and the Caucasus. It sets up cyclical cultural and educational programmes putting the idea of 'borderland arts' into practice i.e. creating conditions for coexistence and interaction of various types of activities in the domain of theatre, music, fine arts and literature.

The Centre prepares each year several artistic events: concerts, exhibitions, performances, and film festivals with the participation of artists from various countries, which promote and spread the borderland's heritage. Under the aegis of the Centre, some creative groups like the Sejny's Theatre, Klezmer Orchestra, the Children's Theatre and Sejny's Almanach are active in their intercultural work.

<http://www.Pogranicze.Sejny.pl>

Brunnenpassage, AT

KunstSozialRaum (ArtSocialSpace), Art for everyone!



‘Everyone has the right freely to participate in the cultural life of the community (and) to enjoy the arts (...).’ This is a demand enshrined in Article 27 of the United Nations Charter of Human Rights.

Even in a metropolis of culture, such as Vienna, social reality fails to live up to this demand. The heavily subsidised arts scene, in particular, is only accessible to a relatively small segment of the population. People with limited access to education or with low incomes as well as migrants are conspicuously underrepresented.

Brunnenpassage is a place in a market area where people from different backgrounds can meet and develop art projects together. The space operates every day since 2007, and it holds 400 events every year. It has about 20 000 visitors per year, mostly active participants in community art. Entry to all *Brunnenpassage* events is free.

The goal of the *Brunnenpassage* is to encourage people from different nationalities, of all ages and with varying socio-cultural backgrounds to engage in community arts projects together. A core component of the project’s concept is the cooperation and networking with ‘high art’ institutions and local community players. The public face presented by *Brunnenpassage* is mainly categorised according to genres, with dance, music and storytelling as the cardinal points, while the internal programme design also concentrates on other categories, such as production and performance, workshop projects, mobile projects, projects in schools, research and advanced trainings. With its art projects *Brunnenpassage* provides tangible proof of the fact that cultural diversity translates into a lasting enrichment of Vienna’s social life. *Brunnenpassage* is a project of Caritas Vienna.

<http://www.brunnenpassage.at>

Teatro del Suq e Festival delle Culture Suq Genova, IT

Associazione Culturale Chance Eventi, IT
Suq Festival and Theatre for Intercultural Dialogue



Chance Eventi, which operates in Genoa, organises successful cultural initiatives and theatrical productions, paying special attention to gender and multicultural issues. In 2006 Chance Eventi launched the project *Teatro del Suq*, creating a theatre company using a mix of music, prose and dance based on the ethnic and intercultural themes that have always characterised the Festival Suq, an event which celebrates differences and encourages cross-cultural exchanges. Through the Festival Suq, and Chance Eventi's other shows, performances and cultural events, opportunities are created for the exchange of ideas and comparison of cultures.

Over the years, a network of collaboration has built up between European and Mediterranean artists, encouraged by the natural disposition of the city of Genoa, which acts as a gateway between Europe and the Mediterranean. In the performances there is a blend of narration, music and dance from all over the world, made by professional artists from Genoa and the entire world. This blend is firmly based on the perception that art and creativity should be a rich and fertile soil for encounter, and should lead to favourable interweaving, artistic intermingling and original exchanges. The Suq artists also develop educational activities for students and lecturers and teachers of the Province of Genoa and the Faculty of Education University of Genoa, training them in technical theatre and cultural and intercultural activities.

Encompassing four sectors (festival, theatre, seminars/training, and an exhibition area), Suq is a brand inspired by the theme of intercultural dialogue. The Suq Festival, inspired by pre-Islamic marketplaces ('Suq' means 'market' in Arabic), is a space of encounter par excellence. For this reason it has received different acknowledgments over the years: since 2011 it has enjoyed UNESCO's patronage, and it was also named 'ideal European square' within the European Squares Project (2007). Along with the Festival and the *Compagnia teatrale del Suq*, other physical or virtual 'spaces of encounter' have been established. One example is the Associazione Suq (Suq Association), which was created in 2001 by individuals (artists, artisans, social workers), organisations (charities, immigrant workers associations), as well as citizens who wanted to experience the Suq spirit throughout the year.

<http://www.suqgenova.it/>

Moriska Paviljongen, SE

Moorish Pavilion, Malmö, SE



The concept of *Moriska Paviljongen* builds on the idea of a location in the centre of the community that works in a way to ensure all visitors feel welcome to participate. It is inspired by ancient squares –public spaces where arts, culture, politics, philosophy, pleasure, food and dance meet and interact— and on the idea of the carnival, where all codes and social hierarchies are gone for a moment and where all can equally participate in order to develop a feeling of belonging to the community.

In cultural political discussions, these spaces are often requested as an important part of building a society where meetings and interactions between different groups are expected to have a positive and strengthening effect in creating a sense of well-being in a democratic and enlightened society.

The overall goal of *Moriska Paviljongen* is to offer a varied supply of music, dance, seminars, movies, and other cultural activities to a broad public of all ages. While programming, *Moriska Paviljongen* team is especially interested in underprivileged groups that usually do not have access to, or are not reflected in, the programmes of established institutions, since their aesthetics, social or cultural preferences do not always coincide with the wishes of the majority.

The work is done fully on the terms of the minority/language groups and sub-cultures in question. In accordance with the philosophy of *Moriska Paviljongen*, the preferences and needs of minority/language groups sets the agenda, not the taste of the majority.

The aim is to direct the programming at many groups of society: mainstream audiences, minority audiences as well as other sub-cultures such as the queer movement. When programming *Moriska Paviljongen* avoids constructed meetings between groups. Instead, the idea is that by letting different groups exist side by side, on their own premises, natural and more authentic meetings can take place.

<http://www.moriskapaviljongen.se/>

In some cases, intercultural encounters were stimulated by artistic activities that were not in the possession of physical spaces, but started with a kind of **‘nomadic’ cultural movement through diverse cultural spaces**.

Among such examples are the *Tánc ház Movement*, which eventually helped to establish Heritage House in Hungary, and Belgium-based *Mousse m*, Nomadic Arts Centre and CBAI’S *Le Monde en scène* artistic laboratory.

Tánc ház Mozgalom – Tánc ház (Dance House) Movement, HU

Hagyományok Háza/Heritage House – Budapest

The *Tánc ház (Dance House) Movement* method for the creative safeguarding of cultural heritage is easily adaptable, raising the living local culture into wider context, whether regional, national or international level, and opening it to constant renewal. Active participation brings experiences of shared community, and thereby assimilates the cultural heritage into the participants’ daily lives. Thus, people become the bearers, transmitters and active vehicles of the heritage itself. Tánc ház is a cultural network freely accessible for everyone since the first *tánc ház* was organised in 1972 in Budapest.



The network of dance movement has existed since the mid-eighties, providing opportunities for exchange of expertise, information and various levels of cooperation. The core network includes over 15 partners from EU countries (the cooperation also reaches out of the boundaries of the EU and includes North- and South America, Japan or Australia).

After almost twenty years, it resulted in the establishment of Hagyományok Háza/Heritage House by the Government in 2001.

Hungarian Heritage House: <http://www.heritagehouse.hu/>

Dance House Guild: <http://www.tanchaz.hu/hun/>

MousseM vzw, BE

MousseM Nomadisch Kunstencentrum/Nomadic Arts Centre



Since 2001 the Belgium based *MousseM*, Nomadisch Kunstencentrum (Nomadic Arts Centre), has been linking up with regular art houses and institutions, with open-minded approach for presenting the Arab world on stage.

MousseM (co-)produces and (co-)creates artistic productions and brings a wide and diverse (urban) audience into contact with well-known, lesser-known and novice artists from the Arab diaspora in Europe, Maghreb countries and the Middle East. Through growing collaboration, it occupies a crucial but still empty space in the intense European art landscape. Due to its diverse productions *MousseM* confronts and dialogues with the art scene as well as with mixed audiences. *MousseM* works inclusively, mainly by collaborating with established art and cultural institutions, emphasizing the role of artists and the need for their artistic freedom. It attracts new audiences that seldom take part in artistic events. With the two *mousseM.eu*-projects, *MousseM* is developing a professional European network since 2011.

<http://www.mousseM.be/>

Le Monde en scène (World on stage), BE

Centre Bruxellois d'Action Interculturelle (CBAI)



Copyrights:
Photos (above):
Jean-Luc Goffinet
Photo (below):
Damien Milan

Set up in 2005, *Le Monde en scène* is one of numerous ventures and activities run by CBAI. An ongoing sustainable project, *Le Monde en scène* is an artistic laboratory of exchange and creation which realises a recovery and recognition process for artists. Taking place in a variety of cultural locations in Brussels, *Le Monde en scène* makes it possible for more than 250 artists (mostly musicians and dancers) who come from all over the world (Africa, Asia, South America, Europe, the Balkans etc.), and who now live in

Brussels, to meet. For CBAI, interculturality starts with the meeting of cultures. The aims of *Le Monde en scène* are to permit the meeting of artists and artistic forms, to promote new artistic practices, to confront experiences, to stimulate unexpected encounters, and to reflect the intercultural reality of Brussels. It also aims to help programmers, artists and teachers to find the right cultural opportunities, and to showcase the artists' work to a very large audience, in order to improve knowledge of the different cultural communities present in Brussels. Nearly all types of music of the cultural communities present in the Brussels area are represented at the meetings, and a large number of concerts allowing concrete transformation of artistic practices into a musical experience have resulted from them.

Some other, new artistic ventures have also emerged as a result of the meetings initiated by *Le Monde en scène*, including musical groups of an interdisciplinary nature, and the project has also led to the production of other concerts and a CD. *Le Monde en scène* has generated a lot of informal collaborations between artists as well, who find in such meetings a space for exchange, and discussion of differences. They also contribute to open identities and cultural practices. To share this intercultural experience with others, CBAI released a multimedia set in late 2012 bringing together a DVD, a CD and a booklet. The multimedia set can be used as a tool for action in smaller organisations (such as associations or schools) with the participation of some of the artists involved in the project

<http://www.cbai.be>

Some community interactions can even use neutral public spaces for artistic activities, publicly addressing the needs of underprivileged groups or communities through protesting or even offensive actions to stimulate response from the authorities.

Such an example is the Romanian Community Centre for Education and Active Art – Rahova-Uranus, which executes the project *LaBOMBA* in a underprivileged neighbourhood of Bucharest.

LaBOMBA, RO

Community Centre for Education and Active Art – Rahova-Uranus;
Centrul Comunitar Rahova-Uranus



The Rahova-Uranus Community Centre for Education and Active Art is a cultural institution and agent of change. *LaBOMBA* is a multi-cultural space of community self-representation. *LaBOMBA* encourages all forms of artistic creation generated by young professional or amateur artists who work with/for the Rahova-Uranus community. *LaBomba's* goal is to create a community of creators which will include the experts of day-to-day life (members of the Rahova-Uranus community) and the artists involved in the Centre's programs and projects.

Through the activities it organised, such as concerts, exhibitions, public readings, theater plays, video projections and debates *LaBOMBA* intermediated the acceptance of culture by the community as something good. For active art/community art, 'good' is as important as 'beautiful'.

The project started as a common action of a group of artists who took up residence in an empty discothèque in the area and the inhabitants of the neighbourhood. They started to develop projects in a variety of artistic disciplines, including dance and music sessions with children and catwalk shows, featuring clothes designed by the model's mothers and aunts and by other women in the neighbourhood. The idea behind was that jointly determining the course of something 'larger than oneself' helps boost morale and helps the people in the neighbourhood to develop strategies to avoid being left empty-handed in confrontations with the local authorities. *LaBOMBA* implemented actions for raising interest and responsibility of local authorities by staging a disturbance with positioning a tank lorry in the middle of a busy crossing, with a woman on top threatening to blow herself up, and record the ensuing events with a video camera. The project was meant to mobilise people by using theatrical methods to steer a situation in favour of residents concerns, leading to pure examples of active art. Perhaps the best way to describe *LaBOMBA's* offensive actions is as a creative war to slow erosion with the help of artists involved.

<http://www.labombastudios.ro/en.html>

Nowadays, in our digital era, it is simply impossible to talk of spaces for encounters without a special emphasis on **virtual spaces**. Such spaces (*inter alia* portals, websites, e-libraries) can facilitate open platforms for creation and dialogue, by providing access and links between professionals and communities. They can also serve as useful educational tools. Moreover, virtual spaces provide conditions for ‘self-made culture’ that can be efficiently displayed there, as it is a case of the *Etnoweb* project from Estonia.

Etnoweb, EE



The *Etnoweb* project from Estonia provides virtual space to improve communication between various cultural organisations and minority communities, and everyone who could be interested in the information provided – mass media, government, foundations or people interested in national cultures.

The *Etnoweb* portal aims to facilitate close cooperation among NGOs, between NGOs and the state, and NGOs and media

by involving minorities in creative industry processes. During the first year, 300 organisations were included in the project catalogue and 20 representative umbrella organisations were involved in project activities.



Etnoweb is based on a citizen journalism model – uniting the media school and the media channel inside a social network. It works by posting relevant information on the portal: user news, organisations’ announcements, articles, the event calendar, user, group and project pages, reports for funds that will provide financial support for projects, video and photos, quizzes and competitions, announcements to media channels, live streams from events.

The aim of the *Etnoweb* project is to integrate the activities of cultural societies and societies of national minorities into the overall information of the diversity of cultural space of Estonia. *Etnoweb* allows constant insight into the cultural activities of minority communities, and provides information about current competitions as well as calls for proposals, or enables the search for cultural project partner(s).

<http://www.etnoweb.ee/>

When creating spaces for encounters, no matter whether through innovative use of traditional spaces or by using neutral places, different challenges occur. Key challenges are to be found on the supply and on the demand side.

When talking about innovative use of traditional spaces, the situation differs to some extent between the multifunctional venues in small communities, already regarded as meeting places (such as the *chitalishta* in Bulgaria), and public cultural institutions with traditional cultural mandates, such as opera houses, theatres, museums, which are in most cases still limited to certain communities and social groups.

When using *neutral spaces*, there should be a good knowledge of the context and the needs of the local population, but also of the capacities of the cultural institutions, including the skills of staff.

Finding a physical space for intercultural dialogue in local communities is a key factor for Krzysztof Czyżewski, guest presenter at one of the group meetings. This was a challenge to be overcome for the *Borderland Centre*, with different groups living in separate, isolated areas. The decision to establish the Centre in this region was taken precisely because it was in such great need of intercultural dialogue and increased contact between the different communities living in the area. Silence had been a major problem, and dialogue between cultures needed to be opened up, so the abandoned Jewish quarter ended up being taken over, and given new life through transformation into a space of true cultural exchange.

In some cases unconventional cultural operators find it difficult to keep physical spaces for their long-term activities. Such case is the Romanian Community Centre for Education and Active Art *Rahova-Uranus*, which was evicted from the building where it held its activities in 2011. It adapted immediately and kept its programmes in unconventional places. Currently, most of the Centre's projects take place in the community streets.

OWNERSHIP

Mr. Czyżewski believes that ownership is a key issue when establishing meaningful intercultural dialogue, pointing out that people's mind-sets need to be changed and that this takes a long time. They need to truly feel that the community's heritage is their own, and so sustainability is an essential factor.

Hungarian organisers of the *Táncház Movement* reported difficulties in getting the project accepted by the intellectual elite and the owners of copyright or royalties, since folk art has no 'owners' (folk music was played on the radio, for example). The 'imposed' accusations of ethnocentrism and stereotypes also had to be overcome before the early 1990s/change of the regime in 1989 through explaining the openness of the concept. Moreover, the danger of traditional culture being associated with nationalism has also had to be tackled throughout the years.

LONG TERM COMMITMENT

Permanent spaces for encounters must be created if people are to really embrace dialogue. This can often be hard as grants are difficult to come by nowadays, and even when they are available they are often not big enough for deep change, or available for the short-term only. Mr. Czyżewski expressed his fears about cultural

practices in Europe, saying that ‘multicultural’, one-off events in Europe (festivals etc.) do not help to improve intercultural exchange in the long term (‘festivalisation’). A new counter-culture needs to be fostered that is sustainable and based on community life.

The experiences of the *Brunnenpassage* also show that in order to connect ‘community arts’ with traditional institutions of ‘high culture’, many years are needed.

RELUCTANCE OF STAFF

The vital factor of the success of intercultural endeavours lies in the support and openness of the cultural institutions’ staff.

In the *Danish Library* project, staff members showed reluctance or even resistance towards a new interpretation of public services of the institution. On the one hand they were afraid that new activities would divert the focus away from the traditional and primary tasks of a library; on the other they felt insecure dealing with new professional tasks, which were not part of their training system.

For *Brunnenpassage* the key to success lies in the versatility and diversity of the team involved. To achieve this diversity among its own ranks was from the very start an aspiration underlying and accompanying all their on-going activities. It was also a challenge.

For Romanian project *LaBOMBA*, the main obstacle to its work was a lack of support from public cultural institutions, a lack of communication, but also the lack of interest showed by the community itself.

LACK OF CULTURAL DEMAND

While advocating innovative use of traditional spaces, it is important to mention that an even greater issue is a lack of cultural demand from the so called ‘silent communities’, or no-goers. To engage their participation sometimes it is easier to bring them to neutral spaces where no special behaviour or dress code already exist, and where they are able to co-create the space, its programme and even visitors codes, so that everyone can feel welcome and equally able to participate.

CULTURAL MEDIATORS/AMBASSADORS

To stimulate co-creation in neutral shared spaces, and to reach so-called ‘silent communities’ and to encourage and support cultural encounters, cultural mediators are sometimes needed. As the organisers of Italian *Suq festival* reports, including the representatives of different immigrant communities into the preparation of the festival, helped them to overcome lack of trust of migrant communities on one hand and stereotypes and prejudices of the majority of the population on the other.

4.2.5. Intercultural competences – horizontal issue

WHY FOCUS ON INTERCULTURAL COMPETENCES?

At the end of our analysis, we would now like to focus briefly on the importance of the development of intercultural competences, which have proven a horizontal issue, necessary for the understanding and implementation of all aspects presented above.

We strongly believe that when it comes to public cultural institutions' efforts to promote cultural diversity and intercultural dialogue in programming, staffing, reaching out for new audiences, and creating spaces for encounters, the knowledge and skills of all involved in the process need to be further developed.

'The whole purpose of education is to turn mirrors into windows.'

Sydney J. Harris

When it comes to awareness-raising, understanding the socio-political framework, and developing intercultural competences, public cultural institutions could benefit immensely from close cooperation with education and research specialists working in the field of intercultural dialogue. In our opinion, such an approach would allow staff to gain comprehensive cultural knowledge and improve communication and cultural diversity management skills. It would also increase their ability to understand, implement and evaluate their intercultural efforts in the ongoing process of intercultural interactions, hand-in-hand *with* diverse communities and not *for* them.

KEY CHALLENGES

In analysing the examples from Member States, we have come across some challenges, which are in our opinion of key importance:

- the importance of research, information sharing and evaluation of existing policies and practices;
- the development of knowledge and skills of staff and boards of public cultural institutions, but also of the skills of participating artists and audiences;
- the correlation between language skills and successful intercultural encounters.

We drew our findings from a few key examples, presented below:

INTERCULTURAL COMPETENCES

- > **GIS IPAPIC** (FR)
- > **GEN2020** (BE)
- > **Ariadne** (HU)
- > **COoperate** (SI)
- > **Teatro Ibisco** (PT)
- > **Espai Avinyo** (ES)
- > **Roma people invited to library** (SI)

DEVELOPMENT OF PROFESSIONALS' INTERCULTURAL COMPETENCES IN THE FIELD OF CULTURE

The French *Ipapic* project is an example of the development of intercultural knowledge of professionals working in heritage institutions. It provides guidelines to improve practices in this field, both at the level of specific projects and of broader cultural policies. The group's methodology is based on cooperation among a variety of stakeholders, leading to innovative research and to new projects in the field of heritage.

The Belgian *GEN2020* project is an example of the development of intercultural competences of professionals in the field of theatre. The project supports talented actors and performers of various ethnic backgrounds with a series of master classes, coaching and co-productions and an individual circuit that all can lead to new creations. *GEN2020* also provides a public platform for the work that is created by these artists, but also for other ground-breaking performances, events or lectures.

GIS Ipapic, FR

A consortium of institutions in the heritage sector (museums, libraries, archives, research centres) initiated by the Ministry of Culture and Communication, Research Network 'Heritage Institutions and Intercultural Practices' (*Groupement d'intérêt scientifique 'Institutions patrimoniales et pratiques interculturelles'*, GIS Ipapic)



The main area of focus of the *GIS*' activities is the professional exchange of experiences and reflections, and the organisation of awareness-raising and capacity building events, in order to foster enhanced intercultural capacity and sensitivity.



GIS Ipapic aims to address the challenges posed by intercultural dynamics to heritage institutions and to provide guidelines to improve practices in this field, both at the level of specific projects and of broader cultural policies. Among the background questions that the *GIS* sets out to answer are how heritage institutions (museums, archives, libraries, etc.) address the complexity of today's world and take it into account in their projects, including in heritage discourses, in collection management and presentation, and in opportunities for audience engagement. The Group's methodology is based on cooperation among a variety of stakeholders, leading to innovative research and to new projects in the field of heritage.



Between September 2011 and September 2012, four thematic events were held. Firstly, in the Natural Park of the Vosges du Nord region, a seminar contributed to the development of a new charter for the Park. Secondly, in Bordeaux, a seminar was held about the problems relating to collecting evidence and stories of immigration – questions were asked such as: what language is relevant? How can associations be trained for this task? By what process can these stories be taken into account by archive centres, libraries or museums as pieces of national heritage? A third event, a visit-debate in Saint-Denis, showed the neighbourhood how to participate in an excavation dig and how to understand the city's complex history of migrations and settlements. Finally, in Cayenne (French Guyana), a seminar was held which looked at the diversity of local communities and languages, the history of colonial heritage (especially of the prisons), and debated the ways to enhance the local population's skills.

In addition, a partnership with Paris' *Cité nationale de l'histoire de l'immigration* led to two public debates and several other contributions were made in the context of international meetings on heritage, migration and intercultural relations. The Group also participates in the monitoring committee of the Ministry's call for projects in the field of heritage and intercultural practices, and manages a website which describes its activities and provides regular information to professionals in this field.

<http://www.ipapic.eu>

GEN2020, BE

't ARSENAAL

With its project *GEN2020*, 't Arsenal took a major step forward along its chosen path of working on ethnic diversity within the Flemish performing arts. *GEN2020* is a 'process and platform for ground-breaking theatre'. It is both a professional programme for young artists, actors and authors of various ethnic backgrounds, as well as an intercultural creation and presentation platform to stimulate sustainable and fruitful encounters among artists and between artists and audiences of different origins.

GEN2020 has also involved the selection of a group of about 15 young actors, creators and authors for a collective two-year programme (2011-2013) of four intensive master classes per year. Some of them are also given individual advice, focusing on professional development within the theatre industry. Both the master classes and the individual sessions are working towards a public output.

This project is developed in collaboration with an array of both international and Flemish partners including organizations, festivals, parties, art centres, cultural centres and individual artists. Some of these include *Mousssem*, *Zomer Van Antwerpen*, *Mestizo Arts Festival*, *NTGent* and *Theater Aan Zee*.



't ARSENAAL:

<http://www.tarsenaal.be/>

Gen2020:

<http://www.gen2020.be/documents/home.xml?lang=nl>

DEVELOPMENT OF INTERCULTURAL COMPETENCES THROUGH CULTURAL INTERACTIONS

Ariadne, 'Art for intercultural adaptation in new environments project', is a Hungarian project dedicated to migrants and refugees providing intercultural workshops to help with their adaptation. The organisers have also developed methodologies for the project's evaluation, a web portal for its promotion, and a manual including theory, good practices and trainers' resources in partners' languages.

COoperate, a project from Slovenia, focused on training people with disabilities (the blind and visually impaired) in cultural project management, and on providing advice and information on programmes involving animated guided tours of temporary and permanent exhibitions (informative texts in brochures, on the website, etc for the blind and visually impaired). It also sought to train cultural workers in working with, and for, people with disabilities and to enable access to cultural programmes for people with disabilities.

Through projects of an improvised nature, Portugal's *Teatro Ibisco* engages Portuguese and Creole speaking communities. The project supports inclusion of young people from local migrant communities, providing training for actors and dancers, as well as occasionally for theatre directors, producers and stage technicians.

Ariadne – Art for intercultural adaptation in new environments, HU

Artemisszio Foundation



According to the International Organisation for Migration (IOM), there are an estimated 69.8 million international migrants in Europe today, amounting to 9.5 % of the population. While their paths and experiences differ greatly, they face some common challenges, often including stress, anxiety, loss of self-esteem, and loss of social network. As a consequence many migrants in Europe remain segregated if not marginalized. Engaging in art has been shown to facilitate improvements on both the individual and the social level, both by enhancing individuals' artistic and social creativity and also by creating social connections. Nevertheless theories on how art can enhance adaptation are not systematised, methodologies are rarely evaluated with scientific rigour, and the developed programme and resources are not collected, with different initiatives often remaining isolated.

The objectives of *Ariadne* were to expand knowledge on art-based methodologies helping adaptation; widen the range of available good quality, reliable methodologies and assess their impact; and to valorise these methodologies to make them accessible beyond the project's duration.

The project was implemented in the following way. A system of theories on how art activities enhance competences necessary for cross-cultural transition was developed. Good practices in participating countries were identified. 11 pilot projects for migrant and 30-hour-long artistic workshop for migrants and refugees for help their adaptation were implemented. Training methods drawing on a variety of art branches (for example: community dance, forum theatre, fine and visual arts, photography, creative media) were adapted, developed and transferred. Methodologies with scientific vigour were evaluated in order to evaluate the strengths and weaknesses of the used methodologies A web portal for the promotion of methods to enhance cross-cultural adaptation through art was established. A manual including theory, good practices and trainers' resources in partners' languages was prepared.

Artemisszio Foundation:
<http://www.artemisszio.hu/>

Ariadne programme:
http://www.artemisszio.hu/index.php?option=com_content&view=article&catid=10&id=363&lang=en

COoperate, SI

So-delujem, COoperate Together in the field of culture, Maribor Gallery



The project focused on training people with disabilities (the blind and visually impaired) in cultural project management, and on providing advice and information on programmes involving animated guided tours of temporary and permanent exhibitions (informative texts in brochures, on the website, etc., for the blind and visually impaired). It also sought to train cultural workers for working with and for persons with disabilities and to enable access to cultural programmes for people with disabilities. After completing the training, the two focus groups – people with disabilities and professional cultural workers – are now able to use their skills to draft and implement the project models

described above in dialogue with others. Lectures and workshops were carried out by experts (sighted and blind or visually impaired), who have been implementing and providing advice on such programmes for many years.

The project implemented examples of successful international practice, because the tutors included foreign experts who have been integrating people with disabilities for a while, or are themselves people with disabilities successfully working in the field of culture or co-developing similar programmes abroad. After the phase of training, the project's organisers are spreading their mission not only among broader audiences, but also through the involvement of a new staff of experts coming from art education, pedagogy and cultural sector of curators and those working in galleries. Diversity is also seen within an active group of programme developers (previous learners) who come from the management sector, natural science, art, education and economy. The content, working methods and unusual training facilities promoted the overall development of all involved. For such informal education, an alternative space in a gallery was very welcome, as it enabled relaxed, open dialogue and new needs. It was not burdened with the requirements of formal education and enabled greater flexibility.

At the end, it is necessary to add that one of the positive effects of the educational programme has been that together with some of the former participants of the project an independent group '*Iniciativa SOdelujem*' (*Initiative COoperate*) was formed. As a group and as individuals the participants are active at different museums and galleries, and most of them are continuing to work on the *project AKTIV, different yet equal* which is based on and upgrades the project *COoperate*.

<http://www.so-delujem.com/projekt-sodelujem/>

Teatro Ibisco – Inter-neighbourhood Theatre for Social Inclusion and Culture of Optimism, PT

Associação Teatro Ibisco, Teatro Ibisco –
Teatro Inter Bairros para a Inclusão Social e Cultura do Otimismo



The project aims to foster the social inclusion of young people from difficult social neighbourhoods through their participation in theatre. Of particular interest is the aim to bring together young people from different areas in Loures who have often been seen as rivals – participation in a common project enables them to overcome tensions. Participation of Creole speakers and the improvisation-led nature of projects mean that performances combine Portuguese and Creole, something which has enhanced the pride of local migrant communities and fostered curiosity among other groups in the audience.

The project provides young people with training as actors and dancers, as well as occasionally as theatre directors, producers and stage technicians. It has been supported since its launch by the *Escolhas* ('Choices') Programme, a major national scheme providing educational opportunities to disadvantaged children and young people. In the near future, *Ibisco* expects to create sustainable career opportunities for the young artists and technicians who benefit from the training. All shows produced have a positive, optimistic message, showing the community that no-one, whatever his/her background, is forbidden to dream of a better future. Among the main objectives of the project is the aim to bridge the differences among young people living in different urban areas and with diverse ethnic backgrounds, who have experienced tensions in the past – the language of theatre and involvement in a common project provides a 'third, shared space' which may help to overcome existing differences.

<http://teatroibisco.blogspot.com/>

DEVELOPMENT OF INTERCULTURAL COMPETENCES THROUGH DEVELOPMENT OF LANGUAGE SKILLS

The Spanish project *Espai Avinyó – Language and Culture* is providing Catalan lessons for non-Catalan speakers, with the aim of fostering interculturalism among citizens of Barcelona. By targeting students of diverse origins and the broader local public, and by organising events aimed at presenting and discussing diverse cultural expressions existing in the city, *Espai Avinyó* aims to set up spaces of intercultural encounter with the development of language skills.

The Slovene project *Roma invited to the library* is based on research which shows that the main barrier for Roma children on entering school is their weak knowledge of the Slovenian language. Libraries can therefore play an important role in improving literacy and the reading culture of Roma children even before they enter school. The public library Metlika became actively engaged in working with the Roma in 2003. It began inviting Roma children and their parents to the library to attend different events. It also took into account their wishes and organised some storytelling hours and puppet shows, as well as inviting them to children's events which are targeted at all children in the municipality.

Espai Avinyó, ES

Language and Culture, Espai Avinyó – Llengua i Cultura, a partnership of the City of Barcelona and the DG Linguistic Policy of the Government of Catalonia



Espai Avinyó has its premises in one of the centres providing Catalan lessons for non-Catalan speakers, including in particular foreign citizens. These citizens are therefore one of the main target groups of the centre's activities, although the cultural events it holds are also aimed at the broader public.

The Centre's two main objectives are a) to develop a cultural programme aimed at fostering interculturalism among citizens of Barcelona and b) to provide activities for students of Catalan, increasing their use of the language and their awareness of the city's history and culture. In this context, *Espai Avinyó* provides free activities to both local citizens, in order to set up a space for exchange and reflection on the diversity of cultural expressions in Barcelona, and to students, in order to raise their familiarity with the city's cultural institutions and to foster dialogue and interrelation. Visits to cultural events addressing diversity are organised, as well as to relevant cultural institutions which can become entry points for further participation in local life. Workshops addressing personal narratives of migration; conferences on the diverse cultures existing in Barcelona and their cultural recognition; and professional meetings addressing the visibility of minorities in the city's cultural scene have also been held. The centre has organised a number of exhibitions, among which *No sóc diferent. Sóc un referent* ('I'm not different. I'm an example'), which are based on the stories of young citizens with a migrant background and provide an opportunity for further discussion among young participants.

By targeting students of diverse origins and the broader local public, and by organising events targeted at presenting and discussing diverse cultural expressions existing in the city, *Espai Avinyó* aims to set up spaces of intercultural encounter. Some cultural events bringing together artists from diverse origins (e.g. poets from Catalonia and North Africa, musicians and poets from Catalonia and Sub-Saharan Africa, etc.) have also been held.

<http://www.interculturalitat.cat/projects/espai-aviny%C3%B3-llengua-i-cultura>

Roma people invited to the library, SI

Romi, povabljeni v knjižnico, Public Library Metlika



Research shows that the main barrier for Roma children on entering school is their weak knowledge of the Slovenian language. Libraries can therefore play an important role in improving literacy and the reading culture of Roma children even before they enter school.

The public library Metlika became actively engaged in working with the Roma in 2003. It began inviting Roma children and their parents to the library to attend different events. It also took into account their wishes and organised some storytelling hours and puppet shows, and invited them to children's events, which are targeted at all children in the municipality. After that, some Roma individuals became members of the Library and started to visit it on regular basis. However, they wanted more. So the library decided on its next step. In 2005, it began organising events in the Roma settlements, which attracted a large turnout. All children came to listen to the stories, and many adults also gladly joined in. The library's visits are always a major event for the settlement and Roma people are also becoming regular guests at cultural activities in the library. At present there is also ICT training for Roma children in the library.

The project enjoys great support from the local community and has also been awarded the Award for Innovative Reading Promotion in Europe (2011).

<http://www.metlika.si/lkm/>



SUCCESS FACTORS



»» 5 SUCCESS FACTORS

For the purpose of our work we have tried to identify success factors with particular correlation to our mandate, which pertains to the role of cultural institutions in order to promote intercultural dialogue. In our opinion, the following are some vital issues:

Multiple responsibility, ownership and involvement of all included in the process are preconditions for promotion of cultural diversity and intercultural dialogue in public cultural institutions.

'I have been fortunate to get to know other human beings through music. I was influenced by my father who sang melodies which had their roots in the old Hassidic cultural tradition. And I was also helped by George Enescu who introduced me to the sounds of Hungary and Romania. We should share our art, our landscapes, our sorrows and our joys, we should widen our horizons. Thus we will gain true understanding of groups of human beings who are suffering from persecution.'

Yehudi Menuhin

Context

Before programming, previous research on the context of cultural institutions is needed to define target groups and demands of the already existing and potential audiences. Only by knowing the needs and cultural demands of the communities in which they work will cultural institutions be able to provide a reliable, effective, sustainable and relevant programme. Aiming at artistic and professional excellence, artistic directors and curators could base their efforts on local and international context practices and achievements in the area of cultural dialogue and cultural diversity.

Value chain

For an efficient and sustainable value chain to be achieved, cultural institutions need to be aware that there is a complex chain of processes comprising education/training, production, dissemination/distribution, documentation, preservation, media/art criticism, etc. that has to be supported and must be interconnected. Research and development aspects of creativity and creation need to become stronger and interactions between disciplines, cultural sectors, and economic fields must be reinforced. Most important is engagement of the staff.

Access, participation and (co-)creation

Access, participation and (co-)creation are preconditions for achieving intercultural dialogue in practice. In other words we have to work **with** audiences rather than work **for** them. Institutions should be open to audiences' needs and interests, establishing contact points with them from a participatory approach point of view. This approach should be built on interaction with the audience and relevant programming or narratives, as well as through cultural education and development of cultural competences, which would enable a high level of artistic creation.

Cultural mediation

The participatory approach should be understood as an intellectual dialogue with the artistic objects one has access to; i.e. that an audience does not simply 'consume' cultural goods. It is important to provide a reflection on integrating the information and stimuli into their own personal universe. For the audience to be stimulated to engage further than just seeing, hearing or being present, the expertise, talent and sensitivity of a 'cultural mediator' are necessary. The mediator is perceived as the one who deeply understands the historical relevance and context and the creative process, which culminated in the artistic object offered to the audience. Being a member of the certain community, the mediator is also able to 'translate', finding the connection points and 'decoding tools' that bridge the gap between the audience and the artistic object. This mediation process can be aided by, for example, access to works in progress, to research, *avant-scènes*, *après-scènes*, the questioning and exploring of interrelations between European heritage and the contemporary context. It should not be confused with, or limited to, 'amateur arts' or 'amateur programming'.

Collaboration

Cultural institutions should try to break isolated worked patterns and set up actions targeted at collaboration with the community and independent cultural associations. Collaboration can be fostered by increasing the mobility of professionals in the cultural sectors in order to widen professional perspectives in a context of cooperation between sectors (see Access to Culture Platform chapter 3).

Developing intercultural competences

Through learning and developing the skills of all those involved in the process, it is possible to create inclusive societies for the future, moving from multicultural to intercultural societies.

Diversifying staff and governing bodies

Awareness of the importance of a diverse staff and governing bodies leads to improved recruitment processes in public cultural institutions. Training of staff and governing bodies in managing cultural diversity and developing intercultural competences results in better understanding and communication with local communities.

Innovative approaches and the use of new technologies

New, innovative approaches to heritage and arts, more effective communication, international exchange and the use of new technologies are all tools that may facilitate a variety of programmes and help to open institutions to wider and more varied audiences. Flexibility of processes in large institutions may be implemented to better cope with the dynamics of the surroundings. A fundamental aspect is how actions carried out are communicated; this is one of the most necessary investments of human and financial resources. New social media are important but traditional media should not be neglected.

Sustainability of actions

Long-term strategies are needed to achieve results in promoting intercultural dialogue and cultural diversity in public cultural institutions. It is advisable to identify different phases and implement a step-by-step approach towards the goal of promoting intercultural dialogue as a core value of all programme initiatives of cultural institutions. Breaking down an overall goal of 'fostering intercultural dialogue' into concrete and attainable actions helps cultural institutions identify different phases of change. In the relation to the feeling of accomplishment this leads to a more motivated and engaged team effort, which can fully commit to the long-term approach without dismay, evaluating the success of very concrete 'little' steps.

Evaluation

It is advisable that an evaluation system is created as the first step of programming. There are very different methods of evaluation, and it is possible to choose the method most suited to the aims defined, but in order to be on the safe side, cultural institutions should measure the immediate, medium-term and long-term results, and include both quantity and quality indicators.

Dissemination

Wide dissemination and promotion of strategies, prepared programmes and results achieved is very important in creating a proper background for greater progress in the domain of cultural diversity and intercultural dialogue. It is very important to implicate mass media to help the cultural institutions to promote their messages and increase their visibility as intercultural actors.

Based on lessons learnt, we compiled a short list of recommendations, addressed to public cultural institutions and policy makers.



RECOMMENDATIONS



»» 6

RECOMMENDATIONS

6.1. Recommendations to cultural institutions

Change may take place first and foremost within cultural institutions. All the dimensions that the groups analysed – programming, staffing, reaching out, and developing spaces for encounters – are first of all a field of competence of institutions, which usually enjoy rather a large degree of autonomy in choices even when publicly funded.

- **Declare commitment.** Change will be more effective if based on an explicit strategy. The process is long and complex, and efforts will have more chance of success if not based only on vague intentions, but on an assertive statement and on concrete plans.

‘And therefore we must seek dialogue in this networked world. We must ask which voice was actually attempting to make itself heard and saw no other possibility of gaining a hearing. To that extent, for a while this also represented a forced opening of a cosmopolitan view.’

Ulrich Beck

- **Programme quality art for all.** Rather than targeting specific groups as an additional activity on the margin of the institutions’ mission (focusing for instance on developing special projects for special target groups), the promotion of intercultural dialogue should be part of cultural institutions’ main mission and endeavours. In practice this means that addressing different groups does not require additional provisions or equipment. Great changes may be made by bringing innovation into mainstream practices – by reflecting on the main repertoire so as to broaden it (and making it more exciting for all audiences), or by developing innovative approaches to interpretation, which take into account different points of view and are more accessible to broader audiences.
- **Take into consideration the non-users** – through surveys, contacts with communities and NGOs. Analyse the reasons for not coming, and what it would require to bring different audiences to the institution. A clearer understanding of such needs and issues may help adapt strategies in such a way as to attract some non-users – while keeping traditional audiences.
- **Act locally. The local level is of key importance** to reach new audiences, so work with local community centres and **community ambassadors**. Working with personalities who have a strong voice in local communities is a possible way to address non-users.
- **Efforts to reach out to new audiences should primarily focus on children and the young.** They are the depositaries of common cultural heritage of the future. The use of **new technologies**, non-formal educational programmes and volunteer activities may help to address and engage them.
- **Equip staff with the expertise and skills to manage cultural diversity and intercultural dialogue.** This may require the setting up of training and discussions also in networks and partnerships with other cultural and academic institutions and with NGOs, civil society representatives etc.

- Assess and improve the recruitment processes. Is recruitment open, in practice, to people with different backgrounds? Does the institution represent the image of society that it intends to contribute to building? Strategies may be put in place to change things, by advertising jobs through different channels and by ensuring transparency in procedures.
- **Think outside the box, act outside the walls.** An innovative use of the institutional space for co-creation and participatory art may greatly help overcome fears and cultural barriers linked to the rituals of cultural fruition. Working out of the institution's building, also through virtual spaces, may allow easier encounters with people who do not usually enter cultural institutions.

Be aware that the process may be slow and it requires endurance. **Do not expect immediate changes.** Analysing reasons for failure may greatly help identify innovative approaches and solutions.

6.2. Recommendations to policy makers

Initiatives by publicly funding institutions will be far more effective if backed by policy guidance. At the same time, the arguments exposed in this report highlight that there is a clear public interest in enhancing the role of cultural institutions as agents of social progress. Change in this direction will be more likely if actively promoted by funding authorities.

Recommendations to policy makers at national levels

As the works of the group showed, one of the issues in advancing at policy level is the difficulty to identify who should be the responsible body for the promotion of intercultural dialogue.

- The development of a clear diversity policy starts therefore with the **identification and recognition of roles and responsibilities** for different actors in different competent services.
- **Given that progress in this field requires time, funding and management requires to be supported over time.** (Rome wasn't built in one day and certainly not during an earthquake.) At the same time, also consider that the promotion of intercultural dialogue **does not necessarily require additional finances**, but rather a possible **revision of the current use of funds**.
- Consider introducing a **criterion related to the promotion of cultural diversity and intercultural dialogue among criteria for financial support** to cultural institutions.
- **Promote co-operation and develop platforms for collaboration between major and smaller, local cultural institutions.** The latter are usually closer to communities and can change more quickly.
- **Consider continuous evaluation**, based on solid criteria, as a way of improving strategies and achieving concrete results in stressing intercultural dialogue as one of the core missions of public cultural institutions.

Recommendations to policy makers at EU level

While the promotion and support of cultural policies is primarily a responsibility for Member States, the EU may have a key role to play in supporting exchanges of practices and promoting the agenda of intercultural dialogue across its territory. Cultural diversity and intercultural dialogue, at the very core of the European project, are also a main objective of the 2007 European Agenda for Culture, the framework for cultural policy at EU level.

- Support the development of **benchmarks for diversity management in cultural institutions**. Such benchmarks, which could build upon and further develop the reflections which took place within the group, may provide a useful reference and guidance for cultural institutions and funding authorities.
- **Promote a European intercultural label for cultural institutions**, awarded in a peer-to-peer manner by civil society and cultural organisation.
- Support **the exchange of experiences and peer-learning for cultural institutions** in the scope of Creative Europe programme.

We would like to emphasise once more our strong belief that such an approach is not a way towards instrumentalising arts and culture for other purposes, but rather a path to reaffirming and strengthening the role of public cultural institutions, leading towards the inclusive and diverse cultural heritage of the future which will allow our children to paint in all the shades of the spectrum and to experience music with all its aliquot tones.

With kind thanks to all organisations and persons who generously agreed to the publication of their photographs and images in this report.



ANNEXES







ANNEXES

7.1. Members of the group

Country	Name	Organisation	Function
AT	Monika KALISTA	Regional Government of Salzburg	Head of Unit Culture, Society, Generations
AT	Heidemarie MEISSNITZER	Permanent Representaion of Austria to the EU	Counsellor for Cultural Affairs
AT	Anne WIEDERHOLD	Brunnenpassage	Artistic Director
BE	Sabine DEVILLE	ASBL Culture et Démocratie et Consultante en Médiation culturelle	Présidente
BE	André SOMMERLATTE	Abteilung für kulturelle und soziale Angelegenheiten (Medien) – Ministerium der Deutschsprachigen Gemeinschaft	Media Officer
BE	Pascal VERSCHUERE	Department for Culture, Youth, Sports and Media (Flemish Government)	Policy Officer
BG	Silva HACHERIAN	Ministry of Culture	Head of Unit Regional Activities, Cultural Policy Directorate
DE	Gabriele PFENNINGS	Federal Government of Germany	Federal Government Commissioner for Culture and Media
DK	Annette KORNERUP	Danish Ministry of Culture	Head of Section
EE	Airiin LEHTMETS	Estonian Ministry of Culture	
EE	Jevgeni ŽURJARI-OSSIPOV	Estonian Ministry of Culture	Senior Specialist of Cultural Diversity Department
ES	Pilar FATÁS	Spanish Ministry of Culture	Deputy Director, Museo de Altamira
ES	Guillermo KURTZ	Regional Government of Extremadura	Director, Museo Arqueológico Provincial de Badajoz. Deparment of Culture
ES	Ana AZOR LACASTA	Spanish Ministry of Culture	Counsellor. Directorate General for Fine Arts and Cultural Assets

Country	Name	Organisation	Function
FI	Ahmed AL-NAWAS	Culture For All – Service	Cultural Diversity Advisor
FR	Hélène HATZFELD	Ministry of Culture and Communication	Policy Officer, General Secretary, Research, Higher Education and Technology Board
GR	Maria FAKIOLA	Ministry of Culture & Sports (Directorate of Modern Cultural Heritage Department of Intercultural Issues)	Expert
HR	Deborah HUSTIC	Ministry of Culture	Senior adviser, Head of Department for Cultural Policy Coordination
HU	Veronika TÓTH	Ministry of Human Resources	Chief Counsellor
IE	Derval O'CARROLL	Chester Beatty Library	Head of Operations
IE	Jenny SIUNG	Chester Beatty Library	Head of Education Services
IT	Emilio CABASINO	Ministry for Cultural Heritage and Activities and Tourism	Government Official, General Secretariat, National Contact Point for 2005 Unesco Convention
LT	Birute KAZLAUSKIENE	Ministry of Culture	Chief Specialist, National Minorities Affairs Division
LV	Dagnija BALTINA	Latvia National Commission for UNESCO	Secretary General
NL	Femie WILLEMS	Cultural Participation Fund	Programme Coordinator
NL	Mirjam SHATANAWI	Tropenmuseum, Amsterdam	Curator
PL	Hanna JEĐRAS	Ministry of Culture and National Heritage, International Cooperation Department	Head Expert
PL	Marcin KOMOSA	Ministry of Culture and National Heritage, State Patronage Department	Head Expert
PT	Lurdes CAMACHO	Ministry of Culture	Head of Department

Country	Name	Organisation	Function
RO	Andrei DIACONESCUANDREI	Ministry of Culture and National Heritage	Public Manager
RO	Raluca CAPOTA	Ministry of Culture and National Heritage	Expert
SE	Mårten LEMPert	Swedish Arts Council	Administrative Officer
SI	Sonja KRALJ BERVAR	Ministry of Culture	Secretary
SK	Lýdia SUCHOVA	Ministry of Culture	Expert
UK	Hillary BAUER	Former Head of Cultural Property and International, UK Department for Culture, Media and Sport	Cultural Expert

Chair

Sonja KRALJ BERVAR

Subgroup

Chair

Programming	Pilar FATÁS
Staffing	Sabine DE VILLE
Reaching out to new audiences	Hillary BAUER
Creating spaces for encounters	Veronika TÓTH/Anne WIEDERHOLD

Platforms

Platform for Intercultural Europe	Sabine FRANK
Platform Access to Culture	Miguel MARTIN/Eva NUNES

Independent expert

Chris TORCH	Intercult
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Guest experts

Nick LIVINGSTON (IE)	Director of Strategic Development, Arts Council of Northern Ireland
Roisin MCDONOUGH (IE)	Chief Executive, Northern Ireland Arts Council of Northern Ireland
Krzysztof CZYŻEWSKI (PL)	The Borderland Centre
Simona BODO (IT)	Independent researcher and advisor Creator and editor of 'Patrimonio e Intercultura'
Régis COCHEFERT (UK)	The Paul Hamlyn Institute, Roundhouse Studios

Guest experts

Antonis PANAYIOTOU (UK)	The UK Arts Council – Decibel Performing Arts Showcase
Sophie ALEXANDRE (BE)	Manager/coordinator of the Réseau des Arts à Bruxelles
Danny OP DE BEECK (BE)	KVS
Willy THOMAS (BE)	TokTockKnock
Alexandre CAPUTO (BE)	Théâtre National
Marc TRULLEMANS (BE)	Actiris
Nasseem KHAN (UK)	Independent expert
Leen DE SPIEGELARE (BE)	Manager/coordinator of Brussels Kunstenoverleg
Marta STRAHINIČ (SI)	Metlika Library

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7.2. List of relevant documents and links

This list contains indications provided by members on a voluntary basis. It does not aim to be exhaustive either in its coverage of content or in its geographical scope.

- Basso-Peressut L., Lanz F., Postiglione G., *European Museums in the 21st Century: Setting the framework*
vol. 1- 2013: http://www.mela-project.eu/upl/cms/attach/20131011/183439408_9418.pdf
vol. 2: http://www.mela-project.eu/upl/cms/attach/20130905/160445503_9628.pdf
vol. 3: http://www.mela-project.eu/upl/cms/attach/20130916/184230863_7422.pdf,
MeLa Project – ‘European Museums in an age of migrations’, Melabooks.
- Bloomfield J., *Intercultural Dialogue: Creating the New*, 2007
<http://www.culturaldevelopment.net.au/expandingcultures/downloads/papers/Bloomfield.pdf>
- Bodo S., *New Paradigms for Intercultural Work in Museums – or Intercultural Work as a New Paradigm for Museum Practice?*, article published on the ‘The Inclusion’ blog.2013
<http://inclusion.com/2013/04/18/new-paradigms-for-intercultural-work-in-museums-or-intercultural-work-as-a-new-paradigm-for-museum-practice-part-i/>
and
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- Bodo S., Gibbs K., Sani M, *Museums as places for intercultural dialogue: Selected practices from Europe*, MAP for ID partners, Dublin. 2009
http://www.amitie.it/mapforid/Handbook_MAPforID_EN.pdf
- Bodo S., MAP for ID – *Museums as Places for Intercultural Dialogue. Guidelines of good practice*. Ana Lindh Foundation. 2007
<http://www.euromedalex.org/node/11080>
- Cliche, D, Wiesand, A., IFACCA D’ART REPORT N°. 39, *Achieving Intercultural Dialogue through the Arts and Culture? Concepts, Policies, Programmes, Practices*. IFFACA 2009
<http://media.ifacca.org/files/D’Art39Final.pdf>
- Council of Europe: *White Paper on Intercultural Dialogue. Living Together As Equals in Dignity*. 2008
http://www.coe.int/t/dg4/intercultural/source/white%20paper_final_revised_en.pdf
- Council of Europe. *Compendium of cultural policies and trends in Europe*
<http://www.culturalpolicies.net>
- The Council of the European Union conclusions of 22 May 2008 on Intercultural Competencies
<http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2008:141:0014:0016:EN:PDF>
- ERICarts, *Sharing diversity: National Approaches to Intercultural Dialogue in Europe*. 2008
<http://www.interculturaldialogue.eu/web/index.php>

- Fantini, A., *Exploring Intercultural Competence: Developing, Measuring, and Monitoring*. Research Report 07-01. St. Louis, Center for Social development, Washington University. 2007
<http://csd.wustl.edu/Publications/Documents/RP07-01.pdf>
- LEM – The Learning Museum Network (2013), *Museums and intercultural dialogue. The Learning Museum network project report nr. 4*, edited by Ineta Zelča Šimansone
<http://www.lemproject.eu/WORKING-GROUPS/Intercultural-dialogue/4rd-report-museums-and-intercultural-dialogue>
- The University of Leicester's School of Museum Studies, *Museum and Society*,
<http://www2.le.ac.uk/departments/museumstudies/museumsociety>
- National reports on the implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions
<http://www.unesco.org/culture/cultural-diversity/2005convention/en/programme/periodicreport/>
- *The Rainbow Paper. Intercultural Dialogue: from Practice to Policy and Back*, 2008
http://ec.europa.eu/culture/library/index_en.htm
- Sacco, P. L., *Culture 3.0: A new perspective for the EU 2014-2020 structural funds programming*, Pier Luigi Sacco on behalf of the European Expert Network on Culture (EENC), produced for the OMC Working Group on Cultural and Creative Industries, 2011
http://www.eenc.info/wp-content/uploads/2011/07/pl-sacco_culture-3-0_CCIs-Local-and-Regional-Development_final.pdf
- Sandell R., Nightingale E. (2012) (eds.), *Museums, Equality and Social Justice*, Routledge, London.
- UNESCO, *New cultural policy agenda for development and mutual understanding. Key arguments for a strong commitment to cultural diversity and intercultural dialogue*, 2011
<http://unesdoc.unesco.org/images/0021/002147/214747e.pdf>
- Unesco World Report, *Investing in cultural diversity and intercultural dialogue*, 2009
<http://www.unesco.org/new/en/culture/resources/report/the-unesco-world-report-on-cultural-diversity>

Links to projects

Migrating is Culture, Museo de América, Spain:

<http://www.migrarescultura.es>

<http://www.youtube.com/watch?v=3DHCrqNeuSk#t=45>

http://www.youtube.com/watch?v=e1axg9qwQ_s

Returned Project, Museo de América, Spain:

<http://www.youtube.com/watch?v=Lmf88buXSE4#t=184>

<http://www.youtube.com/watch?v=Y9lrKY4-fgE>

La Caixa project:

http://obrasocial.lacaixa.es/ambitos/musica/diversions/diversions_es.html

Institutional website dedicated to integration of migrants:

<http://www.integrazionemigranti.gov.it>

Statistical dossier on immigration 2013 in Italy:

<http://www.dossierimmigrazione.it/>

National broadcasting service (RAI-Radio1) section dedicated specifically to the orientation of immigrants for the services of their interest:

<http://www.rai.it/dl/radio1/2010/programmi/Page-3ec299dc-a673-4cd3-88f3-e2af87cc2982.html>

International Network of European Ethnography Museums (RIME), Italy:

<http://www.pigorini.beniculturali.it/progetti-europei.html>

National Central Institute for Ethno Anthropology:

http://www.idea.mat.beniculturali.it/index.php?option=com_content&view=frontpage&Itemid=1

Festival of Two Worlds in Spoleto:

<http://www.festivaldispoleto.com/index.asp?lang=eng>

RomaEuropa Festival Foundation:

<http://romaeuropa.net/>

Orchestra di Piazza Vittorio (OPV), Rome:

<http://www.orchestrapiazzavittorio.it/?lang=en>

International Folklore festival 'Pokrovskije kolokola':

<http://arinuska.lt/foto/80-koncert-laureatov-konkursa-nasledniki-tradicij-2013.html>

<http://arinuska.lt/foto/42-detskaya-folklorная-assambleya-72-foto.html>

<http://arinuska.lt/foto/85-koncert-unikalnye-tradicii.html>

National minorities' school Saturday/Sunday festival:

<http://visaginokultura.lt/kalendorius/sekmadieniniu-mokyklu-festivalis/>

When the stars of winter are shining here (När vinterns stjärnor lyser här) – a stage play in seven different languages:

<http://www.norrbottensteatern.se/repertoar/hosten-2012/>

[nar-vinterns-stjarnor-lyser-har](http://www.norrbottensteatern.se/repertoar/hosten-2012/nar-vinterns-stjarnor-lyser-har)

'Outreach' by Helsingborg's stadsteater (Helsingborg City Theatre) – on establishing a hub for intercultural project and reaching a more diverse audience:

<http://www.helsingborgsstadsteater.se/installningar/outreach/>

EPOS – Equality and Plurality on Stage:

<http://www.folk.nu/epos>

Rom san – are you Roma?

<http://www.stadsmuseum.goteborg.se>

Backa Teaters Run for Your Life – engaging youth in the creating process:

<http://www.stadsteatern.goteborg.se/backateater/pa-scen/20122013/run-for-your-life/>

Slovak National Museum – Museum of Roma Culture in Slovakia:

<http://www.snm-em.sk/zlozkymuzea/mkrs/mkrsindex.html>

Centre for Folk Art Production (Slovakia):

<http://www.uluv.sk/en/web/home/>

Slovak National Gallery (Special Programme Fun for Five Senses, Thursday Art Talk):

<http://www.sng.sk/sk/uvod>

State Scientific Library in Banská Bystrica (Language centres providing information on language for Slovak users and for foreigners):

<http://www.svkbb.eu>

State Scientific Library in Prešov (Exhibition of literature on the life of foreigners in Slovakia, the problems of migration and multicultural education):

<http://www.svkpo.sk>

National Cultural Centre:

<http://www.nocka.sk/>

The Inluseum – Museums and Social Inclusion:

<http://inluseum.com>.

MeLa project – European Museums in an age of migrations:

<http://www.mela-project.eu/>

